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THE MOVING PICTURE WORLD

VOLUME XXXV

January—March, 1918

J. P. CHALMERS
Founder

PUBLISHED BY

CHALMERS PUBLISHING CO.

516 Fifth Avenue, New York

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THE MOVING PICTURE WORLD

VOLUME XXXV January—March, 1918

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Appended is a list of subjects which have been released during the three months ending March 31, 1918, and upon the majority of which have been published reviews, comments, or advertising aids. This list is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids. Where reference letter is omitted it signifies that none was published. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

(N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. "S" indicates synopsis, publication of which has been discontinued.

A

Accusing Toe, The (2 parts) (General Film-Judge Brown).
Adam and Some Eves (Famous Players Lasky-Klever)—Feb. 11; C-1139.
Adriatic, Gems of The, and Birds of Crag and Cavern, Finley Nature Studies No. 4 (Universal Special)—Feb. 9.
After Henry (Metro-Drew)—Feb. 18; C-1411.
After the Matinee (General Film-Sparkle)—S-280; C-98.
Airing Their Troubles (Triangle Komedy)—Feb. 3.
Alaska Cruise, The (Paramount-Burton Holmes)—Mar. 11.
Alimony (6 parts) (First National)—C-Vol. 34 1648; R-Vol. 34-1646; A-274.
All "Fur" Her (2 parts (Jester Comedy Co.)—Apr. 15; R-1865; C-1867.
All for the Ladies ((Happy Hooligan Cartoon) And American Arms (Pathe-International)—Feb. 10; R-1006.
All Stuck Up (Gen. Film-Essanay)—C-1705.
Amarilly of Clothes-Line Alley (5 parts) (Artcraft)—Mar. 11; A-1412; R-1703; C-1706.
Ambrose and His Widow (2 parts) (Universal-L*-Ko)—Mar. 13; C-1560.
Ambrose's Cup of Woe (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Ambrose's Icy Love (2 parts) (Universal-L-Ko)—Dec. 26; C-Vol. 34-1962; S-138.
Ambrose, The Lion Hearted (2 parts) (Universal-L-Ko)—Feb. 27; C-1270.
American Arms and Cartoon Comedy (Pathe-International)—Feb. 10.
American Buds (7 parts) (Fox Standard)—Feb. 24; R-1701; C-1706.
American Live Wire, An (5 parts) (Vitagraph)—Mar. 18; A-1708; R-1864; C-1867.
American Widow, An (5 parts) (Metro)—Dec. 17; C-98; R-96; A-275.
An All Fools' Day Affair (Gen. Film-Jaxon).
Analysis of Motion, The Horse in Action, and French Scenic (Pathe)—Feb. 10.
And His Wife Came Back (Gtr. Vitagraph-Favorite)—Jan. 21.
Animal Drolleries (Coronet Film Corp.)—R-664.
Animal Traits (Educational-Ditmars)—R-1651.
Animals in Midsummer (Educational-Ditmars)—R-363.
Animated Weekly No. 3 (Universal)—Dec. 19; S-419; C-99.
Animated Weekly No. 4 (Universal)—Dec. 26; S-420; C-246.
Animated Weekly No. 5 (Universal)—Jan. 2; S-420; C-386.
Animated Weekly No. 6 (Universal)—Jan. 9; C-531.
Animated Weekly No. 7 (Universal)—Jan. 16; S-724; C-690.
Animated Weekly No. 8 (Universal)—Jan. 23; C-868; S-875.
Animated Weekly No. 9 (Universal)—Jan. 30; C-1139; S-1278.
Animated Weekly No. 10 (Universal)—Feb. 6; C-1140; S-1278.
Animated Weekly No. 11 (Universal)—Feb. 13; C-1270; S-1278.
Animated Weekly No. 12 (Universal)—Feb. 20; S-1565.
Animated Weekly No. 13 (Universal)—Feb. 27; C-1560; S-1566.
Animated Weekly No. 14 (Universal)—Mar. 6.
Animated Weekly No. 15 (Universal)—Mar. 13; C-1868.
Animated Weekly No. 16 (Universal)—Mar. 20.
Animated Weekly No. 17 (Universal)—Mar. 27.
Ann's Finish (5 parts) (Mutual-Star-American)—Mar. 11; R-1558; C-1706; A-1708.
Answer, The (7 parts) (Triangle)—Mar. 15; A-1711; R-1865; C-1867.
Anybody's Money (Gen. Film-Jaxon).
Apple Blossom Land (Pathe-International).
Are Married Policemen Safe? (2 parts) (Fox Sunshine)—Feb. 17; C-1411.
Argus Pictorial No. 5 (Pathe-Argus)—Jan. 13; C-385.
Argus Pictorial No. 6 (Pathe-Argus)—Jan. 27; C-690.
Argus Pictorial No. 7 (Pathe-Argus)—Feb. 10; C-868.
Argus Pictorial No. 8 (Pathe-Argus)—C-1270; R-1232.
Arizona, Grand Canyon and Canyon De Chelley (Gen. Film-Essanay).
Art For a Heart (Gtr. Vitagraph-Favorite)—Feb. 11.
Artist's Model, The (One of the Girls You Know Series) (Kleine-Edison-Flagg)—Feb. 13.
Aryan, The (Hiller & Wilk).
Ashcan Alley (2 parts) (Universal-L-Ko)—Jan. 23; S-725; C-531.
At Sword's Point (Universal-Nestor)—Mar. 4.
Australia, Adelaide, Capital of South (Paramount-Burton Holmes)—Jan. 13.
Australia, Melbourne, The Magnificent (Paramount-Burton Holmes)—Jan. 21.
Australia, Round About Melbourne (Paramount-Burton Holmes)—Jan. 13.
Australia, Sydney, The Antipodean Metropolis (Paramount-Burton Holmes)—Jan. 7.
Australia, A Trip to the Jenolan Caves (Paramount-Burton Holmes)—Jan. 14.
Avenging Trail, The (5 parts) (Metro)—Dec. 31; A-276; C-385; R-384.

B

Babes and Boobs (Gtr. Vitagraph)—Feb. 11.
Bad Man, The (2 parts) (W. H. Productions).
Bandit and The Preacher (5 parts) (W. H. Productions).
Barber, The (2 parts) (King Bee)—Jan. 15; S-422.
Barberous Plots (2 parts) (Universal-L-Ko)—Jan. 30; C-690.
Bargain, The (6 parts) (W. H. Productions)—Feb. 16; R-1001; C-1139; A-1141.
Beaches and Peaches (2 parts) (Universal-L-Ko)—Feb. 20; C-1140.
Bears of The Yellowstone and The Long White Trail, Finley Nature Studies No. 3 (Universal Special)—Feb. 2.
Beat It (Pathe-Rolin)—C-1270.
Beating Him To It (Gen. Film-Jaxon).
Beautiful Mrs. Reynolds (5 parts) (World)—Jan. 21; A-570; C-531; R-522.
Beauty and The Rogue (5 parts) (Mutual Star-American)—Jan. 28; R-865; C-868; A-869.
Beauty in Chains (5 parts) (Universal)—Mar. 11; A-1561; R-1704; C-1706.
Before and After Taking (Metro-Drew)—Mar. 4; R-1558; C-1560; C-1706.
Beggar Woman, The (Pathe-Russian Art Films)—R-1556; C-1706; A-1710.
Behind The Mask (Sterling Pictures Corp.)—A-1007.
Belgium, Bruges Before the War, and in Blossom Time (Pathe)—Jan. 20; C-531.
Bell Boy, The (2 parts) (Paramount-Arbuckle Comedy); R-1864; C-1867.
Beloved Traitor, The (6 parts) (Goldwyn)—Feb. 24; A-1271; R-1555; C-1559.
Berlin via America (Francis Ford Producing Co.).
Beside the Glimmer Glass (Educational-Bruce)—R-507.
Best of a Bad Bargain, The (Gen. Film-Sparkle)—S-724.
Betty Takes a Hand (5 parts) (Triangle)—Jan. 6; C-99; R-95; A-410.
Between Men (Hiller & Wilk).
Big Idea, The (Pathe-Rolin)—Jan. 20; C-531.
Bird Island (Prizma Stone)—R-507.
Birdland Studies (Coronet Film Corp.)—R-664.
Birds and Animals, Wild, At Home, Finley Nature Studies (Universal Special)—C-246; R-364.
Birds of Crag and Cavern, and Gems of the Adriatic, Finley Nature Studies No. 4 (Universal Special)—Feb. 9.
Birds, Rare Tropical (Prizma Stone)—R-5-7.
Birds, Taming Wild, Finley Nature Studies Unversal Special)—C-246; R-364.
Birth of Democracy, The (7 parts) (Franco-American)—A-1007; C-530; R-523.
Black Mask, The (No. 9 of The Mystery Ship) (2 parts) (Universal Special)—Jan. 26.
Blind Adventure, The (5 parts) (Gtr. Vitagraph)—Jan. 7; A-410; C-385; R-383.
Blossom Time, In, and Bruges Before the War (Pathe)—Jan. 20; R-507.
Blue Blazes Rawden (5 parts) (Artcraft)—Feb. 18; R-1269; C-1270; A-1007.
Blue Jeans (7 parts) (Metro Special)—Dec. 10; S-Vol. 34-2003; C-98; R-Vol. 34-1959; A-132.
Bogus Uncle, The (Sunshine Film)—C-531; R-525.
Bonnets of Brittany (Pathe) C-868.
Boy Built City, A (Gen. Film-Judge Brown).
Boy Scouts to the Rescue, The (Five Installments-Two reels each) (Universal)—Mar. 2; R-1268; R-1084.
Brace Up (5 parts) (Bluebird Photoplays, Inc.)—Mar. 18; R-1701; C-1706.
Brass Check, The (5 parts) (Metro)—Mar. 11; A-1561; R-1866; C-1867.
Breakers Ahead (5 parts) (Metro-Rolfe)—Mar. 25; A-1869.
Bride, The (Girls You Know Series) (2 parts) (Kleine-Edison-Flagg)—Jan. 16.
Bright Lights (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Bright Lights Dimmed, The (Metro-Drew)—Feb. 11; R-1135; C-1139.
Broadway Bill (5 parts) (Metro)—Feb. 11; R-1268; C-1411; A-1008.

Broadway Love (5 parts) (Bluebird)—Jan. 21; A-570; C-689; R-687.
Broken Ties (5 parts) (World)—Feb. 18; R-1001; C-1140; A-1140.
Broncho Billy's Leap (Kleine-Essanay)—R-1557; C-1559.
Broncho Billy and the Rattler (Kleine-Essanay)—Mar. 8.
Broncho Billy and the Settler's Daughter (Kleine-Essanay)—Mar. 22.
Broncho Billy's Close Call (Kleine-Essanay)—Mar. 15; C-1867.
Brown of Harvard (6 parts) (Kleine-Selig)—Jan. 10; A-570; C-245; R-97; R-378.
Bruges, Before the War, and In Blossom Time (Pathe)—Jan. 20; R-507.
Bud's Recruit (2 parts) (Gen. Film-Judge Willis Brown)—S-418; C-245; R-243.
Bucking Broadway (5 parts) (Universal Special)—Dec. 24; C-Vol. 34-1868; R-Vol. 34-1801; A-275.
Bucking Society (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Bull's Eye, The (No. 1, First Blood) (2 parts) (Universal Special)—Feb. 9; R-865; C-868.
Bull's Eye, The (No. 2, The Fearless One) (2 parts) (Universal Special)—Feb. 16; C-1140.
Bull's Eye, The (No. 3, Desperate Odds) (2 parts) (Universal Special)—Feb. 23; C-1140.
Bull's Eye, The (No. 4, Still in the Ring) (2 parts) (Universal Special)—Mar. 2; C-1271.
Bull's Eye, The (No. 5, The Swing of Death) (2) parts) (Universal Special)—Mar. 9; C-1410.
Bull's Eye, The (No. 6, On the Brink) (2 parts) (Universal Special)—Mar. 16; C-1560.
Bull's Eye, The (No. 7, Riding Wild) (2 parts) (Universal Special)—Mar. 23; C-1707.
Bull's Eye, The (No. 8, Dynamite) (2 parts) (Universal Special)—Mar. 30.
Burglars (Mutual-Strand)—Jan. 15; S-421; C-530.
Burglars-Katzenjammer Kids and Apple Blossom Land (Pathe-International).
Buried Alive (No. 9 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Feb. 18.
Busted Hearts and Buttermilk (Universal-Nestor)—Dec. 31; S-280; C-99.
Butler Bust-Up, A (Triangle)—Jan. 27.
By Injunction (2 parts) (Gen. Film-Broadway Star); R-1866; C-1867.
By Right of Purchase (6 parts) (Select Pictures)—Mar.; A-717; R-1865; C-1867.

C

Call To Arms, The (No. 3, Son of Democracy) (2 parts) (Paramount-Benjamin Chapin) R-1269; C-1270.
Canada, Agricultural Opportunities in Western (Gen. Film-Essanay)—S-417.
Canada and the Farmer Co-operate (General Film-Essanay)—R-507.
Canada, Great Natural Industries of (General Film-Essanay)—R-72.
Canada, Through From Coast to Coast (Gen. Film-Essanay—S-280; C-245; R-507.
Canada, Water Powers of Eastern (Gen. Film-Essanay)—S-724.
Canada, Water Powers of Western (Gen. Film-Essanay)—Dec.; S-280.
Candy Kid, The (2 parts) (King Bee)—Oct. 15; S-Vol. 34-295; C-Vol. 34-385; R-Vol. 34-382.
Captain of His Soul (5 parts) (Triangle)—Feb. 10; R-1004; A-869; C-1139.
Captive God (William S. Hart Prod.-Hiller & Wilk).
Carmen of The Klondike (7 parts) (State Right Dist.-Selexart)—R-1137; C-1139.
Carnivals and Cannibals (2 parts) (Universal-L-Ko)—Jan. 2; S-280; C-99.
Cast-Off, The (6 parts) (Foursquare-Thos. H. Ince)—R-1136; C-1139; A-1271.
Catspaw, The (No. 3 of The Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 3; C-1006.
Caught With the Goods (Triangle Comedy)—Mar. 17.
Cavanaugh of the Forest Rangers (5 parts) (Viagraph)—Feb. 25; A-1271; R-1408; C-1411.
Cave Man Stuff (Universal-Nestor)—Jan. 7; S-418; C-246.
Cavern of Terror, The (No. 11 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Mar. 4; C-1411.
Change in Luggage Checks, A (Gtr. Vitagraph-Favorite)—Jan. 7).
Cheating The Public (7 parts) (Fox Standard)—Jan. 20; A-717; C-689; R-684.
Check Your Hat, Sir (Gen. Film-Essanay)—C-1867.
Children in The House (Hiller & Wilk).
Children of The Feud (2 parts) (Gtr. Vitagraph-Favorite)—Jan. 28.
Children's Dances and Picturesque France, The Cauterets (Pathe)—Mar. 17; C-1706; R-1650.
Children's Pets (Educational-Ditmars)—R-364.
Chocolate of the Gang (2 parts) (Gen. Film-Judge Willis Brown)—S-578; C-385; R-382.
Cinderella Man, The (6 parts) (Goldwyn)—Dec. 16; C-Vol. 34-1485; R-Vol. 34-1482; A-136.
Cinders of Love (Hiller & Wilk-Keystone-Mack Sennett).
Circumstantial Evidence (Christie Film Co.)—C-1411.
City of Purple Dreams, The (7 parts) (Exhibitors' Operating Corp.-Selig)—A-717; C-385; R-243.
Claim, The (5 parts (Metro-Rolfe)—Mar. 18; A-1712.
Clarion Call, The (2 parts) (Gen. Film-Broadway Star) S-418; R-867; C-867.
Cleopatra (Helen Gardner Film Co.)—A-1271.
Close Shaves (Gen. Film-Jaxon-Finn & Haddie).
Cloud, The (5 parts) (Sterling Pictures Corp.)
Cloven Tongue, The (5 parts) (Pathe-Russian Art)—Jan. 20; C-386; R-378; A-718.
Coals for the Fire (Vitagraph)—Feb. 11.
Cogs of Death (No. 10, Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 27; C-868.
Compliments of the Season (Gen. Film-Broadway Star)—R-1137; C-1138.
Convict 993 (5 parts) (Pathe)—Jan. 6; A-410; C-99; R-91.
Cooks & Crooks (2 parts) (Universal-L-Ko)—Mar. 20; C-1707.
Cornered (No. 13 of Who Is Number One?) (2 parts) (Paramount)—Jan. 21.
Count and The Wedding Guest, The (2 parts) (Gen. Film-Broadway Star)—S-280; C-689; R-686.
Counterfeit Clues (No. 2 of The Price of Folly) (2 parts) (Pathe-Balboa)—Jan. 27.
Courts and Convicts (Gtr. Vitagraph-Big V)—Feb. 18.
Coward, The (Hiller & Wilk).
Coward's Courage, A (Triangle)—Feb. 24.
Cross Bearer, The (8 parts) (World Film)—A-1272; C-386; R-381.
Crucible of Life, The (Gen. Enterprises-Authors' Film Co.)—R-1005; C-1139; A-1007.
Cupid's Camouflage (Christie)—Dec. 31; S-Vol. 34-2002; C-530; R-383.
Cupid's Round-Up (5 parts) (Fox Special)—Jan. 13; A-571; C-689; R-683.
Curse of Iku (7 parts) (Kleine-Essanay)—April; R-1865; C-1867.

D

Daddy's Girl (5 parts) (Pathe-Gold Rooster)—Mar. 3; R-1268; C-1412; A-1414.
Dahlia Farm, Bessie Boston's (Prizma-Stone)—R-507.
Dakota Dan (2 parts) (W. H. Productions).
Daughter of Destiny (First National-Petrova)—S-Vol. 34-1845; C-385; R-378; A-Vol. 34-1994.
Daughter of France, A (5 parts) (Fox Special)—Mar. 24; A-1869.
Daughter of Uncle Sam, A (Serial in 12 Episodes, one each week) (Gen. Film-Jaxon) Episode No. 1 S-578—Episode No. 2 S-724.
Dawnmaker, The (William S. Hart Prod.-Hiller & Wilk).
Daybreak (5 parts) (Metro)—Jan. 7; A-411; C-689; R-529.
Deadly Torpedo, The (No. 17 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 23; C-1707.
Debt of Honor, The (5 parts) (Fox Special)—Mar. 10; A-1564; R-1703; C-1706.
Der Captain's Birthday (Pathe-International)—Jan. 6; C-245.
Desert, For and Cartoon Comedy (Pathe-International)—Feb. 3.
Desired Woman, The (5 parts) (Vitagraph)—Mar. 11; A-1562; R-1702; C-1706.
Desperate Chance, A (No. 12 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Mar. 11; C-1559.
Desperate Odds (No. 3 of Bull's Eye, The) (2 parts) (Universal Special)—Feb. 23; C-1140.
Devil Stone, The (6 parts) (Artcraft)—Dec. 17; A-Vol. 34-1996; C-98; R-90.
Devil With the Wimmen, A (Universal-Nestor)—Feb. 13; C-1140.
Devil's Needle, The (Norma Talmadge Prod.).
Devil's Playground, The (7 parts) (Fraternity Films)—Jan.; C-530; R-527.
Devil's Wheel, The (5 parts) (Fox Special)—Mar. 15; R-1703; C-1706; A-1709.
Diamonds and Pearls (5 parts) (World)—Dec. 31; A-277; C-99; R-93.
Did She Do Wrong? (2 parts) (Triangle-Keystone)—Mar. 10.
Dimples and Dangers (2 parts) (Triangle-Keystone)—Jan. 20.
Disciple, The (Hiller & Wilk).
Discord in a Flat (Triangle)—Mar. 3.
Divine Sacrifice, The (5 parts) (World)—Feb. 11; R-865; C-868; A-869.
Dizzy Heights and Darling Hearts (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Doctor and The Woman, The (Jewel)—A-869.
Doctor Bunny's Zoo (500 feet) Sterling Pictures Corp.)
Dodging a Million (6 parts) (Goldwyn)—Jan. 28; A-571; R-1001; C-1006.
Donkey Did It, The (2 parts) (Universal-L-Ko)—Feb. 6.
Don't Be a Slacker and Rambles With a Naturalist, Finley Nature Studies No. 7 (Universal Special)—Mar. 2.
Double Cross (Gen. Film-Sparkle)—Dec.; S-417.
Double Crossed (2 parts) (W. H. Productions).
Double Trouble (Hiller & Wilk).
Du Barry (7 parts) (Fox-Standard)—Dec. 30; A-273; C-530; R-379.
Dynamite (No. 8 of The Bull's Eye) (2 parts) (Universal Special)—Mar. 30, C-1868.

E

Eagle's Eye, The (No. 1, The Hidden Death) (2 parts) (Wharton, Inc.)—R-688; C-868.
Eagle's Eye, The (No. 2, The Naval Ball Conspiracy) (2 parts) (Wharton, Inc.)—R-688.
Eagle's Eye, The (No. 3, The Plot Against The Fleet) (2 parts) (Wharton, Inc.)—R-688.
Eddie Get the Mop (Universal-Nestor)—Mar. 18; C-1707.
Empty Pockets (First National-Brenon)—Dec. 31; A-411.
England, Buxton-Derbyshire, and Our National Parks, Yelltowstone Park, The Geysers (Pathe)—Mar. 3; C-1412; R-1360.
England, Keswick, Cumberland and Picturesque Rivers of France (Pathe)—Jan. 6; C-245; R-215.
Eve's Daughter (5 parts) (Paramount)—Mar. 4; A-1414; R-1555; C-1559.
Evidence (5 parts) (Triangle)—Jan. 29; A-572; C-531; R-527.
Eyes in The Wall (No. 12 of The Hidden Hand) (2 parts) (Pathe-Astra)—Feb. 10; C-1139.
Eyes of Mystery (5 parts) (Metro)—Jan. 21; A-570; R-867; C-868.
Eyes of The World (Arrow Film Corp.-Clune)—A-870.

F

Face Value (5 parts) (Bluebird)—Jan. 14; A-411; C-385; R-380.
Fair Barbarian, The (5 parts) (Paramount)—Dec. 17; S-Vol. 34-2004; C-Vol. 34-1962; R-Vol. 34-1956; A-133.
Fairfax (Gen. Enterprises-Authors' Film Co.)
Faith Endurin' (5 parts) (Triangle)—Mar. 17; A-1711; R-1865; C-1867.
Fall of the Romanoffs (8 parts) (Brenon Productions).
Family Skeleton, The (5 parts) (Paramount)—Mar. 11; R-1558; C-1559; A-1563.
Fare, Please (2 parts) (Pathe-Rolin)—Mar. 17; R-1704; C-1706.
Fatty and Mabel Adrift (3 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Fatty and The Broadway Stars (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Fearless One, The (No. 2 of The Bull's Eye) (2 parts) (Universal Special)—Feb. 16; C-1140.
Fields of Honor (6 parts) (Goldwyn)—Jan. 14; A-411; C-689; R-684.
Fifth Wheel, The (2 parts) (Gen. Film-Broadway Star)—S-724; R-1002; C-1006.
Fifty-Fifty (Norma Talmadge Prod.-Hiller & Wilk).
Fight in Mid-Air, The (No. 8 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 30.
Fighting Grin, The (5 parts) (Bluebird)—Jan. 28; A-718; R-866; C-867.
Finishing Mary (Mutual-Strand)—Mar. 12.
Finley Nature Studies No. 11, Wild Fowl Nursery-Yellowstone) (Universal Special)—Feb. 2.
Finley Nature Studies No. 4 (Birds of Crag and Cavern, and Gems of the Adriatic) (Universal Special)—Feb. 9.
Finley Nature Studies No. 5 (Salmon Fisheries of Columbia, and Drum Dancers of Java) (Universal Special)—Feb. 16.
Finley Nature Studies No. 6 (Mount Hood and The Garden Spot of the World) (Universal Special)—Feb. 23.
Finley Nature Studies No. 7 (Rambles With a Naturalist and Don't Be a Slacker) (Universal Special)—Mar. 2.
Finley Nature Studies No. 8 (The Indian Fisherman and The Grandeur of Switzerland) (Universal Special)—Mar. 2.
Finley Nature Studies No. 9 (The Geysers of Yellowstone Park and Flower of the Orient) (Universal Special)—Mar. 16.
Finley Nature Studies No. 10, Where Rolls the Oregon, and Mosquito (Universal Special)—Mar. 23.
Finley Nature Studies No. 11, Wild Fowl Nurseries of Southern Oregon, and How Mr. Noodle Went to a Masked Ball (Universal Special)—Mar. 30.
Fire Trap, The (No. 7 of The Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 6.
Fired (2 parts) (Goldwyn-Marie Dressler).
Fit to Fight (3 parts) (Metro)—R-1652.
Five to Five (Christie Comedy)—R-865; C-867.
Flames of Chance (Triangle)—Jan. 20; A-571; C-531; R-527.
Flare-Up-Sal (5 parts (Paramount)—Feb. 4; R-1001; C-1006; A-870.
Flash of Fate, The (5 parts) (Universal Special)—Feb. 18; R-1268; C-1271; A-1272.
Flirting With Fate (Douglas Fairbanks Prod.-Hiller & Wilk).
Floor Below, The (6 parts) (Goldwyn)—Mar. 10; R-1703; C-1706; A-1707.
Flower of Death, The (No. 6 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 30.
Flower of the Orient and The Geysers of Yellowstone Park (Finley Nature Studies No. 9) (Universal Special)—Mar. 16.

Flowers, Watching the Flowers Bloom, and Along the Riviera, Italy) (Pathe)—Feb. 17; C-1139.
Flyer in Folly, A (2 parts) (Universal-L-Ko)—Mar. 6; C-1410.
For Liberty (5 parts) (Fox Special)—Jan. 6; A-273; C-530; R-528.
Forbidden Path, The (6 parts) (Fox Standard)—Jan. 27; A-718; R-1003; C-1006.
Forced Into Matrimony (Gen. Film-Jaxon).
Forced Marriage, The (No. 16 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 16; C-1560.
Fork Over (Triangle Komedy)—Mar. 24.
Four-Cornered Triangle, A (Vitagraph Comedy)—Jan. 21.
Fourth in Salvador, The (2 parts) (General Film-Broadway Star)—S-137; C-689; R-686.
Framing Framers (5 parts) (Triangle)—Dec. 30; A-276; C-246; R-241.
France, Around Central Auvergne, The Verzere Valley and Clermont-Ferrand, Central Auvergne (Pathe)—C-1270.
France, Beautiful Rivers of (Pathe)—R-215.
France, Picturesque Brittany, Huelgoat and Bonnets of Brittany (Pathe)—Feb. 3; R-813.
France, Picturesque Rivers of, The Tarn and Its Gorges, and Here and There in Keswick, Cumberland, England (Pathe)—Jan. 6; C-245.
France, Picturesque, The Cauterets and Children's Dances (Pathe)—Mar. 17; C-1706; R-1650.
France, Picturesque Arcachon and Pests of Our Fruit Trees (Pathe-Split Reel)—Mar. 24; C-1867.
France, Rocamadour and the Valley of the Lot, and The Analysis of Motion (Pathe)—Feb. 10; R-960.
Friendly Enemies (Mack Sennett-Keystone-W. H. Productions).
From Forest to Ship, and Cartoon Comedy (Pathe-International)—Jan. 27.
From Here to Summerland (Educational-Bruce)—R-1232.
From Two to Six (5 parts) (Triangle)—Feb. 17; R-1136; C-1139; A-1140.
Fugitive, The (2 parts) (W. H. Productions).
Fugitives, The (No. 14 of The Red Ace) (2 parts) (Universal Special)—Jan. 19.
Full Dress Fizzle, A (Triangle Komedy)—Feb. 17.
Funday, The Bay of (General Film-Essanay).

G

Game Gambler, A (Triangle-Keystone)—Feb. 10.
Garden Spot of the World, The, and Mount Hood (Universal Special)—Feb. 23.
Gasoline Wedding, A (Pathe-Rolin)—Mar. 3; C-1412.
Gates of Gladness (5 parts) (World)—Jan. 28; A-718; C-690; R-686.
Gentleman From Blue Gulch, A (2 parts) (W. H. Productions).
Getting Up a Practice (Greater Vitagraph-Favorite)—Jan. 28.
German Curse in Russia (5 parts) (Pathe-Donald C. Thompson)—Jan. 13; C-246; R-240; A-571.
Ghosts of Yesterday (6 parts) (Select)—Jan.; A-410; C-531; R-383.
Girl and the Judge, The (5 parts) (Mutual-Star-Frohman)—Mar. 18; A-1710; R-1866.
Girl by the Roadside (5 parts) (Bluebird)—Dec. 31; C-245; R-97; A-136.
Girl in the Dark, The (5 parts) (Bluebird Photoplays, Inc.)—Mar. 4; R-1556; C-1559; A-1413.
Girl of the Prophecy, The (No. 15 of The Hidden Hand) (2 parts) (Pathe-Astra)—Mar. 3; C-1560.
Girl Who Wouldn't Quit (5 parts) (Universal)—Mar. 25; A-1874.
Girl With the Champagne Eyes, The (5 parts) (Fox Special)—Mar. 3; A-1413.
Girls You Know (The Man Eater) (Kleine-Edison-Flagg)—R-1558; C-1706.
Girls You Know (The Matinee Girl (Kleine-Edison-Flagg)—Feb. 27; C-1560; R-1704; C-1706.
Girls You Know (The Artist's Model) (Kleine-Edison-Flagg)—Feb. 13.
Girls You Know (The Spoiled Girl) (Kleine-Edison-Flagg)—Mar. 13.
Girls You Know (The Superstitious Girl) (Kleine-Edison-Flagg)—Jan. 30; R-865; C-868.
Girls You Know (The Bride) (Kleine-Edison-Flagg)—Jan. 16; C-530; R-527.
Girls You Know (The Screen Fan) (Kleine-Edison-Flagg)—Jan. 2; C-245.
God of Little Children, The (5 parts) (Sterling Pictures Corp.).
Going Straight (Hiller & Wilk).
Golden God, The (5 parts) (Sterling Pictures Corp.).
Good Bad Man, The (Hiller & Wilk).
Good Elk (Triangle Komedy)—Mar. 31.
Gown of Destiny (5 parts) (Triangle)—Dec. 30; A-276; C-99; R-95.
Grain of Dust, A (6 parts) (Crest Pictures)—Feb. 9; R-864; A-1141.
Grand Passion, The (7 parts) (Universal-Dorothy Phillips)—C-245; R-241.
Grandeur of Switzerland, The, and The Indian Fisherman (Universal Special)—Mar. 9.
Great Adventure, The (5 parts) (Pathe)—R-1409; C-1412; A-1561.
Great Bradley Mystery, The (5 parts) (Sterling Pictures Corp.).
Great Sea Scandal, The (Universal-Nestor)—Feb. 4; C-868.
Guilty Man, The (Paramount)—R-1135; C-1139.
Gun Woman, The (5 parts) (Triangle)—Jan. 27; A-719; C-690; R-684.
Guns and Greasers (Greater Vitagraph-Big V)—Jan. 28.
Guy and the Geyser, The (2 parts) (Universal-L-KO)—Dec. 24; S-137; C-Vol. 34-1962.

H

Habit of Happiness, The (Hiller & Wilk).
Half Breed, The (Douglas Fairbanks Prod.-Hiller & Wilk).
Hand of Fate, The (No. 14 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Mar. 25.
Hands Down (5 parts) (Bluebird)—Feb. 11; R-1002; C-1006; A-1141.
Hard Rock Breed, The (5 parts) (Triangle)—Mar. 10; R-1556; C-1560; A-1562.
Hash and Horrors (General Film-Jaxon).
Hawaii, Kilauea (Prizma-Stone)—R-508.
Headin' South (5 parts) (Artcraft)—Feb. 25; A-1272; R-1557; C-1559.
Hearst-Pathe News No. 101 (Pathe-International)—Dec. 9; S-140.
Hearst-Pathe News No. 102 (Pathe-International)—Dec. 16; S-140.
Hearst-Pathe News No. 103 (Pathe-International)—Dec. 16; S-282.
Hearst-Pathe News No. 1 (Pathe-International)—Dec. 23; S-422.
Hearst-Pathe News No. 2 (Pathe-International) Dec. 30.
Hearst-Pathe News No. 3 (Pathe-International)—Dec. 30; S-580.
Hearst-Pathe News No. 4 (Pathe-International)—Jan. 6; S-726.
Hearst-Pathe News No. 5 (Pathe-International)—Jan. 6; S-727.
Hearst-Pathe News No. 6 (Pathe-International)—Jan. 13.
Hearst-Pathe News No. 7 (Pathe-International)—Jan. 13; S-876.
Hearst-Pathe News No. 8 (Pathe-International)—Jan. 20; S-1014.
Hearst-Pathe News No. 9 (Pathe-International)—Jan. 20; S-1146.
Hearst-Pathe News No. 10 (Pathe-International)—Jan. 27; S-1146.
Hearst-Pathe News No. 11 (Pathe-International)—Jan. 27; S-1276.
Hearst-Pathe News No. 12 (Pathe-International)—Feb. 3.
Hearst-Pathe News No. 13 (Pathe-International)—Feb. 3; S-1276.
Hearst-Pathe News No. 14 (Pathe-International)—Feb. 10; S-1277.
Hearst-Pathe News No. 15 (Pathe-International)—Feb. 10; S-1566.
Hearst-Pathe News No. 16 (Pathe-International)—Feb. 17; S-1566.
Hearst-Pathe News No. 17 (Pathe-International)—Feb. 17; S-1712.
Hearst-Pathe News No. 18 (Pathe-International)—S-1714.
Hearst-Pathe News No. 19 (Pathe-International)—S-1876.
Hearst-Pathe News No. 20 (Pathe-International).
Hearst-Pathe News No. 21 (Pathe-International).
Hearst-Pathe News No. 22 (Pathe-International)—Mar. 10.
Hearst-Pathe News No. 23 (Pathe-International)—Mar. 10.
Hearst-Pathe News No. 24 (Pathe-International)—Mar. 17.
Hearst-Pathe News No. 25 (Pathe-International)—Mar. 17.
Hearst-Pathe News No. 26 (Pathe-International) Mar. 24.
Hearst-Pathe News No. 27 (Pathe-International) Mar. 24.
Heart of a Lion (6 parts) (Fox Standard)—Dec. 16; A-131; C-245; R-239.
Heart of Romance, The (5 parts) (Fox Special)—Feb. 3; R-1137; C-1139; A-870.
Hearts and Horses, Happy Hooligan Cartoon and My Lady's Furs (Pathe-International)—Jan. 13; C-386.
Heart's Revenge, A (5 parts) (Fox Special)—Jan. 20; A-572; R-866; C-868.
He Did and He Didn't (Hiller & Wilk-Keystone-Mack Sennett).
He Got His (Paramount-Klever)—Jan. 28; C-1006.
Heiress for a Day (5 parts) (Triangle)—Mar. 3; R-1410; C-1412; A-1412.
He Loved Her So (General Film-Essanay)—S-417; C-385.
Hell Hound of Alaska, The (5 parts) (W. H. Productions).
Hell Morgan's Girl (Bluebird).
Hell's Crater (5 parts) (Universal Special)—Jan. 14; A-717.
Hell's Hinges (5 parts) (Triangle)—Sept. 16; S-Vol. 34-300.
Hell's Hinges (Hiller & Wilk).
Hell's Riders (No. 15 of The Red Ace) (2 parts) (Universal special)—Jan. 26.
Hello Teacher (Pathe-Rolin)—Feb. 10; C-1006.
Help! Help! Police! (Christie)—C-Vol. 34-1807; R-Vol. 34-1815.
Help Wanted (Metro-Drew)—Feb. 4; R-1005; C-1006; R-1085.
Her American Husband (5 parts) (Triangle)—Jan. 27; A-722; C-690; R-684.
Her Awful Fix (Mutual-Strand)—Jan. 1; S-140; C-245.
Her Bareback Career (2 parts) (Century Comedy)—January.
Her Body in Bond (5 parts) (Bluebird Photoplays, Inc.)—Feb. 18; A-1272.
Her Bohemian Party (Triangle Komedy)—Mar. 31.
Her Boy (5 parts) (Metro)—Jan. 28; A-870; R-1003; C-1006.
Her Fatal Shot (General Film-Jaxon-Finn & Haddie).
Her Friend Brown (Mutual-Strand)—Feb. 5; C-1006.
Her Good Name (5 parts) (Sterling Pictures Corp.).
Her Second Husband (5 parts) (Mutual-Star-Goodrich)—Dec. 31; A-277; C-245; R-240.
Her Sister (5 parts) (Mutual-Star)—Dec. 24; S-Vol. 34-1998; C-99; R-93; A-411.
Here Comes the Girls (Pathe-Rolin)—Mar. 17; C-1706.
Hidden Death, The (No. 1 of The Eagle's Eye) (2 parts) (Wharton, Inc.).
Hidden Hand, The (No. 6, The Flower of Death) (2 parts) (Pathe-Astra)—Dec. 30; S-140; C-99.
Hidden Hand, The (No. 7, The Fire Trap) (2 parts) (Pathe-Astra)—Jan. 6; S-282; C-245.
Hidden Hand, The (No. 8, The Slide for Life) (2 parts) (Pathe-Astra)—Jan. 13; S-727; C-531.
Hidden Hand, The (No. 9, Jets of Flame) (2 parts) (Pathe-Astra)—Jan. 20; C-531.
Hidden Hand, The (No. 10, Cogs of Death) (2 parts) (Pathe-Astra)—Jan. 27.
Hidden Hand, The (No. 11, Trapped by Treachery) (2 parts) (Pathe-Astra)—Feb. 3; C-1006.
Hidden Hand, The (No. 12, The Eyes in the Wall) (2 parts) (Pathe-Astra)—Feb. 10; C-1159.
Hidden Hand, The (No. 13, Jaws of the Tiger, The) (2 parts) (Pathe-Astra)—Feb. 17; C-1270.
Hidden Hand, The (No. 14, The Unmasking) (2 parts) (Pathe-Astra)—Feb. 24; C-1412.
Hidden Hand, The (No. 15, The Girl of the Prophecy) (2 parts) (Pathe-Astra)—Mar. 3; C-1560.
Hidden Hands (No. 15 of the Mystery Ship) (2 parts) (Universal special)—Jan. 19.
Hidden Pearls (5 parts) (Paramount)—Feb. 18; R-1003; A-1141.
Hiding of Black Bill, The (2 parts) (General Film-Broadway Star)—S-578; R-1002; C-1006.
High Sign, The (5 parts) (Universal-Herbert Rawlinson)—Dec. 31; C-99; R-92.
Hillcrest Mystery, The (Pathe-Astra)—Mar. 24; A-1870.
Hired Man, The (2 parts) (Paramount)—Jan. 28; A-719; R-864; C-868.
His College Proxy (General Film-Selburn)—C-530.
His Day of Doom (Triangle)—Jan. 6.
His Day Out (2 parts) (King Bee Films Corp.)—Feb. 1; R-1410; C-1559.
His Double Life (2 parts) (Triangle-Keystone)—Feb. 17; C-1270.
His First False Step (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
His First Love (Metro-Drew)—C-385; R-382.
His Generosity (Metro-Drew)—Feb. 25; R-1409; C-1411.
His Golden Romance (2 parts) (Jester Comedy) (2 parts)—Mar. 15; C-689.
His Hidden Purpose (2 parts) (Paramount-Mack Sennett)—Jan. 27; R-867; C-868.
His Hidden Shame (2 parts) (Triangle-Keystone)—Mar. 3.
His Mother's Boy (5 parts) (Paramount)—Dec. 24; S-Vol. 34-2005; C-245; C-531; R-242; R-524; A-133.
His New Job (2 parts) (General Film-Chaplin).
His Nimble Twist (Triangle Komedy)—Feb. 24.
His Nine Lives (Triangle Komedy)—Feb. 10.
His Own People (5 parts) (Greater Vitagraph)—Dec. 31; A-273; C-245; R-240.
His Picture in the Papers (Hiller & Wilk).
His Punctured Reputation (2 parts) (Triangle-Keystone)—Jan. 13.
His Quaker Girl (Mutual-Strand)—Mar. 19.
His Robe of Honor (7 parts) (Paralta-Hodkinson)—Jan. 15; A-719; C-689; R-685.
His Royal Highness (5 parts) (World)—Feb. 25; R-1267; C-1271; A-1273.
His Strength of Mind (Metro-Drew)—Mar. 11.
His Smashing Career (2 parts) (Fox Sunshine)—Dec. 9.
His Wife Knew About It (Vitagraph-Drew)—Mar. 25.
His Wild Oats (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Hit Him Again (Pathe-Rolin)—Feb. 17.

Home-Run Ambrose (2 parts) (Universal-L-Ko)—Jan. 26; S-578; C-386.
Home Trail, The (5 parts) (Vitagraph)—Mar. 25; A-1870.
Honeymoon, The (5 parts) (Select)—Dec.
Honor Thy Name (Hiller & Wilk).
Hooded Terrors (No. 1 of House of Hate, The) (2 parts (Pathe)—Mar. 10; R-1268; C-1560.
Hopper, The (5 parts) (Triangle)—Feb. 3; R-866; C-868; A-870.
Horns and Hoofs (2 parts) (W. H. Productions).
Horse in Action, The, and French Scenic Pathe)—Feb. 10; C-868; R-960.
Hound of the Hills (Educational)—R-814.
House of Glass, The (5 parts) (Select-CKY)—Mar.; A-871; R-1555; C-1560.
House of Hate, The (No. 1, Hooded Terrors) (2 parts) (Pathe)—Mar. 10; R-1268; C-1560.
House of Hate, The (No. 2, The Tiger's Eye) (2 parts) (Pathe-Astra)—Mar. 17; C-1706.
House of Hate, The (No. 3, A Woman's Perfidy) (2 parts) (Pathe-Astra)—Mar. 24.
House of Trickery, The (No. 15 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 9; C-1410.
How Canada and the Farmer Co-operate in Grain Raising (General Film-Essanay)—S-280; C-385.
How it Worked (General Film-Jaxon)—Dec. 1; C-98.
Huck and Tom (5 parts) (Paramount)—Mar. 4; A-1414; R-1558; C-1559.
Human Clay (5 parts) (Ivan Film Productions).
Humdrum Brown (6 parts) (Paralta)—Mar. 15.
Hungry Eyes (5 parts) (Bluebird)—Mar. 11; R-1557; C-1559; A-1562.
Hungry Lions in a Hospital (2 parts)(Fox-Sunshine-Lehrman)—Feb. 3; C-689.
Husband's Wife, A (2 parts) (Fox Sunshine Comedy)—Mar. 3.
Hunting Big Game in the North (Inter-Ocean)—R-1233.
Hypocrites (Sterling Pictures Corp.-Geo Loane Tucker).
Hypocrites, The (Sterling Pictures Corp.).

I

I Believe (7 parts) (Sterling Pictures Corp.-Cosmofotfilm).
I'll Fix It (Universal-Nestor)—Mar. 11.
I Love You (7 parts) (Triangle)—Jan. 13; C-386; R-379; A-571.
I'm A Man (General-Film-Judge Brown).
Imposter, The (Mutual Star)—Jan. 14; A-722; C-689; R-686.
In and Out (2 parts) (Jester Comedy Co.)—May 15.
In Bad (5 parts) (Mutual Star-American)—Jan. 21; C-530; C-689; R-526; R-685; A-719.
In Blossom Time, and Bruges Before the War (Pathe)—Jan. 20; C-531.
In Poverty's Power (No. 6 of Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 24; C-1412.
In the Balance (5 parts) (Greater Vitagraph)—Dec. 17; S-Vol. 34-2003; C-Vol. 34-1961; R-Vol. 34-1954; A-273.
In the Dark (Christie Film Co.)—C-1411.
In Wrong (General Film-Jaxon-Finn & Haddie).
Indian Fisherman, The, and The Grandeur of Switzerland (Universal Special)—Mar. 9.
Inner Voice, The (5 parts) (Pathe-Russian Art)—Feb. 17; R-1135; C-1139; A-1274.
Innocent (5 parts) (Pathe)—Jan. 27; A-719; C-690; R-683.
Innocent's Progress (5 parts) (Triangle)—Mar. 24; A-1869.
Inspector's Wife, The (General Film-Jaxon).
Italy, Along the Riveria, and Watching the Flowers Bloom (Pathe)—Feb. 17; C-1139; R-1084.
It Pays to Exercise (2 parts) (Paramount-Sennett)—R-1269; C-1411.

J

Jack Spurlock, Prodigal (5 parts) (Fox)—Feb. 10; R-1137; C-1139; A-872.
Jackie's Clothes and Spirits-Katzenjammer Kids (cartoon) (Pathe-International)—Mar. 10; C-1560; R-1650.
Janitor's Fall, A (Triangle Komedy)—Mar. 24.
Japan, Kyoto, The Ancient Capital (Paramount-Burton Holmes)—Nov. 19.
Java, Drum Dancers and Salmon Fisheries of Columbia, Finley Nature Studios No. 5 (Universal Special)—Feb. 16.
Jaws of the Tiger, The (No. 13 of Hidden Hand, The) (2 parts) (Pathe-Astra)—Feb. 17; C-1270.
Jazbo Sheriff, The (General Film-Essanay Comedy).
Jerry on the Railroad (Mutual-Cub)—Aug. 9; C-530.
Jerry's Best Friend (Mutual-Cub)—Dec. 27; S-Vol. 34-1998; C-245.
Jerry's Double Cross (Mutual-Cub)—Dec. 20; S-Vol. 34-1842; C-98.
Jerry's Star Bout (Mutual-Cub)—July 19; C-1139.
Jets of Flame (No. 9 of The Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 20.
Jilted Janet (5 parts) (Mutual-Star-American)—Feb. 11; R-1135; C-1139; A-1141.
Jim Grimsby's Boy (Frank Keenan Prod.-Hiller & Wilk).
Jules of the Strong Heart (5 parts) (Paramount)—Jan. 14; A-572; C-689; R-526; R-683.
Jumbles and Jokers (Greater Vitagraph-Big V)—Jan. 21.
Jumping Jacks and Jail Birds (Vitagraph-Big V Comedy)—Mar. 4.
Junkman, The (2 parts) (Pathe-Rolin)—Feb. 17; C-868.
Just a Woman (6 parts) (S & S Photoplays Co.)—C-99; R-22.

K

Kaiser, The (7 parts) (Renown Pictures Corp.)—R-1704; C-1867.
Keith of the Border (5 parts) (Triangle)—Feb. 17; R-1136; C-1139; A-1142.
Keys of the Righteous (5 parts) (Paramount)—Feb. 18; R-1137; C-1139; A-1142.
Kid Is Klever, The (5 parts) (Fox Special)—Mar. 31.
Kingdom of Love (5 parts) (Fox Special)—Dec. 23; C-245; R-242; A-131.
Kitchen Lady, The (2 parts) (Paramount-Mack Sennett)—C-689; R-526.
Knife, The (5 parts) (Select)—Mar.; A-723; R-1138; C-1139.
Knight of the Trail (2 parts) (W. H. Productions).

L

Lady Killer's Doom, A (2 parts) (Triangle-Keystone)—Mar. 3.
Lamp, The (Pathe-Rolin)—Feb. 3; C-868.
Lamb, The (Hiller & Wilk).
Lash of Destiny (5 parts) (Sterling Pictures Corp.).
Last Card, The (2 parts) (W. H. Productions).
Last Leaf, The (2 parts) (General Film-Broadway Star)—Dec.; S-Vol. 34-1675; C-245; R-243.
La Tosca (5 parts) (Famous Players-Lasky Corp.).—Mar. 25; A-1869.
Law That Failed, The (5 parts) (Sterling Pictures Corp.).
Law's Outlaw, The (5 parts) (Triangle)—Jan. 13; C-386; R-379; A-573.
Leap for Life, The (No. 10 of Vengeance and the Woman) (2 parts) (Vitagraph)—Feb. 25
Legion of Death, The (7 parts) (Metro Special)—Jan.; A-572.
Les Miserables (8 parts) (Fox-Standard)—Feb. 10; C-Vol. 34-1807; R-Vol. 34-1800; A-722.
Lest We Forget (8 parts) (Metro)—R-1004; C-1006; A-1008.
Let's Go (Pathe-Rolin—Mar. 24; R-1704; C-1867.
Liar, The (6 parts) (General Enterprises)—A-1008.
Lie That Failed, The (General Film-Essanay Comedy).
Life in the Insect World (Educational)—R-814.
Life Mask, The (5 parts) (First National-Petrova)—A-1870.
Life or Honor (5 parts) (Ivan Film Productions).
Light Within, The (First National-Petrova)—R-1267; C-1270; A-1008.
Limousine Life (5 parts) (Triangle)—Feb. 3; R-866; C-868; A-872.
Line of Death, The (No. 11 of The Mystery Ship) (2 parts) (Universal Special)—Feb. 9; C-868.
Linoleum, Making, and Cartoon Comedy (Pathe-International)—Jan. 20.
Little Ouija Work, A (Vitagraph Comedy)—Jan. 7.
Little Red Decides (5 parts) (Triangle)—Feb. 24; R-1269; C-1270; A-1274.
Loaded Dice (2 parts) (Pathe)—Feb. 10; R-1002; C-1006; A-1143.
Loaded Dice (No. 2 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Dec. 31; R-380; C-385.
Long White Trail and Bears of The Yellowstone, Finley Nature Studies No. 3 (Universal Special)—Feb. 2.
Look Pleasant Please (Pathe-Rolin)—Mar. 10; C-1560.
Lost Express (No. 14, Unmasked) (2 parts) (Mutual-Signal)—Dec. 19; S-Vol. 34-1675; C-98.
Lost Express, The (No. 15, Return of The Lost Express) (2 parts) (Mutual-Signal)—Dec. 26; S-Vol. 34-1842; C-98.
Lost Lie, The (2 parts) (Gen. Film-Judge Willis Brown)—R-1270; C-1270.
Love Letters (5 parts) (Gen. Film-Jaxon)—Sept.; C-99; R-93.
Love Me (5 parts) (Paramount)—Mar. 18; A-1708; R-1866; C-1867.
Lunch Grabber, The (Gen. Film-Essanay Comedy).
Lure of Hate, The (No. 6 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Jan. 28.
Lust of the Ages, The (Crest Pictures Corp.)—A-1144.

M

Mad Lover (6 parts) (Arrow Film Corp.)
Madame Jealousy (5 parts) (Paramount)—Jan. 20; R-1005; C-1006; A-871.
Madame Spy (5 parts) (Universal Special)—Jan. 20; C-531; R-522; A-722.
Madam Who? (7 parts) (Hodkinson-Paralta)—Jan. 1; A-277; C-98; C-245; R-96.
Madison Square Arabian Night, A (2 parts) (Gen. Film-Broadway Star)—R-1705; C-1705.
Maimed in a Hospital (Universal-Nestor)—Jan. 14; S-579; C-386.
Make Your Eyes Behave (Gen. Film-Essanay)—S-Vol. 34-1840; C-98.
Making of an American Officer (Educational)—R-664; R-814.
Making the Comic Section and Cartoon Comedy (Pathe-International)—Dec. 30.
Man Above The Law (5 parts) (Triangle)—Jan. 6; S-241; C-246; R-241; A-412.
Man Eater, The (Girls You Know Series) (Kleine-Edison-Flagg)—R-1558; C-1706.
Man's Man, A (7 parts) (Hodkinson-Paralta)—Dec. 15; A-276.
Manxman, The (8 parts) (Goldwyn-Manxman Co.)—Oct.; S-Vol. 34-916; A-136.
Many a Slip (Christie Comedy)—R-865; C-867.
Marionettes, The (Select)—Jan.; A-412; C-1139; R-1004.
Marked Deck, The (2 parts) (W. H. Productions).
Marooned (Gen. Film-Jaxon).
Marriage Bubble, The, and Unfaithful (Triangle)—Mar. 31; R-1702; C-1706.
Marriage Not, A (Triangle Komedy)—Jan. 13.
Marrying Off Dad (2 parts) (Gen. Film-Judge Brown)—R-1558; C-1559.
Martha's Vindication (Hiller & Wilk).
Mary's Boomerang (Mutual-Strand)—Dec. 26; S-Vol. 34-1998; C-99.
Masked Riders, The (No. 14 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 2; C-1270.
Master Crook, The (Harry Raver).
Matinee Girl, The (Girls You Know Series) (Kleine-Edison-Flagg)—Feb. 27; C-1560; R-1704; C-1706.
Matrimonial Breaker (Triangle Komedy)—Jan. 6.
Meatless Days and Sleepless Nights (Paramount-Klever)—Jan. 14; C-531.
Meddlers and Moonshiners (Vitagraph-Big V)—Mar. 11.
Menace, The (5 parts) (Gtr. Vitagraph)—Jan. 21; A-572; C-689; R-687.
Men Who Have Made Love To Me (Kleine-Essanay)—A-722; C-530; R-525.
Midnight Trail, The (5 parts) (Mutual-Star-American)—Feb. 25; A-1415; R-1555; C-1560.
Mischief Maker, The (2 parts) (Gtr. Vitagraph-Favorite)—Feb. 18.
Miss Cinderella (Mutual-Strand)—Feb. 19; C-1411.
Miss Deception (5 parts) (Sterling Pictures Corp.)—A-871.
Missing Link, The (Hiller & Wilk).
Mister Coon (Sterling Pictures Corp.—Cartoon).
Mr. Noodle Went to a Masque Ball and Wild Foul Studies, Nurseries of Southern Oregon (No. 11 of Finley Nature Studies)—Mar. 30.
Mrs. Dane's Defense (5 parts) (Paramount)—Jan. 7; A-412; C-385; C-531; R-380; R-535.
Model Young Man, A (Gtr. Vitagraph-Favorite)—Jan. 14.
Modern Musketeer (Artcraft)—Dec. 29; C-385; R-377; A-Vol. 34-1996.
Molly Go Get 'Em (5 parts) (Mutual-Star-American)—Jan. 7; A-412; C-385; R-379.
Moment of Victory, The (2 parts) (Gen. Film-Broadway Star)—R-1270; C-1270.
Moral Law, The (5 parts) (Fox)—Feb. 17; A-1009.
Moral Suicide (7 parts) (Graphic Film Corp)—R-1863; C-1867.
Morgan's Raiders (5 parts) (Bluebird Photoplays, Inc.)—R-1138; C-1139.
Morok (7 parts) (Hesperia Films Co.)—R-866; C-868.
Mose Is Cured (Sterling Pictures Corp.-Cartoon).
Mosquito and Where Rolls the Oregon, No. 10 of Finley Nature Studies (Universal Special)—Mar. 23.
Mother (6 parts) (Gen. Enterprises-McClure)—C-98; R-94; A-1009; R-72.
Mother's Sin, A (5 parts) (Gtr. Vitagraph)—Jan. 28; A-723; R-865; C-868.
Mother's Ordeal, A (5 parts) (Sterling Pictures Corp.)
Mount Hood and The Garden Spot of the World (Universal Special)—Feb. 23.
Mountain of Devastation, The (No. 8 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Feb. 4.
Mount Wilson Solar Observatory (Educational Films)—R-1084.
Movie Dummy, The (2 parts) (Pathe-Rolin)—Jan. 13; C-246; R-242.
Mud (2 parts) (Triangle-Keystone)—Mar. 17.
Mum's the Word (Christie Film Co.)—C-1411.
Mute Appeal, A (5 parts) (Sterling Pictures Corp.)
Mutual Weekly No. 156 (Mutual)—Dec. 23; S-140; C-99.
Mutual Weekly No. 1 (Mutual)—Dec. 31; S-282; C-385.
Mutual Weekly No. 2 (Mutual)—Jan. 7; S-421; C-689.

Mutual Weekly No. 3 (Mutual)—Jan. 14; S-580; C-531.
Mutual Weekly No. 4 (Mutual)—Jan. 21; S-876; C-689.
Mutual Weekly No. 5 (Mutual)—Jan. 28; C-868; S-1014.
Mutual Weekly No. 6 (Mutual)—Feb. 4; C-1006; S-1277.
Mutual Weekly No. 7 (Mutual)—Feb. 11; S-1277.
Mutual Weekly No. 8 (Mutual)—Feb. 18; S-1418.
Mutual Weekly No. 9 (Mutual)—Feb. 25; S-1565.
My Father (No. 2 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin).
My First (No. 4 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—C-1411.
My First Jury (No. 43 of The Son of Democracy)) (Chapin-Paramount).
My Four Years in Germany (My Four Years in Germany, Inc.)—R-1863; C-1867.
My Lady's Furs and Cartoon Comedy (Pathe-International)—Jan. 13; C-386.
My Mother (No. 1 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin).
My Own United States (8 parts) (Frohman Amusement Corp.)—Jan.; C-689; R-685.
My Unmarried Wife (Bluebird)—Jan. 7; S-Vol. 34-1961; R-Vol. 34-1954; A-275.
My Wife (5 parts) (Mutual-Star-Frohman)—Feb. 18; R-1269; A-1274; C-1411.
Mystery Ship The (No. 5 The Fire God) (2 parts) (Universal Special)—Dec. 29; S-138; C-Vol. 34-1962.
Mystery Ship, The (No. 6, Treachery) (2 parts) (Universal Special)—Jan. 6; S-281; C-99.
Mystery Ship, The (No. 7, One Minute to Live) (2 parts) (Universal Special)—Jan. 12; C-246; R-421.
Mystery Ship, The (No. 8, Hidden Hands) (2 parts) (Universal Special)—Jan. 19; S-579; C-386.
Mystery Ship, The (No. 9, The Black Mask) (2 parts) (Universal Special)—Jan. 26; S-725; C-531.
Mystery Ship, The (No. 10, The Rescue) (2 parts) (Universal Special)—Feb. 2; C-690.
Mystery Ship, The (No. 11, The Line of Death) (2 parts) (Universal Special)—Feb. 9.
Mystery Ship, The (No. 12, The Rain of Fire) (2 parts) (Universal Special)—Feb. 16; C-1140.
Mystery Ship, The (No. 13, The Underground House) (2 parts) (Universal Special)—Feb. 23; C-1140.
Mystery Ship, The (No. 14, The Masked Riders) (2 parts) (Universal Special)—Mar. 2; C-1270.
Mystery Ship, The (No. 15, The House of Trickery) (2 parts) (Universal Special)—Mar. 9; C-1410.
Mystery Ship, The (No. 16, The Forced Marriage) (2 parts) (Universal Special)—Mar. 16; C-1560.
Mystery Ship, The (No. 17, The Deadly Torpedo) (2 parts) (Universal Special)—Mar. 23; C-1707.
Mystery Ship, The (No. 18, The Fight in Mid-air) (2 parts) (Universal Special)—Mar. 30.—C-1868.
Mystic Hour, The (6 parts) (Sterling Pictures Corp.)

N

Nan of Music Mountain (5 parts) (Paramount)—Dec. 17; S-Vol. 34-2004; C-99; R-Vol. 34-1958; A-132.
Nancy Comes Home (5 parts) (Triangle)—Mar. 24—A-1868.
Narrow Trail, The (5 parts) (Artcraft)—Oct. 15; C-98; R-Vol. 34-1959; A-137.
National Parks—Yellowstone Park—The Geysers and Buxton—Derbyshire, England (Pathe)—Mar. 3; C-1412; R-1360.
Native State (No. 7 of The Son of Democracy) (Chapin-Paramount).
Natural Law, The (Sterling Pictures Corp.)—A-1144.
Nature's Songsters (Educational-Ditmars)—R-215.
Naughty, Naughty (5 parts) (Famous Players-Lasky Corp.)—Mar. 25; A-1868.
Naulahka, The (6 parts) (Pathe)—R-1003; C-1006; A-1415.
Naval Ball Conspiracy, The (No. 2 of The Eagle's Eye) (2 parts) (Wharton, Inc.).
Nearly a Papa (Christie)—Dec. 24; S-Vol. 34-2002; C-98; R-91.
Neptune's Naughty Daughter (2 parts) (Century Comedy).
New Enemies (No. 13 of The Red Ace) (2 parts) (Universal Special)—Jan. 12.
New Love for Old (5 parts) (Universal Special)—Feb. 11; R-1002; C-1140; A-1144.
New York Luck (5 parts) (Mutual-Star-American)—Dec. 17; S-Vol. 34-1842; C-Vol. 34-1961; R-Vol. 34-1958; A-132.
Next (General Film-Essanay)—S-724; C-867.
Next Generation, The (2 parts) (Greater Vitagraph-Favorite)—Jan. 21.
Night of His Life, The (Christie Film Co.)—C-1411.
Nobody's Wife (5 parts) (Universal)—Mar. 4; A-1415; R-1556; C-1560.
No Money—No Fun (Sunshine Film-Moon-Comedy)—C-531; R-525.
Nothing But Nerve (Nestor-Universal)—Mar. 25.—C-1868.
No Surrender (No. 14 of Who Is Number One) (2 parts) (Paramount)—Jan. 28.
Nut Stuff (General Film-Essanay)—S-280.

O

Oath, The (No. 1 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Dec. 24.
Officer and a Gentleman, An, and Unlucky Louis (Vitagraph-Favorite)—Mar. 4.
Oh, Baby (Century Comedy)—Feb. 14; C-1559.
Old Forty-Niner, The (Sterling Pictures Corp.-Cartoon).
Old Reliable and Stenographer Troubles (Vitagraph-Favorite)—Feb. 25.
On the Brink (No. 6 of Bull's Eye) (2 parts) (Universal Special)—Mar. 16; C-1560.
On the Way to the Front With the Chinese Labor (Paramount-Burton Holmes)—Mar. 4.
One Good Turn (Christie)—S-Vol. 34-1844; C-530; R-383.
One of the Department of a Great Industry (Films of Business)—R-961.
One Minute to Live (No. 7 of The Mystery Ship) (2 parts) (Universal Special)—Jan. 12.
One More American (5 parts) (Paramount)—Feb. 25; R-1269; A-1275; C-1411.
One Night (General Film-Essanay)—S-417.
One Night Stand, A (2 parts) (Pathe-Rolin)—C-1270.
Orderly, The (2 parts) (King Bee Films Corp.)—R-1410; C-1559.
Other Man, The (5 parts) (Greater Vitagraph)—Feb. 4; R-1002; C-1006; A-871.
Other Man, The (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Other Woman, The (5 parts) (Pathe)—Feb. 3; R-864; C-868; A-1009.
Our Little Nell (General Film-Essanay)—C-1270.
Our Little Wife (6 parts) (Goldwyn)—Feb. 10; R-1267; C-1270; A-873.
Our Mutual Motor (Mutual-Strand)—Jan.; C-530; R-528.
Our National Parks, Mesa Verda Park (Pathe)—C-1560; R-1502.
Our National Parks, Ranier Park (Pathe-Ralph Earle)—Jan. 27; C-690; R-664; R-1502.
Our National Parks, Yellowstone, Its Wonders and Oddities (Pathe-Ralph Earle)—Jan. 13.
Our Navy (12 parts) (Prizma Inc.)—C-386; R-381.
Out and In (General Film—Jaxon-Finn & Haddie).
Out West (2 parts) (Paramount-Arbuckle)—Jan. 20; R-688; C-868.
Overboard (No. 12 of The Red Ace) (2 parts) (Universal Special)—Jan. 5.
Over the Hill (5 parts) (Pathe-Astra)—Dec. 30; S-Vol. 34-2001; C-Vol. 34-1962; R-Vol. 34-1478; A-413.
Over the White Pass (Paramount-Burton Holmes)—Mar. 25.
Oyster Fisheries, Florida (Pathe)—R-960.

P

Painted Lips (5 parts) (Butterfly)—Feb. 4; R-1005; C-1140; A-1143.
Pair of Sixes, A (5 parts) (Kleine-Essanay)—April; A-1863; C-1867; A-1872.
Patriot, The (William S. Hart Prod.-Hiller & Wilk).
Paramount-Bray Pictograph No. 99 (Paramount-Bray)—R-72.
Paramount-Bray Pictograph No. 100 (Paramount-Bray)—Dec. 30; R-215.
Paramount-Bray Pictograph No. 101 (Paramount-Bray)—Jan. 6; R-363.
Paramount-Bray Pictograph No. 102)Paramount-Bray)—Jan. 12; R-507.
Paramount-Bray Pictograph No. 103 (Paramount-Bray)—R-508; R-664.
Paramount-Bray Pictograph No. 104 (Paramount-Bray—R-813; R-961.
Paramount-Bray Pictograph No. 105 (Paramount-Bray)—R-960; R-1084.
Paramount-Bray Pictograph No. 107 (Paramount-Bray)—R-1232.
Paramount-Bray Pictograph No. 108 (Paramount-Bray)—R-1360.
Paramount-Bray Pictograph No. 109 (Paramount-Bray)—R-1502; R-1651. . . . . .
Paramount-Bray Pictograph No. 110 (Paramount-Bray).
Paramount-Bray Pictograph No. 111 (Paramount-Bray).
Paramount-Bray Pictograph No. 112 (Paramount-Bray).
Parentage (7 parts) (Frank J. Seng State Rights)—A-573; C-Vol. 34-1955; R-Vol. 34-1950; R-782.
Peace and Quiet (Katzenjammer Cartoon) and Making the Comic Section (Pathe-International)—Dec. 30.
Peach and a Pill, A (Mutual-Strand)—Jan. 8; S-282; C-385.
Peanuts and Politics (Greater Vitagraph-Big V)—Jan. 14.
Pearls and Girls (2 parts) (Universal-L-Ko)—Feb. 13; C-1140.
Peg o' the Sea (6 parts) (Sterling Pictures Corp.).
Pendleton Round-Up. Eighth Annual (Pathe)—Dec. 30; S-283; C-Vol. 34-1961; R-72.
Persuasive Peggy (6 parts) (Mayfair)—A-872.
Peru (Kleine-Lincoln & Parker)—C-1559; R-1650.
Pests of Our Fruit Trees and Picturesque France, Arachon (Pathe Split Reel)—Mar. 24; C-1867.
Petticoat Pilot, A (5 parts) (Paramount)—Feb. 4; R-1005; C-1006; A-872.
Phantom, The (Hiller & Wilk).
Phantom Fame (No. 1 of The Price of Folly) (2 parts) (Pathe-Balboa)—Jan. 20.
Phantom Riders (5 parts) (Universal Special)—Jan. 28; A-1010.
Physical Culture Screen Magazine No. 3 (General Film-Physical Culture)—C-867; R-960.
Picturesque Brittany (Pathe)—C-868.
Pirates, The (2 parts) (Greater Vitagraph-Favorite)—Feb. 4.
Playwright's Wrong, A (Keystone Comedy)—Mar. 31.
Plot Against the Fleet (No. 3 of The Eagle's Eye) (2 parts) (Wharton, Inc.).
Plunge of Destruction (No. 5 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Jan. 21.
Policy and Pie (Katzenjammer Cartoon) and For Desert (Pathe-International)—Feb. 3.
Powers That Prey (5 parts) Mutual-Star-American)—Mar. 4; A-1561.
Preacher's Son, The (2 parts) (General Film-Judge Brown)—R-1705; C-1705.
President's Answer, A (No. 5 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—C-1411.
Price Mark, The (5 parts) (Paramount)—C-Vol. 34-881; R-Vol. 34-875.
Price of a Good Time, The (Jewel Productions, Inc.)—A-413; C-Vol. 34-1191; R-Vol. 34-1184.
Price of Folly, The (No. 1, Phantom Fame) (2 parts) (Pathe-Balboa)—Jan. 20; C-531; R-523.
Price of Folly, The (No. 2, Counterfeit Clues) (2 parts) (Pathe-Balboa)—Jan. 27; C-690.
Price of Folly, The (No. 3, The Catspaw) (2 parts) (Pathe-Balboa)—Feb. 3; C-1006.
Price of Folly, The (No. 4, The Sin of Innocence) (2 parts) (Pathe-Balboa)—Feb. 10.
Price of Folly, The (No. 5, Sold for Gold) (2 parts) (Pathe-Balboa)—Feb. 17; C-1270.
Price of Folly, The (No. 6, In Poverty's Power) (2 parts) (Pathe-Balboa)—Feb. 24; C-1412.
Price of Folly, The (No. 7, The Rebound) (2 parts) (Pathe-Balboa)—Mar. 3; C-1560.
Price of Folly, The (No. 8, Shifting Sands) (2 parts) (Pathe-Balboa)—Mar. 10; C-1706.
Price of His Head, The (Triangle)—Jan. 20.
Pride and the Devil (6 parts) (Sterling Pictures Corp.).
Pride of New York, The (5 parts) (Fox)—Dec. 9; S-Vol. 34-1847; C-98; R-90; A-131.
Primal Lure, The (Hiller & Wilk).
Prunella (5 parts) (Paramount)—Mar. 18; A-1707.
Public Defender, The (Renowned Pictures).

R

Rain of Fire, The (No. 12 of The Mystery Ship) (2 parts) (Universal Special)—Feb. 16; C-1140.
Rambles With a Naturalist and Don't Be a Slackwer, Finley Nature Studies No. 7 (Universal Special)—Mar. 2.
Ramona (Arrow Film Corp.-Clune).
Rathskeller and the Rose, The (2 parts) (General Film-Broadway Star)—R-1866; C-1867.
Real Folks (5 parts) (Triangle)—Feb. 10; R-1004; C-1139; A-873.
Rebellion (2 parts) (General Film-Judge Brown).
Rebound, The (No. 7 of The Price of Folly) (2 parts) (Pathe-Balboa)—Mar. 3; C-1560.
Recruit, The (2 parts) (Jester Comedy)—Feb. 15; C-689.
Red Ace, The (No. 11, The Burning Span) (2 parts) (Universal Special)—Dec. 29; S-138; C-Vol. 34-1962.
Red Ace, The (No. 12, Overboard) (2 parts) (Universal Special)—Jan. 5; S-281; C-99.
Red Ace, The (No. 13, New Enemies) (2 parts) (Universal Special)—Jan. 12; S-421; C-246.
Red Ace, The (No. 14, The Fugitives) (2 parts) (Universal Special)—Jan. 19; S-579; C-386.
Red Ace, The (No. 15, Hell's Riders) (2 parts) (Universal Special)—Jan. 26; S-725; C-531.
Red Ace, The (No. 16, Virginia's Triumph) (2 parts) (Universal Special)—Feb. 2; C-690.
Red, White and Blue Blood (5 parts) (Metro)—Dec. 24; A-275; C-245; R-243.
Rescue, The (No. 10 of The Mystery Ship) 2 parts) (Universal Special)—Feb. 2.
Revelation (7 parts) (Metro Special)—Jan.; A-723; R-1408; C-1411.
Revenge (5 parts) Metro)—Feb. 25; A-1275; R-1559; C-1560.
Rheumatics, Katzenjammer Cartoon and From Forest to Ship (Pathe-International)—Jan. 27.
Ridge Roamers, The (Educational-Bruce)—R-960.
Riding Wild (No. 7 of The Bull's Eye) (2 parts) (Universal Special)—Mar. 23; C-1707.
Riggie Mixes In (Douglas Fairbanks Prod.-Hiller & Wilk).

Rimrock Jones (5 parts) (Paramount)—Jan. 21; A-577; C-690; R-686.
Rocamadour And The Valley of Lot (Pathe) —C-868.
Rogue, The (2 parts) (King Bee Films Corp.) —Feb. 15; R-1410; C-1559.
Rogue, The (2 parts) (King Bee)—Mar. 1.
Romance of Rails and Power (Gen. Film-Essanay)—S-724.
Romance of the Underworld, A (Frank A. Keeney).
Romance of the Underworld, A (6 parts) (Keeney Pictures Corp.).
Rooms and Rumors (Gtr. Vitagraph-Big V Comedy)—Feb. 25.
Rose of The World (5 parts) (Artcraft)—Jan. 7; A-413; C-530; R-524.
Rosie O'Grady (5 parts) (Sterling Pictures Corp.)
Rough Lover, The (5 parts) (Bluebird Photoplays, Inc.)—Feb. 25; A-1274; R-1409; C-1411.
Round Up, The (No. 15 of Who Is Number One?) (2 parts) (Paramount)—Feb. 4; C-1411.
Rub-A-Dub-Dub Katzenjammer Cartoon, and Making Linoleum (Pathe-International)—Jan. 20.
Ruggles of Red Gap (5 parts) (Kleine-Essanay)—Feb. 25; A-1275; R-1408; C-1411.
Runaway Romany (5 parts) (Pathe-Ardsley)—Dec. 23; S-Vol. 34-2001; C-Vol. 34-1961; R-Vol. 34-1954; A-274.

S

Sacrifice of Kathleen, The (2 parts) (Gtr. Vitagraph-Favorite)—Feb. 11.
Sadie Goes to Heaven (5 parts) (Kleine-Perfection-Essanay)—Dec. 24; S-Vol. 34-1844; C-98; R-96; A-Vol. 34-1995.
Safe Danger, A (2 parts) (Triangle-Keystone)—Mar. 24.
Safe Disaster, A (Triangle Komedy)—Feb. 3.
Salmon Fisheries of Columbia and Drum Dancers of Java, Finley Nature Studies No. 5 (Universal Special)—Feb. 16; R-960.
Sands of Doom (No. 13 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Mar. 18.
Saved by Wireless (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Scarlet Car, The (5 parts) (Bluebird)—Dec. 24; C-Vol. 34-1648; R-Vol. 34-1643; A-275.
Scholar, The (2 parts) (King Bee)—Mar. 15.
Schools and Schools (2 parts) (Gen. Film-Broadway Star)—R-1705; C-1705.
Screen Fan, The (Girls You Know Series) (2 parts) (Kleine-Edison-Flagg)—Jan. 2.
Screen Telegram No. 1 (Mutual)—Mar. 3; C-1560.
Screen Telegram No. 2 (Mutual)—Mar. 6; S-1714.
Screen Telegram No. 3 (Mutual)—Mar. 10; S-1714.
Screen Telegram No. 4 (Mutual)—Mar. 13; C-1867.
Screen Telegram No. 5 (Mutual)—Mar. 15.
Screen Telegram No. 6 (Mutual)—Mar. 20.
Screen Telegram No. 7 (Mutual)—Mar. 24.
Screen Telegram No. 8 (Mutual)—Mar. 27.
Screen Telegram No. 9 (Mutual)—Mar. 31.
Scrub Lady, The (2 parts) (Goldwyn-Marie Dressler).
Sea Panther, The (5 parts) (Triangle)—Mar. 10; A-1563; R-1702; C-1706.
Sea Serpent's Desire, A (2 parts) (Triangle-Keystone)—Feb. 3.
Seeking An Oversoul (Vitagraph Comedy)—Jan. 14.
Self Made Lady, A (2 parts) (Fox Sunshine Comedy)—Mar. 24.
Seven Swans (5 parts) (Paramount)—Dec. 31; A-413; C-245; R-239.
Shadowing Henry (Metro-Drew)—Dec. 31; C-385; R-382.
Shadows of Her Pest (2 parts) (Fox-Sunshine)—Jan. 6.
Shame (General Film-Duplex Films Inc.).
She Did Her Bit (2 parts) (Century Comedy)—Dec. 30; C-1559.
She Didn't Do It (Triangle Komedy)—Mar. 10.
She Was a Dangerous Girl (Sterling Pictures Corp.-Cartoon).
Shell Game, The (5 parts) (Metro)—Mar. 4; A-1416; R-1704; C-1706.
Sheriff Nell's Tussle (2 parts) (Paramount-Mack Sennett)—Feb. 10; C-1559.
Sherlock Ambrose (2 parts) (L-Ko-Universal)—Mar. 27; C-1868.
Sherman Was Right (Gen. Film-Jaxon)—C-1705
Shifting Sands (No. 8 of Price of Folly (2 parts) (Pathe-Balboa)—Mar. 10; C-1706.
Ship, Oy, Oy (Universal-Nestor)—Feb. 18.
Shirley Kaye (5 parts) (Select)—Dec.
Shoes That Danced, The (5 parts) (Triangle)—Mar. 3; R-1410; C-1412; A-1416.
Show Down, The (No. 12 of Who Is Number One?) (2 parts) (Paramount)—Jan. 14.
Shuttle, The (5 parts) (Select Pictures)—Mar.; R-1410; A-873; C-1560.
Sign Invisible, The (First National Exhibitors)—A-1275; R-1555; C-1559.
Signalling Cipher, The (No. 4 of Vengeance and The Woman (2 parts) (Gtr. Vitagraph)—Jan. 14.
Silent Stranger, The (2 parts) (W. H. Productions).
Sins of Ambition (7 parts) (Ivan Film Productions)—A-274; C-98; R-85.
Sin of Innocence, The (No. 4 of The Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 10.
Six Shooter Andy (5 parts) (Fox Special)—Feb. 24; A-1273.
Slave, The (2 parts) (King Bee Films Corp.)—Jan. 1; S-Vol. 34-1844; C-385; R-382.
Sleuths and Surprises (Gtr. Vitagraph)—Jan. 7.
Slick and Tricky (Sterling Pictures Corp.-Cartoon).
Slide For Life, The (No. 8 of The Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 13.
Slippery Slim and the Fortune Teller (General Film-Essanay).
Slippery Slim and the Green Eyed Monster (General Film-Essanay).
Slippery Slim and His Tombstone (eGneral Film-Essanay).
Slippery Slim and the Impersonator (General Film-Essanay).
Small Town Bully ,The (Mack Sennett-Keystone—W. H. Productions).
Smashed in The Career (2 parts) (Fox-Sunshine)—Dec. 9; C-98; R-95.
Smashing The Plot (Gen. Film-Sparkle)—Dec.; S-137; C-98.
Snail, The (Select)—Jan.
Snakeville Fire Brigade, The (General Film-Essanay).
Snakeville's Sleuth (General Film-Essanay).
Snow Cure, The (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Social Secretary, The (Norma Talmadge Prod.-Hiller & Wilk).
Social Shock Absorber, A (Triangle Comedy)—Mar. 15.
Sold For Gold (No. 5 of The Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 17; C-1270.
Somebdy's Widow (Mutual-Strand)—Jan. 29; C-1006.
Some Professor (Famous Players-Lasky-Klever)—Feb. 25; C-1411.
Son of A Gun (2 parts) (Fox-Sunshine)—Jan. 20; C-530.
Son of Democracy, The (No. 1, My Mother) (2 parts) (Paramount-Benjamin Chapin).
Son of Democracy, The (No. 2, My Father) (2 parts) (Paramount,Benjamin Chapin.
Son of Democracy, The (No. 3, Call to Arms) (2 parts) (Paramount-Benjamin Chapin)—R-1269; C-1270.
Son of Democracy, The (No. 4, My First Jury) (2 parts) (Paramount-Chapin)—C-1411.
Son of Democracy, The (No. 5, A President's Answer) (2 parts) (Paramount-Benjamin Chapin)—C-1411.
Son of Democracy, The (No. 6), Tender Memories) (2 parts) (Paramount-Chapin)—C. 1706.
Son of Democracy, The (No. 7, Native State) (2 parts) (Paramount-Chapin).
Song and the Sergeant, The (2 parts) (Gen. Film-Broadway Star)—R-1866.
Song of Songs, The (5 parts) (Artcraft)—Feb. 11; A-873; C-1139; R-1135.
Song of the Soldier (Plimpton Epic Pictures, Inc.)—S-422.
Song of the Soul, The (5 parts) (Vitagraph)—Mar. 4; A-1418; R-1557; C-1559.
Sonny Jim in Search of a Mother (Gtr. Vitagraph-Favorite)—Feb. 18.
Soul in Trust, A (5 parts) (Triangle)—Feb. 24; A-1273; R-1556; C-1560.
Soup and Fish Ball, The (Gen. Film-Broadway Star)—C-1006.
Special Today (Metro-Drew)—Mar. 18; R-1705; C-1706.
Spirit of Merry Christmas, The (Metro-Drew)—Dec. 15; C-385; R-382.
Spirit of '17 (5 parts) (Paramount)—Jan. 14; A-576; C-689; R-687.
Spirits-Katzenjammer Kids (Cartoon) and Jackie's Clothes (Pathe-International)—Mar. 10; C-1560.
Splendid Sinner, The (6 parts) (Goldwyn)—Mar. 24.
Spoiled Girl, The (Girls You Know Series) (Kleine-Edison-Flagg)—Mar. 13.
Spurs of Sybil, The (5 parts) (World)—Mar. 4; R-1409; C-1560; A-1708.
Square Deal (2 parts) (W. H. Productions).
Stella Maris (Artcraft)—Jan. 21; A-723; R-864; C-867.
Stenographer Troubles (Vitagraph-Favorite)—Feb. 25.
Step Lively (Pathe-Rolin)—Dec. 30.
Stepping Stones (Hiller & Wilk).
Still in the Ring (No. 4 of The Bull's Eye) (2 parts) (Universal Special)—Mar. 2; C-1271.
Stolen Honor (5 parts) (Fox)—Jan. 6; A-416; C-530; R-523.
Stolen Hours (5 parts) (World)—Jan. 7; A-416; C-246; R-239.
Straight Crook, A (Triangle Komedy)—Jan 13.
Stranger, The (2 parts) (King Bee Films Corp.)—Jan. 15; R-1410; C-1559.
Stripes and Stumbles (Vitagraph-Big V)—Mar. 25.
Strong Way, The (5 parts) (World)—Jan. 14; C-386; R-381; A-576.
Struck Down (No. 9 of Who Is Number One?) (2 parts) (Paramount)—Dec. 24.
Struggle Everlasting, The (7 parts) (High Class Film Corp.)—C-99; R-92.
Studio Girl, The (5 parts) (Select)—Jan.; R-866; C-868.
Submarine Pirate, The (4 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Summer Day in Skaguay, A (Paramount-Burton Holmes)—Mar. 18.
Sunshine Nan (5 parts) (Paramount)—Mar. 11; A-1562; R-1702; C-1706.
Superstitious Girl, The (Girls You Know Series) (2 parts) (Kleine-Essanay-Edison-Flagg)—Jan. 30; R-865; C-868.
Surprising Husband (Vitagraph Comedy)—Feb. 4.
Sweets of the Sour (Vitagraph Comedy)—Feb. 18.
Swing of Death, The (No. 5 of The Bulls' Eye) (2 parts) (Universal-Special)—Mar. 9; C-1410.

T

Tad's Swimming Hole (2 parts) (Gen. Film-Judge Brown)—R-1558; C-1705.
Taming Target Center (2 parts) (Paramount-Mack Sennett)—Dec. 30; S-283; C-99; R-94.
Tarzan of the Apes (National Film Corp.)—R-1002; C-1006.
Telegraphic Tangle, A (Vitagraph-Drew)—Mar. 18.
Telephones and Troubles (Gtr. Vitagraph-Big V)—Feb. 4.
Tell Tale Shirt, A (2 parts) (Triangle-Keystone)—Feb. 24.
Temporary City, A, and Too Many Cooks-Katzenjammer Kids-Cartoon (Pathe-International)—Mar. 3.
Tender Memories (No. 6 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—C-1706.
Thais (Goldwyn)—Dec. 29; C-385; R-377; A-Vol. 34-1997.
Their Anniversary Feast (Vitagraph Comedy)—Jan. 28.
Their First Love (Metro-Drew)—Jan. 21.
Their First Quarrel (Vitagraph-Drew)—Mar. 11.
Their Godson (Vitagraph Comedy)—Feb. 25.
Their Indian Uncle (Triangle Comedy)—Jan. 20.
Their Little Kid (Mutual-Strand)—Jan. 22; S-579; C-689.
Their Model Career (Gen. Film-Jaxon)—Dec. 1; C.-98.
Their Mutual Motor (Metro-Drew)—Jan. 7.
Their Undercover Capers (Triangle Komedy)—Feb. 17.
Thief or Angel? (2 parts) (General Film-Judge Brown)—R-1866; C-1867.
Thieves' Gold (5 parts) (Universal)—Mar. 18; A-1709; R-1864; C-1868.
Thing's The Play, The (2 parts) (General Film-Broadway Star)—S-724; R-1137; C-1138.
Thing We Love, The (5 parts) (Paramount)—Feb. 11; A-1010.
Think It Over (Sterling Pictures Corp.)—A-874.
Thirty Days (Christie)—Dec. 17; S-Vol. 34-2001; C-98; R-91.
Thoroughbred, The (Frank Keenan Prod.-Hiller & Wilks).
Those Athletic Girls (Famous Players-Lasky Corp.)—R-1793; C-1706; C-1867.
Those Who Pay (7 parts) (U. S. Exhibitors' Booking Corp.)—C-Vol. 34-1808; R-Vol. 34-1805; A-573.
Three Times and Out (Mutual-Strand)—Feb. 12; C-1411.
Throwing the Bull (Educational-Bruce)—R-960.
Thunderer of the Waters, The (Reiben Film Corp.)—R-1650.
Tiger's Eye, The (No. 2 of The House of Hate) (2 parts) (Pathe-Astra)—Mar. 17; C-1706.
Tip, The (Pathe-Rolin)—Jan. 6; C-246.
To-Day (7 parts) (Arrow Film Corp.).
Tom Sawyer (5 parts) (Paramount) R-72.
Too Many Cooks, Katzenjammer Kids, Cartoon & A Temporary City (Pathe-International)—Mar. 3.
Too Many Husbands (Triangle Komedy)—Jan. 27.
Torpedo Pirates (2 parts) (Universal-L-Ko)—Jan. 9; S-418; C-246.
Tough Knight, A—General Film-Essanay).
Tough Turkey Trot, A (Triangle Komedy)—Nov. 25.
Trail to the Sky, The (Educational-Bruce)—R-813.
Tramp, The (2 parts) (General Film-Essanay-Chaplin)—C-1705.
Tramps and Traitors (Vitagraph-Big V)—Mar. 18.
Trap, The (2 parts) (Greater Vitagraph-Favorite)—Jan. 7.
Trapped by Treachery (No. 11 of The Hidden Hand) (2 parts) (Pathe)—Feb. 3; C-1006.
Treachery (No. 6 of The Mystery Ship) (2 parts) (Universal Special)—Jan. 5.
Treasure Island (6 parts) (Fox Special)—Jan. 27; A-1009.
Trimmed Lamp, The (2 parts) (General Film-Broadway Star)—R-1558; C-1559.
Triumph of Venus, The (6 parts) (Victory Film Co.)—R-1556; C-1560.
Troublemakers, The (7 parts) (Fox Standard)—Jan. 27; S-Vol. 34-2002; C-Vol. 34-1341; R-Vol. 34-1333; A-131.

Trout, Angling for Steel Head (Prizma-Stone)—R-507.
Turn of a Card, The (7 parts) (Paralta Plays, Inc.)—R-1138; C-1139; A-1418.
Turtles of All Kinds (Educational-Ditmars)—R-1360.
Two Gun Man in the Bargain (6 parts) W. H. Productions).

U

Unbeliever, The (5 parts) (Kleine-Edison)—Feb. 11; R-1267; C-1270; A-875.
Under Suspicion (5 parts) (Metro)—Feb. 4; R-1138; C-1411; A-874.
Under the Daisies (2 parts) (Gtr. Vitagraph-Favorite)—Jan. 14.
Under the Influence (Metro-Drew)—Jan. 28; R-867; C-1006.
Underground House, The (No. 13 of The Mystery Ship) (2 parts) (Universal-Special)—Feb. 23; C-1140.
Uneasy Money (5 parts) (Kleine-Essanay Special)—Jan. 1; C-Vol. 34-1961; R-Vol. 34-1955; A-277.
Unfaithful (2 parts) and The Marriage Bubble (3 parts) (Triangle Split Feature)—Mar. 31; R-1702; C-1706.
Universal Current Events No. 32 (Universal)—Dec. 22; C-99.
Universal Current Events No. 33 (Universal)—Dec. 29; S-281; C-246.
Universal Current Events No. 34 (Universal)—Jan. 5; S-420; C-386.
Universal Current Events No. 35 (Universal)—Jan. 12; S-579; C-531.
Universal Current Events No. 36 (Universal)—Jan. 19; S-726; C-690.
Universal Current Events No. 37 (Universal)—Jan. 26; S-726; C-1139.
Universal Current Events No. 38 (Universal)—Feb. 2; C-868; S-1146.
Universal Current Events No. 39 (Universal)—Feb. 9.
Universal Current Events No. 40 (Universal)—Feb. 16; C-1270; S-1712.
Universal Current Events No. 41 (Universal)—Feb. 23; C-1412; S-1564.
Universal Current Events No. 42 (Universal)—March 2; C-1560; S-1565; R-1504
Universal Current Events No. 43 (Universal)—March 9; C-1867.
Universal Current Events No. 44 (Universal)—March 16; C-1868.
Universal Current Events No. 45 (Universal)—Mar. 23.
Universal Current Events No. 46 (Universal)—Mar. 30.
Universal Screen Magazine No. 50 (Universal)—Dec. 22; S-Vol. 34-1999; S-138.
Universal Screen Magazine No. 51 (Universal)—Dec. 29; S-Vol. 34-1999; S-138.
Universal Screen Magazine No. 52 (Universal)—Jan. 5; S-138; R-Vol. 34-1937.
Universal Screen Magazine No. 53 (Universal)—Jan. 12; S-281; R-72.
Universal Screen Magazine No. 54 (Universal)—Jan. 19; S-579; R-215.
Universal Screen Magazine No. 55 (Universal)—Jan. 26; S-725; R-363; R-509.
Universal Screen Magazine No. 56 (Universal)—Feb. 2; S-1014; R-507; R-665.
Universal Screen Magazine No. 57 (Universal)—Feb. 9; S-1014; R-665; R-813.
Universal Screen Magazine No. 58 (Universal)—Feb. 16; R-1084; R-1232.
Universal Screen Magazine No. 59 (Universal)—Feb. 23.
Universal Screen Magazine No. 60 (Universal)—Mar. 2; S-1714; R-960; R-1360.
Universal Screen Magazine No. 61 (Universal)—March 9; S-1714; R-1502.
Universal Screen Magazine No. 62 (Universal)—March 16; R-1650.
Universal Screen Magazine No. 63 (Universal)—Mar. 23.
Universal Screen Magazine No. 64 (Universal)—Mar. 30.
Unknown, The (Sterling Pictures Corp.).
Unknown 274 (5 parts) (Fox)—Dec. 29; C-98; R-91; A-Vol. 34-1997.
Unlucky Louis and an Officer and a Gentleman (Vitagraph-Favorite)—March 4.
Unmarried Look, The (Metro-Drew)—Dec. 24; C-98; R-97.
Unmasking, The (No. 14 of The Hidden Hand) (2 parts) (Pathe-Astra)—Feb. 24; C-1412.
Unofficial Maneuver, The (Gen. Film-Jaxon).
Unsealed Peak, The (No. 3 of Vengeance and the Woman) (2 parts) (Gtr. Vitagraph)—Jan. 7.
Until They Get Me (5 parts) (Triangle)—Dec. 23; C-Vol. 34-1808; R-Vol. 34-1804; A-132.
Up in the Air (Mutual-Strand)—Feb. 26; C-1560.
Up She Goes (Strand-Mutual)—Mar. 26.
U. S. Navy (Lyman H. Howe Pictures Co.).

V

Vamping the Vamp (Universal-Nestor)—Jan. 28; C-690.
Vengeance and the Woman (No. 1, The Oath) 2 parts) (Gtr. Vitagraph)—Dec. 24; C-385; R-380.
Vengeance and the Woman (No. 2, Loaded Dice) (2 parts) (Gtr. Vitagraph)—Dec. 31; C-385; R-380.
Vengeance and the Woman (No. 3, The Unscaled Peak) (2 parts) (Gtr. Vitagraph)—Jan. 7; C-385; R-380.
Vengeance and the Woman (No. 4, The Signaling Cipher) (2 parts) (Gtr. Vitagraph)—Jan. 14; C-385; R-380.
Vengeance and the Woman (No. 5, Plunge of Destruction) (2 parts) (Gtr. Vitagraph)—Jan. 21; C-530; R-1138.
Vengeance and the Woman (No. 6, The Lure of Hate) (2 parts) Gtr. Vitagraph)—Jan. 28; R-1138.
Vengeance and the Woman (No. 7, The Wolf Trap) (2 parts) (Gtr. Vitagraph)—Feb. 4; R-1138.
Vengeance and the Woman (No. 8, The Mountain of Devastation) (2 parts) (Gtr. Vitagraph)—Feb. 4; R-1138.
Vengeance and the Woman (No. 9, Buried Alive) (2 parts) (Gtr. Vitagraph)—Feb. 18; R-1138.
Vengeance and the Woman (No. 10, The Leap for Life) (2 parts) (Gtr. Vitagraph)—Feb. 25.
Vengeance and the Woman (No. 11, Cavern of Terror, The (2 parts) (Gtr. Vitagraph)—March 4; C-1411.
Vengeance and the Woman (No. 12, Desperate Chance, A) (2 parts) (Gtr. Vtiagraph)—March 11; C-1559.
Vengeance and the Woman (No. 13, Sands of Doom) (2 parts) (Greater Vitagraph)—Mar. 18.
Vengeance and the Woman (No. 14, The Hand of Fate) (2 parts) (Greater Vitagraph)—Mar. 25.
Vengeance Is Mine (5 parts) (Pathe)—Dec. 16; C-Vol. 34-1808; R-Vol. 34-1645; A-274.
Village Scandal (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Virginia's Triumph (No. 16 of The Red Ace) (2 parts) (Universal-Special)—Feb. 2.
Volunteer, The (5 parts) (World)—Dec. 24; C-Vol. 34-1962; R-Vol. 34-1956; A-131.
Vortex, The (5 parts) (Triangle)—Mar. 31.

W

Wages No Object (Metro-Drew)—Dec. 10; C-98; R-Vol. 34-1960.
Waiters' Ball (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Waltzing Around (Mutual-Strand)—March 5.
Wanted—A Mother (5 parts) (World)—March 18; R-1701; C-1707; A-1872.
War Bibles, and Cartoon Comedy (Pathe-International)—Jan. 6; C-245; R-363.
Warrior, The (Gen. Enterprises)—A-1011.
Wasp, The (5 parts) (World)—March 11; R-1557; C-1560; A-1709.
Watch Your Neighbor (2 parts) (Paramount-Mack Sennett)—Feb. 3; R-1003; C-1006.
Watch Your Step (Universal-Nestor)—Feb. 25; C-1270.
Way Out, The (5 parts) (World)—Mar. 25; R-1864; C-1868; A-1872.
Weaver of Dreams (5 parts) (Metro)—Feb. 18; A-1143; R-1409; C-1411.
Wedding Bells and Lunatics (Gen. Film-Selburn)—C-245; A-254.
What Occurred on the Beach (Gen. Film-Jaxon).
What Will Happen Next? (Gen. Film-Jaxon).
When Macbeth Came to Snakeville (General Film-Essanay).
When a Man's Married (Metro-Drew)—March 25; R-1866.
When Men Are Tempted (5 parts) (Gtr. Vitagraph)—Dec. 24; S-273; C-98; R-94.
When You and I Are Young (5 parts) (Sterling Pictures Corp.)—A-1010.
Where the Clouds Come From (Educational-Bruce)—R-1083.
Which Was Lucky? (Gen. Film-Jaxon).
Whims of Society (5 parts) (World)—Feb. 11; R-1136; C-1140; A-1011.
Whispering Chorus, The (5 parts) (Artcraft)—Mar. 25; A-1869.
White Water and Windy Willie (Educational-Bruce)—R-1083.
Who Is Number One? (No. 11, The Rail Raiders) (2 parts) (Paramount)—Jan. 7.
Who Is Number One? (No. 12, The Show Down) 2 parts) (Paramount)—Jan. 14.
Who Is Number One? (No. 13, Cornered) (2 parts) (Paramount)—Jan. 21.
Who Is Number One (No. 14, No Surrender) (2 parts) (Paramount)—Jan. 28; C-1006.
Who Is Number One? (No. 15, The Round Up) (2 parts) (Paramount)—Feb. 4; C-1411.
Who Loved Him Best? (5 parts) (Mutual Star-Goodrich)—Feb. 4; R-1005; C-1006; A-1011.
Who's to Blame? (Universal-Nestor)—Jan. 23; S-725; C-531.
Why Henry Left Home (Metro-Drew)—Jan. 14; C-689; R-687.
Why the Bolsheviki (Export & Import Film Co.).
Widow's Might, The (5 parts) (Paramount)—Jan. 28; A-723; R-864; C-868.
Wife He Bought, The (5 parts) (Bluebird)—Feb. 4; R-1003; C-1006; A-875.
Wild Algy of Picadilly (Gen. Film-Essanay Comedy)—C-1559.
Wild Fowl Nurseries of Southern Oregon and Mr. Noodle Went to a Masque Ball (No. 11 of Finley Nature Studies) (Universal)—R-1651.
Wild Strain, The (5 parts) (Gtr. Vitagraph)—Jan. 14; A-416; C-530; R-523.
Wild Women (5 parts) (Universal-Special)—Feb. 25; A-1273; R-1409; C-1412.
Wild Youth (5 parts) (Paramount)—March 18; A-1708; R-1864; C-1867.
Winding Trail, The (5 parts) (Metro)—Jan. 14; A-416; C-689; R-684.
Wine Girl, The (5 parts) (Bluebird Photoplays, Inc.)—Mar. 25; R-1865; C-1867; A-1876.
Wings of a Moth, The (Gtr. Vitagraph-Favorite)—Feb. 4.
Within the Cup (7 parts) (W. W. Hodkinson Corp.-Paralta)—March 1; R-1702; C-1706; A-1874.
Without Honor (5 parts) (Triangle)—Dec. 23; C-Vol. 34-1962; R-Vol. 34-1956; A-133.
Wives and Worries (Triangle Komedy)—March 10.
Wolf and His Mate, The (5 parts) (Universal-Special)—Jan. 7; A-577.
Wolf Trap, The (No. 7 of Vengeance and the Woman) (2 parts) (Gtr. Vitagraph)—Feb. 4.
Wolves of the Rail (5 parts) (Artcraft)—Jan. 14; A-573; C-530; R-529; C-867.
Woman, A (2 parts) (Gen. Film-Essanay-Chaplin)—C-1705.
Woman and the Law (5 parts) (Fox-Special)—March 17; R-1701; C-1706; A-1709.
Woman and the Law (7 parts) (Fox Special)—Mar. 17; R-1701; C-1706; A-1709.
Woman and Wife (5 parts) (Select)—Jan.; A-573; C-531; R-529.
Woman Between Friends, The (5 parts) (Gtr. Vitagraph)—Feb. 11; R-1136; C-1139; A-1012.
Woman Eternal, The (7 parts) (Advanced M. P. Corp.).
Woman's Perfidy, A (No. 3 of The House of Hate) (2 parts) (Pathe-Astra)—Mar. 24; C-1867.
Wooing of Princess Pat, The (5 parts) (Vitagraph)—Feb. 18; R-1267; C-1270; A-1012.
World for Sale, The (5 parts) (Paramount)—Jan. 21; A-576.
World of Dreams, A (Educational-Bruce)—R-215.
World Today in Motion Pictures (Community M. P. Bureau)—R-664.
Wrong Flat, The (2 parts) (Jester Comedy Co.)—May.
Wronged by Mistake (2 parts) (Triangle-Keystone)—Feb. 10.

Y

Yellowstone Park, Its Wonders and Oddities (Pathe-Ralph Earle)—Jan. 13; C-384.
Yellowstone Park, The Geysers, and Flower of the Orient, Finley Nature Studies No. 9 (Universal-Special)—March 16.
Yellowstone National Park (Rothacker)—R-1650.

Z

Zeppelin's Last Raid, The (5 parts) (U. S. Exhibitors' Booking Corp)—C-Vol. 34-1192; R-Vol. 34-1185; A-576.
Zippy Buys a Pet Pup (Sterling Pictures Corp.-Cartoon).
Zippy the Fireman (Sterling Pictures Corp.).
Zippy in a Sanitarium (Sterling Pictures Corp.-Cartoon).
Zippy's Insurance (Sterling Pictures Corp.-Cartoon).
Zippy's Pets (Sterling Pictures Corp).
Zongar (Physical Culture Photoplays)—C-868; R-688.

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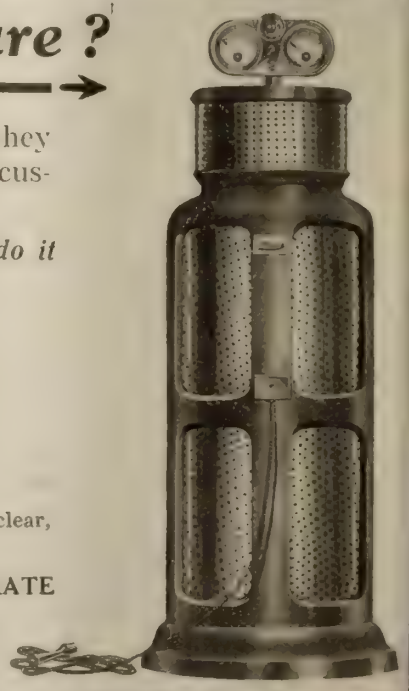

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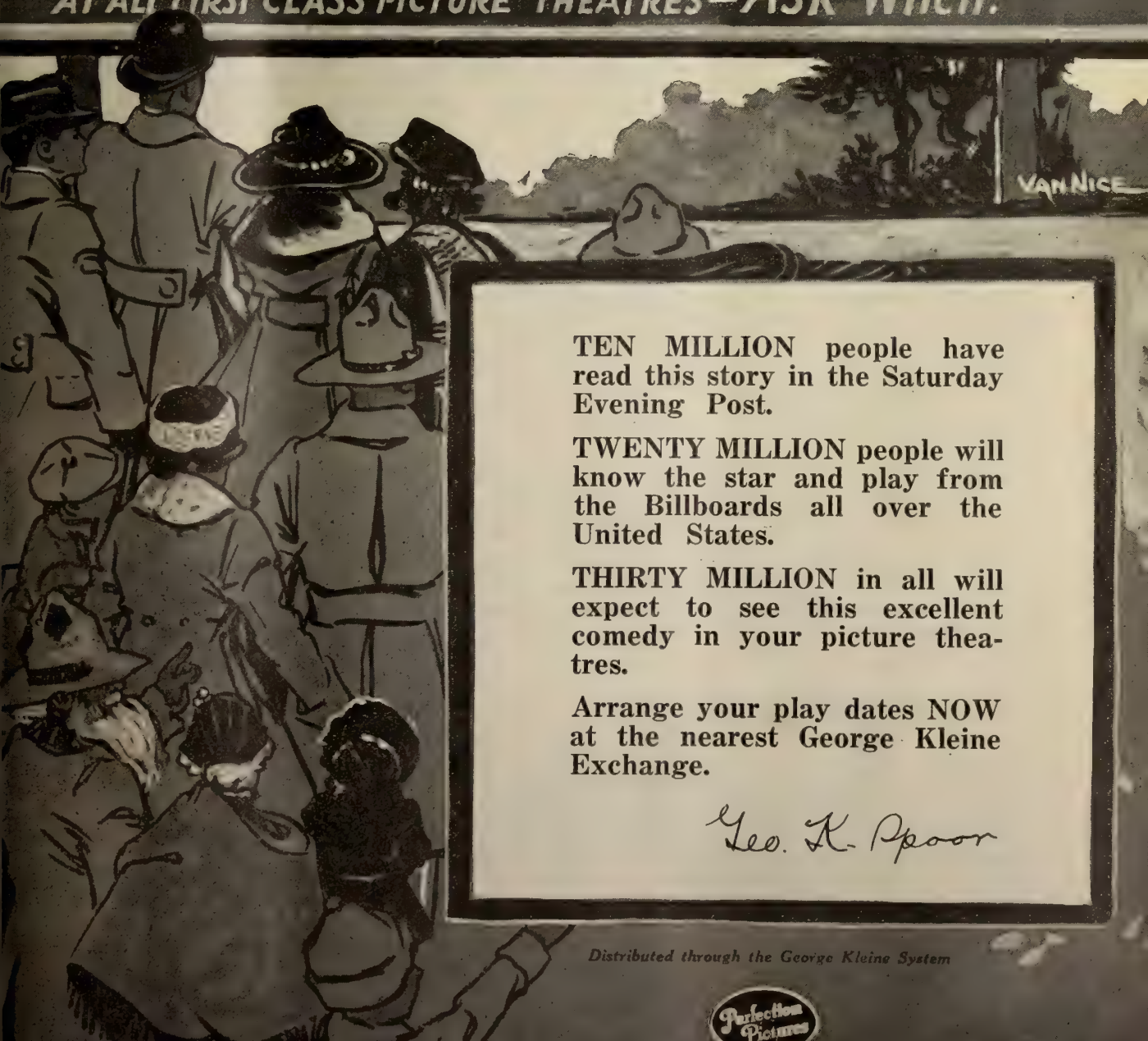

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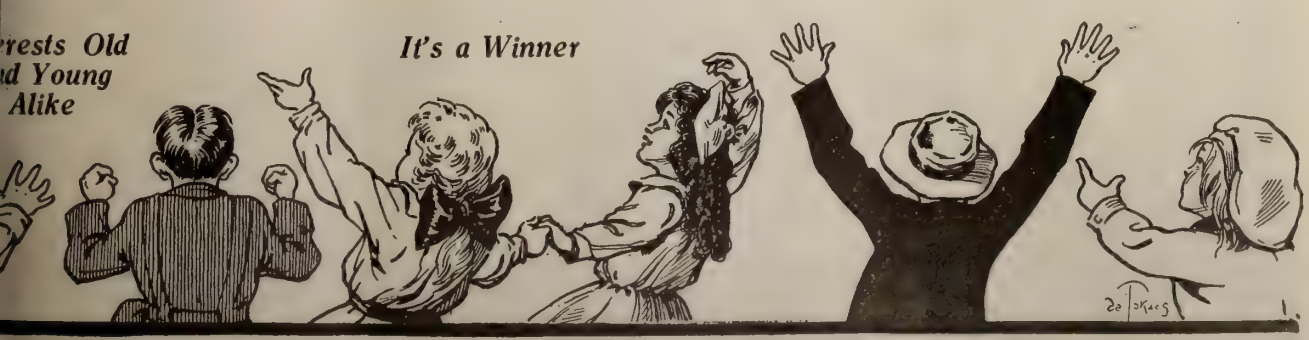

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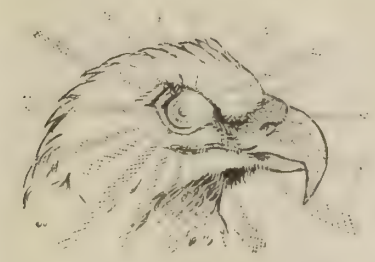


THE WHARTONS PRESENT

AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"

THE STORY OF THE IMPERIAL GERMAN GOVERNMENT'S SPIES, PLOTS AND PROPAGANDA IN THE UNITED STATES

By WILLIAM J. FLYNN

Chief of the United States Secret Service

SCENARIO BY COURTNEY RYLEY COOPER

PRODUCED IN 20 STUPENDOUS THRILLING EPISODES
BY A GREAT COMPANY HEADED BY THE POPULAR STARS

KING BAGGOT and MARGUERITE SNOW

"THE EAGLE'S EYE" will go before the public with the greatest advance interest ever created in any attraction, either picture or play. Millions of pages have been printed, and millions more will be published in the next few months, in reference to spy activities in this country and the work of the United States Secret Service in exposing and combating their crimes.

AN ATTRACTION IN WHICH EVERYBODY IS INTERESTED

U.S.A. WHARTON T.W. L.D ITHACA, N.Y.

DISTRIBUTED BY

FOURSQUARE EXCHANGES

PRINCIPAL OFFICE
729 SEVENTH AVENUE, NEW YORK

BOOKING OFFICES
IN ALL PRINCIPAL CITIES

4 SQUARE PICTURES

There is splendid value at the motion picture box office in the name and fame of

EDNA GOODRICH

whose forth coming appearance on the screen will be in—

HER SECOND HUSBAND

Which portrays the struggles against reconciliation of a proud husband and wife to whom newly acquired wealth had brought marital discord — the peril of hurried divorce — the final triumph of love over pride —

Available December 31
at all exchanges of the
Mutual Film Corporation

THE Mutual Film Corporation is extending its fullest co-operation to the committee of the motion picture industry collecting funds for "Jewish Welfare Work among Soldiers and Sailors."

The heroic Jews in our military service and three millions of Jews in the war zones abroad need our sympathy and support in substantial terms.

Contributions may be made by check (endorsed for Jewish Fund) or other remittance to—

MUTUAL FILM CORPORATION
220 South State Street
Chicago, Illinois.

What the genius of exhibitors—the man who has built the RIALTO and dreamed the RIVOLI—says of GEORGE LOANE TUCKER'S masterpiece:-

"Mother"

THE RIALTO
TIMES SQUARE

NEW YORK

THE RIVOLI
BROADWAY AT 49TH STREET

OFFICE OF THE MANAGING DIRECTOR

December 19. 1917.

Mr. Frederick L. Collins,
The McClures' Publications,
New York City.

My dear Mr. Collins:

I have just seen "Mother"by George Loane Tucker and, to say the least, it is a picture that will linger with me for a long, long time. Miss Risden, who plays the character part of "Mother" gives one of the finest character performances I have ever witnessed on the screen. The refinement, the intelligence and the good taste displayed by her make her, in my opinion, one of the greatest artistes on the screen. The whole picture has an atmosphere of good taste about it and drama is so big that I don't see how in the world it can go wrong. The musical possibilities in this picture are also great and I can assure you that if it is properly played and handled it will touch a responsive cord in everyone's heart and is bound to be talked about.

I will let you know in the near future just what date I can give you in either The Rialto or The Rivoli and you can rest assured that I shall be glad indeed to play it.

Very sincerely yours,

Managing Director.

STATE RIGHTS

WRITE OR WIRE FOR OPEN TERRITORY TO—

GENERAL ENTERPRISES, INC.

1476 BROADWAY, NEW YORK CITY

ARTCRAFT PICTURES

An ARTCRAFT Picture

Pickford

"The Little Princess"

By Frances Hodgson Burnett
Scenario by Frances Marion
Directed by Marshall Neilan.

Do you remember
"Tess of the Storm Country"?

So do all your patrons. Yes, and they'd pay money to see it again.

You know this is true because Harold Edel, Managing Director of the Strand Theatre has played "Tess" back for three solid weeks of capacity business.

Now, we aren't going to tell you that you can do this with every picture or even say that this picture is as good as "Tess."

"The Little Princess" is better from our standpoint. It cost many times as much—the settings, cast, and story cost much more. But it's up to your patrons after all.

For the sake of the industry, if not for your own sake, play this wonderful picture long enough to let your regulars tell their friends and get out of this picture your proportion of the money spent to produce it.

—but don't forget to advertise enough so that all your people know about it.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

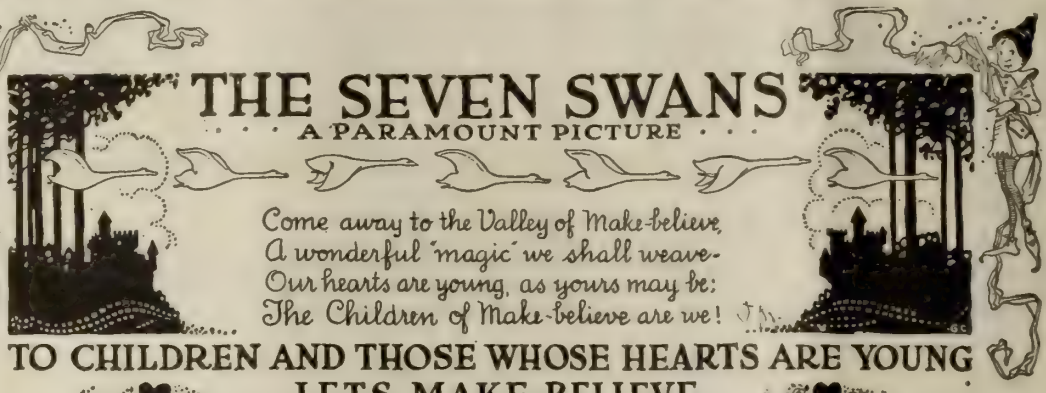
ARTCRAFT PICTURES

An ARTCRAFT Picture

ARTCRAFT PICTURES

YOU AREN'T SUPPOSED TO READ THIS ADVER

truck" that all the doting mothers and fathers in the


THE SEVEN SWANS
A PARAMOUNT PICTURE
Come away to the Valley of Make-believe,
A wonderful "magic" we shall weave-
Our hearts are young, as yours may be:
The Children of Make-believe are we!

TO CHILDREN AND THOSE WHOSE HEARTS ARE YOUNG LETS MAKE-BELIEVE

A LETTER FROM MARGUERITE CLARK

MY DEAR CHILDREN:

John Martin came to see me to-day and we talked a long time about you, which made me very happy. I love you children dearly (and it is plain to see that John Martin does, too.)

Do you know what I want most of all in the world? I want to make you children happy and I want to give you the kind of thoughts that are really lovely; and I want to live and feel like a child myself—that is the reason I like my Fairy Plays most of all.

Won't you children come to see me in my new play, "THE SEVEN SWANS." I am a little Princess in it. You will love the film, I know, because my heart was with *you* all the time it was being made. Oh, it is a very *magic* play—and I should not wonder if some day I might step right out of the screen and come right among you children and ask you to play with me! Oh, I wish that would happen! Well—who can tell, perhaps it may.

"When I love you and you love me
Big magics are quite apt to be."

Good-bye, Children, I hope to see you soon.

Affectionately yours,

Marguerite Clark

AND SO

NCE upon a time, in the Kingdom of Seven Dials, there was a beautiful little Princess, who lived with her father and Seven Big Brothers. In a near-by kingdom there lived a wicked Queen, a miserable Witch, and a cruel Prince. The wicked Queen desired to rule the Kingdom of the Seven Dials, so she arranged for the marriage of the little Princess to her stupid and cruel son. The Queen, and the Witch, and the stupid Prince came to the happy kingdom and wonderful were the betrothal festivities.

CHILDREN COME AND SEE THE BETROTHAL OF YOUR LITTLE PRINCESS.

Reprinted, by permission, from John Martin's Book

IT'S ONE of the reasons why your box Seven Swans." Remember, it's even bette

TISEMENT. We just wanted to show you a "double
nited States are reading to their "Kiddies" this Christmas

Every one was happy but the Princess who feared the wicked Queen and hated the stupid Prince, and, in a moment of anger, she soundly slapped one of the Queen's subjects. For this she was cast into prison by the Queen, who wanted to get rid of her.

POOR LITTLE PRINCESS, PERHAPS YOU CAN HELP HER!

Although the wicked Queen had gotten the little Princess out of the way, she knew she could not rule the Kingdom of the Seven Dials unless the Seven Big Brothers were disposed of. So she called her miserable Witch and said, "Work a Black Magic—rid me of those Seven Brothers!"

So the Witch, changing herself into a beautiful maiden, cast herself into the pool of the Seven Dials. Of course the brave princes all jumped into the deep pool to save the maiden, but, instead of drowning, as the Witch hoped and planned, they were turned into

SEVEN WHITE SWANS.

The Witch was so enraged that she cast a spell over them. They must *remain* Swans until sundown every night; at dark, only, might they take human form. Broken-hearted, they flew away to a far country.

In the meantime, the Princess escaped from prison and hastened to the kind Sandman for help to rescue her dear brothers. But even *good* cannot be gained without labor and sacrifice. So she worked and suffered, strove and journeyed.

But I cannot tell you the rest of this story, which ends in happiness for the dear little Princess because——

YOU ARE GOING TO SEE THE SEVEN SWANS.

"JOHN MARTIN'S BOOK" does not, as a rule, carry motion picture advertising. The very fact that the production of "*The Seven Swans*" in which Miss Marguerite Clark stars, and which will be released by Paramount, has attracted the attention of John Martin, satisfies us that we are accomplishing one of our aims—the occasional production, under the most careful supervision, of pictures designed to delightfully entertain and instruct juvenile audiences. It is also significant of the fact that Paramount and Artcraft pictures are of a quality and character adapted for the entertainment of all the people. This is a source of real gratification to all concerned in the making of these pictures.

JESSE L. LASKY, *Vice-President*, Famous Players, Lasky Corporation.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

ffice will be besieged when you show "The
than that unusual success "Snow White."

TRIANGLE

What Is Service in the Film Business?

NEVER was a word more abused—and misused.

Every quack who has had anything to sell, from thumb tacks to automobiles, has employed that word "SERVICE" in some form or other.

In the film business service means a whole lot. It means first—picture quality, measured by the power of a production to fill a theater; second—it means the proper delivery of film, and third—it means cooperation in connection with exhibitor's aids, publicity and especially systematic, fair and square methods of doing business.

The Triangle code defines service as "SATISFACTION"—pure and simple.

If the above is true, let's apply it to Triangle and see where we come out.

Triangle is buying the best stories that are available realizing that a good story is the foundation of a good picture. **This is the one element of a successful picture that cannot be eliminated.**

Triangle is producing its pictures at the best equipped studios in the world where every facility is available to insure high quality production. These studios are efficient manufacturing establishments, where waste is eliminated and every possible economy is practiced. **The entire cost of a production always appears on the screen.**

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

Here is what S. L. Rothapfel of the Rialto Theater, New York, has to say about Triangle productions: "It gives me much pleasure to inform you that we have selected for the week of December second 'Until They Get Me.' My staff also reports that they have looked at five other Triangle pictures ('Fanatics,' 'Learnin' of Jim Benton,' 'Because of a Woman,' 'The Maternal Spark' and 'Without Honor'), and find them very satisfactory. I can assure you you will have our every support. Keep up the good work."

Triangle has recently established a Traffic Department, whose sole duty it is to see that every Triangle exhibitor secures his film regularly and promptly and that it is shipped to him over the shortest route and at the least expense. This is just another little evidence of our desire to give service **plus.**

Triangle exchanges are operated by men who know picture quality, who can advise exhibitors as to the best methods of promoting pictures, and who fully realize that every exhibitor with whom they do business must receive fair, square and courteous treatment. **This is the unalterable policy of Triangle.**

There is nothing revolutionary about Triangle. We have no wonderful red-fire announcements to make to exhibitors. We are simply doing business in the most business-like way, with all of our cards on the table.

Does this method of doing business interest **you?**

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	FRED KENT	R. W. LYNCH	Y. F. FREEMAN
President	Treasurer	Vice-President	General Manager

TRIANGLE

FOURSQUARE PICTURES

IN THE BRIEF SPACE OF A FEW MONTHS FOURSQUARE PICTURES HAVE TAKEN A PLACE OF FOREMOST IMPORTANCE IN THE INDUSTRY. QUALITY, EQUITABLE BOOKING PRICES AND SOUND BUSINESS METHODS ARE THE CAUSES.

PLANS OF THE BROADEST MAGNITUDE WILL RECORD EVEN GREATER PROGRESS FOR THE COMING YEAR

THE PICTURES

"THE BAR SINISTER"
Edgar Lewis's greatest production

"THE GREAT WHITE TRAIL"
with Doris Kenyon

"THE SILENT WITNESS"
starring Gertrude McCoy

"MADAME SHERRY"
the Broadway Success

"SHOULD SHE OBEY"
with Alice Wilson

"THE FRINGE OF SOCIETY"
with Ruth Roland and Milton Sills

"ONE HOUR"
featuring Zena Keefe and Alan Hale

"HER FIGHTING CHANCE"
with Jane Grey

"WHITHER THOU GOEST"
with Rhea Mitchell & Orrin Johnson

"THE SUBMARINE EYE"

THE EXCHANGES

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TORONTO
163 YONGE ST.

MONTREAL
8 McGILL COLLEGE AVE.

ST. JOHNS
87 UNION ST.

AN · ANNOUNCEMENT
BY
W·W·HODKINSON

PRESENTING

THE · MOTION · PICTURE · PLUS

I offer the Motion Picture PLUS as a process which, presented as a means of guaranteeing genuine quality to the public, will give the theater which shows it THE EQUIVALENT OF THE HIGHEST CLASS OF STAR, with all a star's advantages and none of the disadvantages.

Look out of the window as you read this. Imagine how much finer would be the view if the entire side of the wall were taken away.

THE MOTION PICTURE PLUS IS TO THE OLD PICTURE AS AN OPEN WALL IS TO A WINDOW.

It is a motion picture higher, wider, finer photographically, more unlimited in stage action—a process years ahead of the old method upon which we have built this tremendous industry.

THE MOTION PICTURE PLUS is a picture twice as wide as the present height of the screen, and as high as the present width of the screen.

In other words, the film runs sideways instead of up-and-down, and two standard "frames" are used for each picture.

THE STEREOSCOPIC EFFECT HAS AT LAST BEEN ACHIEVED IN THE MOTION PICTURE PLUS, giving a depth and clarity of focus heretofore unknown.

In projection, the new picture allows more actors, more action, with FIGURES THE SAME SIZE OR LARGER than they now appear.

Read the details in the following pages, and as you read realize what a tremendous force this new picture will be for you, restricted as it will be to products of surpassing quality—**a visible guarantee to the public of Quality, QUALITY, QUALITY.**

Wm. W. Hodkinson.

THIS · IS · THE · OLD · PICTURE

Scene from "A Man's Man" a PARAMOUNT PLAY featuring J. Warren Kerrigan.

This Style of Picture has been Standard for Ten Years for These Reasons

1. The film [illegible] could be cheaply produced for cheap theatres.
2. The standard celluloid film would tear and "buckle" more easily if it were wider, and would break more easily if it were narrower. This size has the greatest "tensile strength."
3. The lenses of ten years ago would not photograph a picture on a larger film in the [illegible] allowed except with "fuzzy" edges and a background out of focus.
4. The small stage allowed of cheap settings and did not require much of the unskilful actors of that day.

There has been No Change in the Shape or Size of Pictures for These Reasons

1. Nobody ever thought it possible. Their eyes were glued to immediate advantage, no matter what the cost in effort wasted on a medium that could not do the effort justice.
2. "Standardization" by a green stage and in projecting machines, was considered more important than the need of a more worthy medium for the great [illegible].
3. The mechanical difficulties were considered too great to overcome.

MEANWHILE we built our Strands, spent hundreds of thousands on productions, stars and distribution efficiency while presentation methods lagged in the old narrow channels of the nickelodeon days.

AND·THIS·IS·THE·NEW

The same scene as it would be presented in the Motion Picture PLUS

This Size and Shape of Film Is Perfectly Practical in Any Theatre, for These Reasons:

1.—Although double the amount of film is used, the new process, absolutely protected by many patents, will give such effects and WILL BE USED AS A GUARANTEE OF SUCH QUALITY, as will put the picture beyond all question of competition in stars, spectacles, etc.

2.—The standard film is used, in all its tensile strength and with all the value of standardization in laboratory work, shipping, handling, etc.

3.—Modern special lenses give not only as good but far better photographic results in the Motion Picture PLUS than anything yet achieved. The stereoscopic effect, so long sought for, has been secured, insuring a photographic quality unique in any motion picture theatre.

4.—For figures of equal size upon the screen, the actors move on a stage nearly twice as wide. This has all the effect of the stage of a legitimate theatre. It gives full advantage to the costly sets of modern productions. It allows the director to bring actors into the scene from "off stage" instead of jumping them into the action or using confusing "cut backs."

Compared to this larger field, the old screen seems like looking at a part of the stage of a theatre through a square hole.

The Hodkinson Plan for Distributing The Motion Picture PLUS

The first production under the new process is a PARALTA PLAY, with Bessie Barriscale as the star. It will be ready for issue in February, 1918.

In the beginning, not more than fifty theaters will receive franchises for exhibiting the Motion Picture PLUS. These exhibitors will be tied in with the Hodkinson organization.

This will give them assurance of control of the new process, with all its prestige of quality, in their locations.

As a bi-product of the Motion Picture PLUS, productions utilizing the same stories, stars and sets, will be made in the narrow, standard form, giving smaller exhibitors the advantage of the national advertising, publicity and discussion of the Greater Motion Picture until we can offer the number of productions needed to supply smaller theaters.

The projecting machines for the Motion Picture PLUS will be leased to theaters, so that THE ONLY ACTUAL INVESTMENT REQUIRED WILL BE A LARGER SCREEN.

Basic patents protect all the manufacturing and projecting processes of the Motion Picture PLUS, and all rights are vested in the W. W. Hodkinson Corporation.

WE SHALL THEREFORE BE ABLE TO CONTROL THE STANDARD OF QUALITY OF EVERY PICTURE MADE IN THIS SIZE AND SHAPE.

This control we regard as a sacred trust, which we shall use only to give to the theaters and the public that VISIBLE GUARANTEE OF QUALITY which alone can dispel from the public mind the confusion which hinders its search for pictures worthy of public patronage.

W. W. HODKINSON CORPORATION
527 Fifth Avenue
New York

Mr. Foreign Buyer

"WE OPERATE EVERYWHERE"

START OFF THE
NEW YEAR RIGHT
SEE US NOW
SECURE
FOR YOUR PARTICULAR TERRITORY

"WE OPERATE EVERYWHERE"

PARALTA PLAYS
PICK OF THE PICTURES
WORLD PICTURES
BRADY-MADE
BINGO COMEDIES
VIM COMEDIES
BLACK DIAMOND COMEDIES
AND
1,001 OTHER SUBJECTS TO CHOOSE FROM

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM
CORPORATION
PAUL H. CROMELIN
PRES. & GEN'L. MGR.
220 W. 42nd ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

SCHLES

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

"A Man's Man"

Directed by OSCAR APFEL

Written by PETER B. KYNE

"Greater love hath no man than this,
that a man lay down his life for his friends."
St. John xv: 13

John Webster's creed is, **"live and let live."** That's why **he hates** kings and such, and despises the **holier-than-thou** kind.
The world is his play ground. He has many **play fellows.**
But only **one** friend.
For that friend, John Webster is ready to **go the limit.**
There's nothing John Webster refuses to try once — **and once more,** if it **doesn't take** the first time.
He tries mining, and **makes his pile.** He tries to **save** a fellow's head.
The fellow is still **wearing a hat.**
He tries to start a revolution and **goes through** with it **all** the way.
He tries to **deliver a nation** from the yoke of a despot. (Mr. Despot is now **cursing** John Webster's memory — in a place **where the heat is never** turned off.)
After he has tried a whole lot more things, **he tries love.**
And **his friend,** too, tries love.
And it's the **same** girl.
John Webster **knows** it — his friend **doesn't.**
There's the **rub.**
There's where friendship **enters** by the **front** door.
There's where John Webster **is ready** to sacrifice **his soul** on the altar of **friendship.**
Because he **is** a man's man.
Then — providence **deals him** the ace of hearts!

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Words may sell a picture, but they'll never make one!

To say that Paralta Plays are
the **greatest** pictures in the **world,** would be
stale and trite. And if we used up **all** the highflown words
in the dictionary, it would **amount to no more**
than the usual **flapdoodle** you've been handed
so long that you don't pay the **slightest** attention **to it.**
And you **shouldn't.**
Nowadays, only **those who see** can believe.
Well, there are those who **have seen** Paralta Plays.
And having seen, **they believe,**
What's more, they have backed their belief **by actions**
which make the **loudest words** seem
like a **hoarse whisper.**
Here are **the men** and their **actions:**
W. W. Hodkinson — who decided on **Paralta Plays** as his **feature product**
for distribution.
Paul H. Cromelin — Inter Ocean Film Corporation —
who **obtained** the foreign rights for **Paralta Plays.**
Arthur Cohen — Globe Films, Ltd.,— distributor of Paralta Plays
in Canada.
Have you **confidence** in the judgment of **these men?**
Now, **you** see Paralta Plays
and be **convinced.**

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

SELECT SP PICTURES

So Shirley sat up all night, reading Powell on "Railroad Finance.

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present

"SHIRLEY KATE"

by Hulbert Footner

scenario by Margaret Turnbull

directed by

JOSEPH KAUFMAN

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

Warned by the lawyer, La Fleur waited; Marston was declaring his love for her in a passionate outburst

JOSEPH M. SCHENCK

presents

NORMA ALMADGE

in

"GHOSTS OF YESTERDAY"

adapted by Mildred Considine,
from the play, "Two Women."
by RUPERT HUGHES
directed by CHARLES MILLER

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

JACK SPURLOCK-PRODIGAL

FOX SPECIAL FEATURES — 1 A WEEK 52 A YEAR

SENSATION

EXHIBITORS ~ *take notice*

SATURDAY EVENING POST

Weekly

5cts. THE COP

DECEMBER 15, 19

William Fox has secured

AT GREAT EXPENSE

A STORY THAT HAS HAD FIVE MILLION READERS

in the

SATURDAY EVENING POST

WRITTEN BY GEORGE HORACE LORIMER AND PUBLISHED AS A SERIAL IN THAT PAPER OF WHICH HE IS THE EDITOR

JACK SPURLOCK-PRODIGAL

A HAPPY, EXCITING STORY OF THE EXPERIENCES OF A WIDEAWAKE YOUNG MAN—

with

GEORGE WALSH

Staged by
CARL HARBAUGH

THE POINT FOR EXHIBITORS

THIS SENSATIONAL PICTURE WILL BE RELEASED ONLY TO THOSE WHO HAVE CONTRACTED FOR FOX SPECIAL FEATURES

AS SURE AS FATE-HERE IS THE GREATEST PATRONAGE BUILDER EVER OFFERED IN A SERVICE

MORE THAN TWO MILLION A WEE

CONTRACT NOW

AT NEAREST FOX BRANCH

WORLD PICTURES BRADY-MADE

Exhibitors

With renewed thanks for your support heretofore and now, and appreciation of your future patronage, we extend the Season's Compliments, and our sincere wish that 1918 will give you full measure of profit, prosperity and success.

AS NOW, it shall be our aim so to study your interests and our own that each of us will gain added strength from our partnership and mutual esteem.—
We recognize the responsibility you placed upon us by your confidence and support.
We shall continue to deserve it.

It's YOUR business to see that OUR business prospers. OUR business to help YOUR'S.

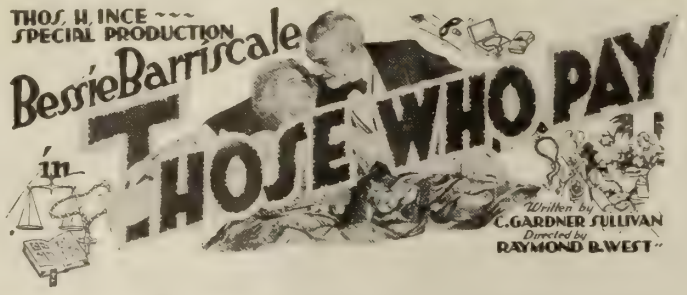
World policies have at last waked up most distributors and producers to the real mutuality of interests of exhibitor and distributor. Both must fail unless both SURVIVE.

World Film Corporation

EXTRA ATTRACTIONS — LIVE

HOW TO ADVERTISE

THOS. H. INCE ~~~
SPECIAL PRODUCTION
Bessie Barriscale
in
THOSE WHO PAY



Written by C. GARDNER SULLIVAN
Directed by RAYMOND B. WEST

THOSE

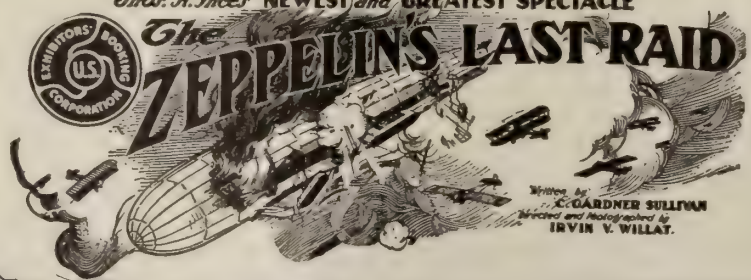
HOW TO ADVERTISE

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE
The Belgian
STARRING
WALKER WHITESIDE
and VALENTINE GRANT

The

HOW TO ADVERTISE

Thos. H. Ince's NEWEST and GREATEST SPECTACLE
The ZEPPELIN'S LAST RAID



Written by C. GARDNER SULLIVAN
Directed and Photographed by IRVIN V. WILLAT

The ZEPPELIN'S

U·S·EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL — PRES.
TOP O' THE TIMES BLDG. NEW YORK

ADVERTISING — BIG BUSINESS

WHO PAY

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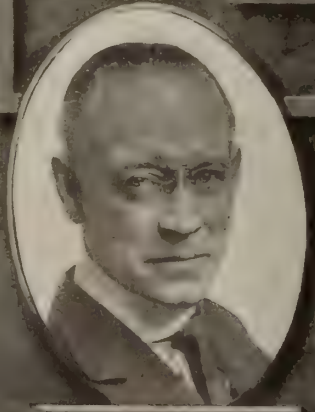

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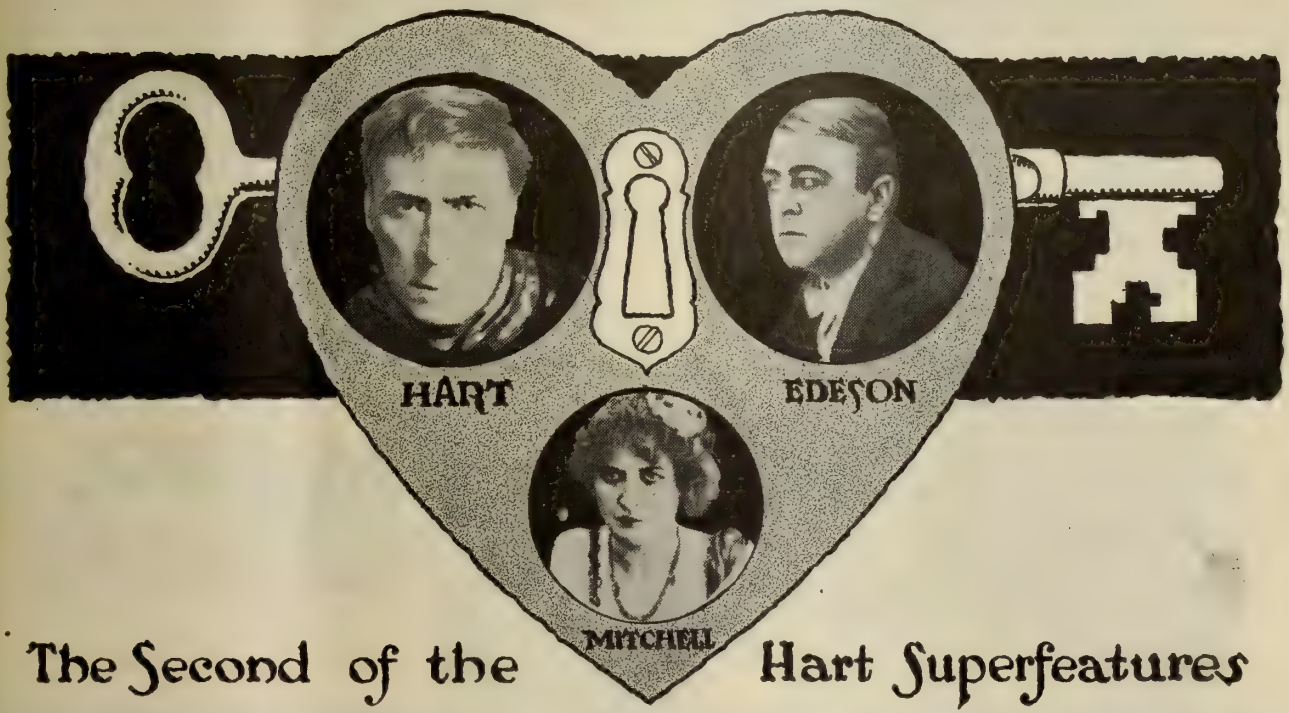

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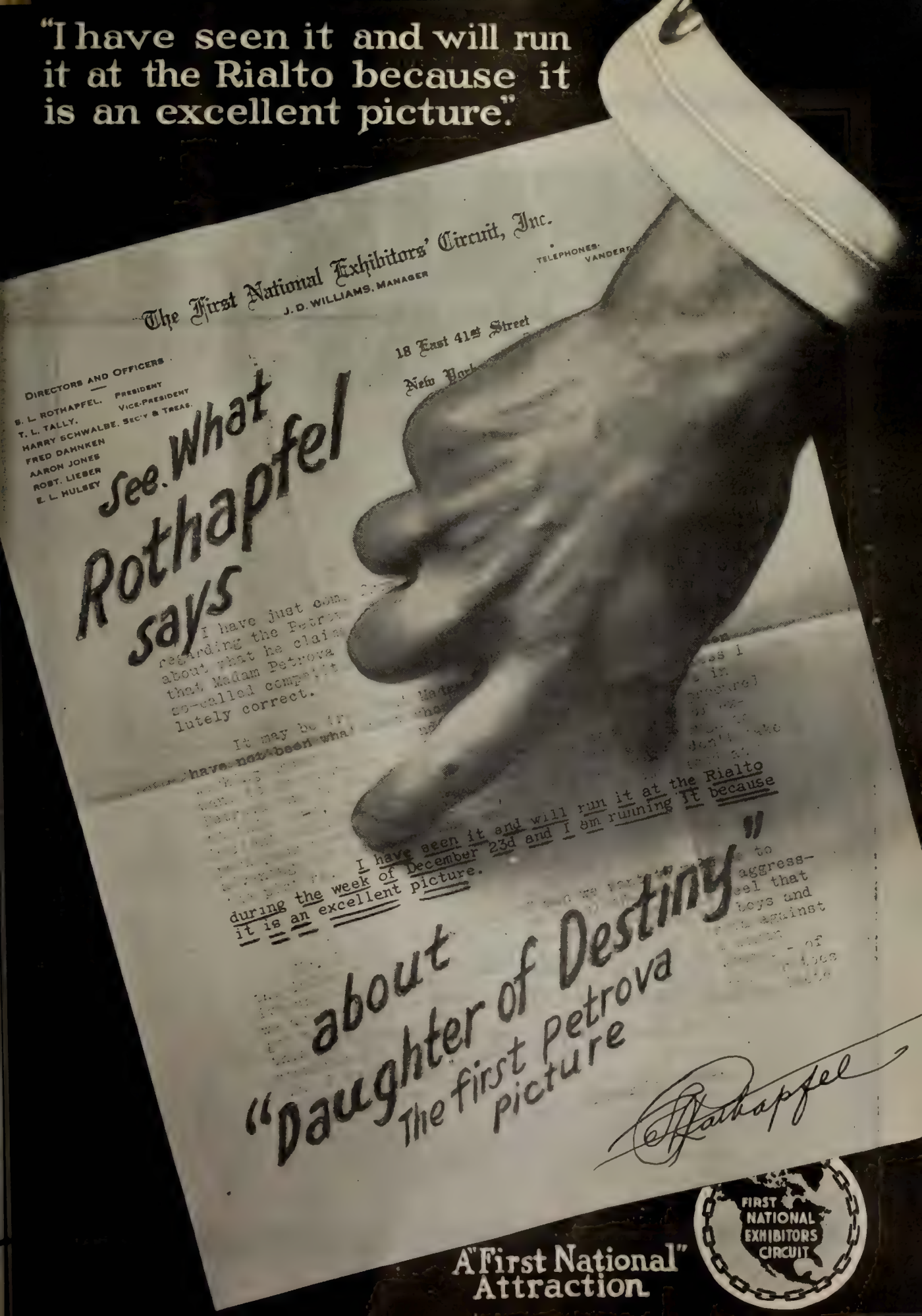
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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 5, 1918

Facts and Comments

HERE'S to the New Year. May it see the triumph of right over wrong, of justice over injustice. May it see swank and swagger in the army and navy and everywhere hide its head in shame in the face of genuine service for cause and country May it see efficiency replacing inefficiency all down the line; may it see better business methods applied in every branch of our own industry; may it bring better picture productions than the world has yet seen; may it bring success to the cause for which we fight; may it see the world made safe for democracy; may it bring health, wealth and happiness to every reader of the MOVING PICTURE WORLD.

* * *

ILL-CONSIDERED and short-sighted are mild terms to use in characterizing a great deal of the advice that is being sown broadcast over the land since this country assumed its active part in the conduct of the war. A particularly flagrant example of this half-baked counsel appeared in the newspapers a few days ago, linked with the name of a prominent New York banker. It does not take much consideration of the matter to show what will happen to business and trade generally if this advice to make last year's overcoat do, to invest in war certificates the price of the usual picture theater ticket and other similar sage (?) suggestions. It is astounding to hear a banker deliver himself of this sort of rot. Of all people, bankers should realize the dependence of the nation on trade and the interdependence of people in different trades on each other. Where will the money come from to buy food and clothing, war certificates, war munitions and everything else, we would like to know, if we tie it all up in Red Cross and war certificates.

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PROMINENT bankers, however, are not the only blunderers in this respect. An unwarranted attack on picture exhibitors was contained in a circular letter sent from Washington a short time since to all tax commissioners, containing the suggestion that theater managers were boosting prices and profits under the excuse of war taxes. Now comes a ruling by the fuel director or commissioner in regard to shutting off all electric signs on certain nights in the week. That this is an arbitrary ruling issued without any consideration whatever, of its result or effect on trade, is easily seen when we note its bearing on picture theaters. These signs should not be dark on the best business nights in the week for theaters. Exhibitors' Associations and Leagues everywhere should agitate for a modification of this ruling. The signs could be bright until, say, nine-thirty and if they must be dark on certain nights let it be those nights when they are of the least benefit.

* * *

WE again refer managers and theater owners to our new Department of Advertising Aids for Busy Managers. The information that we plan to give each week in this department, coupled with the Reviews and Comments on Films by our own staff, will furnish the most complete, most reliable and dependable information on films for the wide-awake exhibitor that can be compiled. This information combined with each exhibitor's knowledge of his own neighborhood and patronage should make for the most successful conduct of the business of every reader and subscriber.

* * *

CONDITIONS in the film export trade in this country have reached a pretty state surely when foreign buyers of American films have to advertise in our columns in an effort to protect the rights or property for which they have paid good money. If the trade needs one thing more than another just now, it is an organization of manufacturers to look into the whole export problem and devise ways and means of handling the sale of positives so that their own foreign property rights will be secure as well as the ownership and rights of the buyers of foreign territory. One manufacturer a few days ago admitted that he did not know just how many copies were printed of each of his productions. No wonder that the South American buyer who had just paid this manufacturer a good price for exclusive copies was able to buy a new copy next day at a bargain price that had actually come from the laboratory of the manufacturer. Was ever the situation in the trade of duping and stealing and dishonesty in worse shape than today? We question it.

O. Henry on the Screen

Robert C. McElravy

THE success in adapting the stories of the late O. Henry from his own scintillating pages to the screen is so marked that it has a double importance for the public. It not only reveals new possibilities for the moving picture, but it renders a new and valuable interpretation of the remarkable O. Henry plots themselves.

It would be a daring thing to say that O. Henry stories as photoplays are an improvement over the tales as he himself wrote them. The writer would not presume to say that, conclusively, not having seen all of the screen numbers thus far released. But he has seen several of them—competent, carefully adapted photoplays, which retain admirably the O. Henry touch. Those he has seen suffer in no way in comparison with the original stories, and in some respects they are bigger, more vital and closer to life than the same narratives were upon the printed page. In fact, if he were living, O. Henry himself would undoubtedly pronounce the screen version of "Whistling Dick's Christmas Stocking," with George Cooper as the genial hobo-hero, quite as enjoyable as his original short story, though this, it should be stated, is not one of his more important tales.

It may be that O. Henry is destined to gain his real permanency on the screen—a permanency many critics have been unwilling to accord him as a short story writer. The things he loses in transference to the screen—the ephemeral diction, valuable only to the time for which it was written, and the shrewd, involved, but in a way unnecessary verbal byplay—these are the very things that puzzled and angered some of his readers.

This excess material is largely curtailed in screen production, with just enough of it retained to give a proper seasoning. But the things in which everyone admits O. Henry excelled, the swiftly moving always original plot, the genuine flesh and blood characters, and the curious, ironical humor and pathos growing out of situations that impinge upon real life—these remain and are given fresh emphasis.

Are not the things that appear in the photoplay after all the real O. Henry? Do not the screen stories have a certain dignity and sublimity along with their humor, that many of the short stories themselves lacked?

O. Henry as an author represented a broader, deeper current of feeling than his surface style indicated. His stories were written in the smart, unliterary language of the late '90's and the early 1900's, an era from which war-sobered America seems already slipping away with incredible swiftness. It is doubtful if he could have written them in any other way and had the satisfaction of seeing them in print! He was so far the victim of his times that he had to don the cap and bells in order to be heard at all. Slang and smart comment were demanded of the writers of that period. George Ade, instantly wise to his times, met the issue squarely. He adopted slang as his literary medium, and succeeded in making an art of it, just as Charles Chaplin has since made an art of pie throwing. The Ade fables, now also screen favorites, as much perhaps as any other writing, contain a perfect record of that period, which they at the same time satirize so laughably. And they are still moving forward with the new times, exposing fresh Orlandos and new Gwendolins and new Dulcineas—joy be with them!

But with O. Henry the case was different. His slang was a secondary extraneous thing, and much of it was no doubt simply a concession to the public taste of the moment. Part of it, it must be admitted, was sheer comedy relief, for O. Henry loved more than anything else to construct the drama of the underdog—the pathetic history of the man of the streets and the open road. Fortunately the light touch is preserved to a sufficient degree in the photoplays, by means of subtitles, piquant characterizations and the surprising plot action itself. While he frequently told tales with a deep, underlying pathos, the treatment is usually of a humorous sort, and this is happily maintained in the photoplays the writer has seen.

As the writer stated in a previous review, the identity of an author seems to be more inherent in his plot conception than in the manner, or medium, of its telling. The conception is the thing that mirrors his sympathies and reflects his grasp upon life and humanity. O. Henry, by virtue of discriminating direction, is as much O. Henry in the current photoplays as in his fiction form, and has the advantage in the former of being more strongly revealed in those qualities for which the public loves him. And since his short stories as he wrote them are vulnerable to more or less just criticism, as above pointed out, it would seem that O. Henry is at least one author who has profited immeasurably in certain respects by screen adaptation.

A Few New Year's Peeps

By Sam Spedon.

WE are on the eve of a New Year and in the midst of a Merry Christmas. From the office boy to the general manager and the stenographer there is a strong realization of the greatness of the motion picture industry, its present and future possibilities. All are determined to make it greater next year than ever before. That's a good resolution and being a fitting time for resolutions, we hope that everybody's hopeful prediction will be realized. Gosh! How we would like to say something real smart and wise to impress you all that we speak as an oracle and a genius. Every exhibitor, producer, distributor and other member of the industry has troubles of his own and will have them for all time to come. Just keep on doing and try to meet conditions as best you can. Anything we can do or say to help you, just let us know and we won't be bashful in expressing ourselves. We have asked more than forty-six persons what they had to say about the coming year and they all said about the same thing. Putting it in composite form everybody wishes everybody A Merry Christmas and a Happy New Year.

Do You Know About It?

Profiteering in junk films by passing them on to the uninitiated and unsuspecting. The whole industry should not fail to notify the film commissioners of the Government whenever it hears of this contemptible practice. The producers of the National Association of the Motion Picture Industry are willing and able to furnish a full and perfect supply of film without taking chances with irresponsible and unscrupulous individuals.

As a Starter.

The exposition to be held in New York City February 12 will start the ball rolling in 1918. Thirty thousand dollars will about put it over.

Educational Pictures—Opinion

By Louis Reeves Harrison

THERE is an amusing element in opinion—it is so comically wrong at times, without foundation in fact, and it is occasionally just as stiff as it is stupid, but the kind I have reference to is that of judgment formed on evidence, whether trustworthy or not, such as public opinion. We know that the opinion of one political party may be bitterly opposed to that of another and yet both contain germs of truth. In religion, politics and society there are intense unities of opinion which it may mean martyrdom to oppose, yet which yield in time to enlightenment and the formation of correct opinion. Our present inclination is away from unity of opinion on most subjects and more toward conclusions of our own as individuals.

As a matter of fact there is an unsuspected value in these differences of opinion, largely due to our constant development. What was true yesterday becomes, because of our growth and changing circumstances, false today. We are eternally adapting ourselves to new conditions. Opinion is not any more staple than forms of government, sects or social conventions. Perpetually in a state of discovery and advancement, we can attain no such thing as a complete settlement of opinion on any subject for all time to come. It must be remembered that states of mind are not like the multiplication table, else we might become stagnant. We are in constant assertion and revolt, in discussion and dispute, hence an important element of the drama.

All this need not stand in the way on our reaching a right view of what is going on in our midst today, and we can make each discovery of the truth a basis for further exploration. Whether general opinion takes the form of relief, or of simply of a good guess, there are times when it hardens to an established faith, to be tenaciously cherished. Witness the idea of President Wilson that "we must fight for the ultimate peace of the world and the liberation of its peoples, the German people included, for the rights of nations great and small and the privilege of men everywhere to choose their way of life and obedience. The world must be made safe for democracy."

Here is an effort made to accomplish a really great end, but the President had to deal with a national state of mind. The end in view was in many cases so dimly perceived, or so outrageously misconstrued that it became necessary for him to take possession of our thoughts and illumine them with a brilliant expression of opinion, one carefully conceived and so clearly presented as to clarify our activities and the aim behind them. His opinion is of high value because of its incisive truth and because it is directed toward promoting our progress.

From a state of apparent indifference to remote danger, the whole country has been aroused by such shining opinions until the energies of the nation are now directed, as by a common impulse, toward righting world wrongs and guarding our own future from perils hitherto unforeseen. So any great opinion may become an established belief. It may not stir a nation to action, but it may operate to reclaim men and women who are going in the wrong direction, to protect immature minds, to effect legislation, and even secure the enactment of laws more just, or designed to accomplish some definite good end.

Whatever the intrinsic merit of an important opinion, it cannot become generally effective until its force is widely and deeply felt. Right here I oppose those scientists who claim that opinions are formed by an intellectual process. The screen story of sentiment has disproved any such theory, especially in the case of women and children, whose sympathies cannot be easily reached through logical argument. What they think springs largely from desires. Those desires must be satisfied before a message can be deeply impressed. Their minds start with sensation and work through sentiment to a conception. The conception may then be compared to others and harden to opinion.

The screen story of splendid purpose, set forth in terms of sentiment, thus becomes an educational instrument, though it may not be so designed at the outset. There is *desire* in the minds of a very large percentage of those who attend the picture shows, a craving for amusement, excitement, entertainment, something to stir the sensibilities, hence the audience mind is more readily reached when addressed through feeling. Settled opinion does not depend upon evidence so much as we imagine—some of our greatest faiths are independent of proof—but upon interest. The short cut to interest is through feeling, the surest route and the quickest through desire, feeling and interest to opinion.

By way of illustration, a dramatist wishes to "do his bit" to establish the opinions set forth by President Wilson. To tell us that "the only way people can express will is through democratic institutions" is to state an intellectual opinion, but if it can be shown on the screen in a story appealing powerfully to human sympathy, it will reach out to tens of millions now suffering deprivation because of the European war, who are not fully aware of why we should contribute so heavily from our energies and wealth. Such a story might show that an autocratic form of government, out of harmony with human rights, should cease to exist.

The splendid efforts we are making along lines long deemed necessary by the wisest Americans are the result of established opinion among our leaders, most of them enjoying a new elevation of sentiment, but the part we are yet to play in this tremendous world drama may depend upon the united opinion of all the people, humble as well as great. Moving pictures can be made educational in bringing about that unity, in knitting us closer together, in softening our hearts to a common sympathy with the oppressed across the seas, in teaching us to know their deep wrongs and hide the pain we feel.

For the relief of suffering, for the encouragement of those whose hearts are none too strong in time of trial, for the extension of our cherished ideals to people in other parts of the world, for all that stimulates nobility of character among ourselves, motion pictures offer the most effective medium at present known, not only because they reach out to the greatest number, but because their approach to the human heart is made along lines of the least resistance. Just as there is practical utility in every step we take as a people, there is nobility in every silent self-sacrifice, a national kindness of heart behind it all, sure evidence of enlightened opinion.

Our conduct as a nation depends very largely upon the opinions we hold. Where we are faulty in conduct we can only be improved by changing our opinions. Coercion has proven a failure. Might cannot rule us as it does the Germans, from whose undetermined minds evidence is withheld that right must prevail in the end. The surest educational methods are those direct ones which create widespread correct opinion. Ideas now, tomorrow and always will rule the world.

Mastbaum Again Says Something

By Sam Spedon

STANLEY MASTBAUM of Philadelphia writes a letter to the MOVING PICTURE WORLD calling attention to an article published in some of the newspapers which he entitles An Attempt to Kill the Goose that Lays the Golden Eggs:

"I respectfully call your attention to an article that appeared in the Philadelphia North American, issue of December 15, which I presume has been syndicated throughout the United States.

"What have you to suggest as to some form of concerted action to protest against sending out notices of this sort from Washington?

"STANLEY V. MASTBAUM."

Omaha, Neb., Dec. 14.—Pleasures should be forgotten during the war to a large extent and the money invested in war savings stamps or other Government securities, said Frank A. Vanderlip, national director of the war savings campaign, in an address here tonight.

"Store up your pleasures as you would store up money in the bank," pleaded Mr. Vanderlip. "You will enjoy them tenfold later, at the right time, and with a clear conscience.

"More than half the zest is taken off pleasure and enjoyments now because of the terrible things that are happening all the time and the suffering the whole world is going through. I am not asking you to be sad or doleful—that is quite unnecessary—but if you have a heart you won't get a tenth part of the normal enjoyment out of a pleasure or a luxury in these times, when every newspaper you pick up brings you a sense of the suffering and agony of so many millions of your fellow-men.

"These war savings stamps are the most practical aid that could be imagined in helping you to store up your pleasures. **Instead of buying that theater or movie ticket you buy a thrift stamp. Your money goes direct to the war coffers; you have the satisfaction of feeling that you have helped win the war, and you have stored up a greater pleasure for the future."**

Frank A. Vanderlip in addition to being national director of the War Savings campaign, is president of the National City Bank of New York. Once upon a time Mrs. Vanderlip addressed the housewives' association of her home town, advising them to conserve and economize in every way they could to help win the war. Someone asked why Mr. Vanderlip was building a large stone wall around his vast estate. He replied he was giving employment to a great many men in constructing the wall. Yet in the face of this statement he advises people not to buy tickets for "movie theaters" and invest the money in war saving stamps.

The movie theaters employ a great many persons and they are taxed on admission tax which goes to the Government. If people were to follow Mr. Vanderlip's advice, the "movies" would be driven out of business and the employes out of employment. How would Mr. Vanderlip like to have the Government representatives go about the country advising the people not to deposit money in the National City Bank, but invest it in War Savings Stamps? Mr. Vanderlip feels secure against any such procedure and for that reason he does not hesitate to throw a brick or two at the "movies" which, in addition to paying their war tax, are using their screens for the propaganda of the War Saving campaign, of which Mr. Vanderlip is national director.

We would advise Mr. Mastbaum to enter a protest to the Government in the name of his Association and call this matter to the attention of all other exhibitors' organizations and the N. A. M. P. I. requesting them to make protest also.

If we all stop eating, going to amusement and wearing clothes, we will soon have no business, no employment and no money to pay our war taxes. We will have to ask Mr. Vanderlip for a night's lodging at his vast estate on the Hudson and to discount our notes at his bank.

An Exemplary Convention

By SAM SPEDON.

WE went to the joint convention of exhibitors held at Washington, D. C., December 11 and 12 Mind you, this convention was not held under the auspices of any one exhibitors' league or association. It was an assemblage of affiliated and non-affiliated exhibitors and everything was carried out according to schedule. The first exhibitors' convention we have ever attended where this had been accomplished. If the convention had accomplished nothing else than to prove that a meeting of exhibitors could get together without a lot of hot air and fruitless waste of effort, this convention must be commended. It may have been because there was no politics in it. Everybody had a common interest; the good of the exhibitor, "all for one and one for all." It may have been that there were no manufacturers in attendance, exclusively exhibitors. We had a very strange feeling when the representatives of the five independent producing companies entered the hall to present their plan. They were listened to very attentively, without comment and the plan was given the most respectful consideration of the convention. Evidently the presence of some representation of the distributors was expected. Their attendance might not have made any difference in the action of the convention unless they had appeared with an adjustment of the "15-cent tax."

There was something ominous in the non-appearance of manufacturers and the orderly conduct of the convention. It suggested a nearer approach to business prinsiples and sincerity of purpose. It was an indication of unity and combined effort on the part of the exhibitors to settle their own affairs on their own responsibility in their own bailiwick. On the part of the producers in not attending, it seems to have the same significance.

There was no desire to rush madly into the halls of Congress, as was predicted, buttonhole the representatives and make wild appeals for relief and repeal. Quite the reverse. A committee on law and legislation was appointed and the chairman, Mr. Varner, was authorized to remain in Washington to act according to his best judgment and experience in legislative matters. Cool and calm judgment prevailed throughout, all flamboyant speeches and antagonistic contentions were taboo. There was a strong desire evinced by the members of the National Exhibitors' League to bring the A. E. A. back into the fold. Whether this was because the exhibitors realize that nothing can be accomplished by division for the 70 per cent. or smaller exhibitors or because one organization is stronger than the other, we do not know and we are not making any guesses.

The exhibitors will probably get together in a united organization. It is not yet. It may come to pass after the Detroit convention of the American Exhibitors' Association and the Boston convention of the Exhibitors' League in July next. Much will depend upon the election of a president and the adoption of by laws recommended by both bodies.

The atmosphere which permeated the convention and the spirit displayed certainly challenged our approval. Our hope is, that the relief sought will be secured and the best results attained for the exhibitors and the whole industry through the joint convention of exhibitors.

Eric Campbell Killed in Accident

Big Chaplin Aid, Driving Machine Sixty Miles an Hour, Collides at Corner with Another Car.

THE millions of photoplaygoers who for the past two years have laughed at and with Eric Campbell, the big Chaplin aid, will learn with deep regret of his death at Los Angeles December 20. Mr. Campbell was driving an automobile in Wilshire Boulevard at a speed said to be sixty miles an hour. At the corner of Vermont avenue his car collided with another machine. When Mr. Campbell was picked up it was found death had been instantaneous.

Three women were in the car with the actor. One of them, Gene Crosby, of Brooklyn, was taken to a hospital suffering from a badly crushed arm and other injuries. It is hoped, however, she will recover.

The Late Eric Campbell.

Eric Campbell was one of the best known members of the Chaplin company. He was widely popular for his stage work when he joined the Mutual-Chaplin organization, coming to it direct from the "Pom Pom," one of the stage's successful musical comedies. He was with the Lyric Theater stock company of London for seven years, appearing in a number of successes. His first appearance in America was under the management of Klaw & Erlanger. Campbell was an author as well as a player, having written and produced a number of film comedies for the London Film Company.

Campbell's big frame and stature—he weighed nearly 300 pounds and was well over six feet in height—his agility in spite of his size, his ability to take punishment and his seeming ferocity when simulating rage all combined to make for popularity. The marked disparity in size between Chaplin and Campbell was sufficient in itself to start a laugh.

While the Chaplin studio was in course of construction and the comedian consequently was waiting to begin work on his contract with the First National Exhibitors' Circuit the big comedian, under an arrangement with Chaplin, had been working in the company of Mary Pickford.

Campbell's name had been frequently in the public prints the last few months. Last July his first wife died. A week later he married Pearl Gilman, sister of Mabelle Gilman Corey. The death of the actor ended a suit for divorce just entered by Mrs. Pearl Gilman Campbell.

Campbell was thirty-seven years old and leaves a daughter, Laura Austin, an actress.

PICTURES WANTED IN THE BAHAMAS.

In a recent issue of "Commerce Reports" United States Consul W. F. Doty at Nassau, Bahamas, says that a communication has been received by the American consulate from a citizen of that city, stating that a movement is on foot to obtain motion pictures of a high character for use there. The persons who are interested desire to get in touch with supply firms in New York with a view to securing pictures of a thoroughly satisfactory character, both optically and morally.

The kinds of film desired are: Picture weeklies, adventure, scenic and natural history, well-known books, plays, folk stories, etc., and humor without vulgarity. Catalogues will be welcomed.

It is proposed that pictures shall be supplied fortnightly, with a reserve of two weeks in stock to cover irregularities of delivery.

[The name of the writer of the communication mentioned may be obtained from the Bureau of Foreign and Domestic Commerce, its district or co-operative offices. Refer to file No. 95183.]

Unity Now Prevails in Industry

At Meetings in New York Legislative Committee Is Appointed Representative of Chief Branches.

AS the result of meetings which were held in New York during the past week between the allied exhibitors' legislative committee and a similar committee from the National Association of the Motion Picture Industry it is authoritatively reported that unity was established and the two bodies agreed on a definite plan of campaign to be pursued in obtaining the necessary remedial legislation from Congress during this session.

This combined committee is to be known as the Legislative Committee of the Motion Picture Industry. It is made up of Walter W. Irwin, P. A. Powers, Garbriel L. Hess, Ricord Gradwell, Arthur S. Friend, Frank Rembusch, H. B. Varner, John J. O'Donnell, Ernest H. Horstmann and Lee A. Ochs. The following committee on publicity was also appointed: Walter W. Irwin, P. A. Powers, Frank Rembusch and Lee A. Ochs.

For obvious reasons the plan of activities as laid out by this permanent legislative committee cannot be announced at this time. The important fact, however, is that the two committees were enabled to comprehend that success could only be achieved by means of a united industry, and after some discussion it was determined that the two committees could concentrate their efforts along the same lines. The plan of campaign as finally agreed upon was eminently satisfactory. The convention of exhibitors at Washington not only succeeded in bringing about harmony and unity of action among the exhibitors, but will undoubtedly bring about harmony between the exhibitors and distributors.

The duties of the publicity committee that was appointed will be largely that of collecting and collating information of a statistical nature for the benefit of the legislative committee. In order to bring this to the attention of the exhibitors of the country the committee has taken full pages of advertising in all of the trade papers, calling upon exhibitors to supply the detailed and accurate information as to how the war taxes have affected the business of their individual theaters.

The advertisement is addressed to all motion picture exhibitors.

In filling out the blank referred to in this advertisement exhibitors are requested to be absolutely frank and honest. No attempt is being made in collecting this information to disclose business secrets in any way. At the Washington convention it was suggested that exhibitors be asked to state their gross business for the month of November in the years 1916 and 1917, but this was objected to, as it was thought many exhibitors would refuse to disclose their gross business. As a result the question was put in the form which appears in the advertisement, as it was believed no exhibitor would object to stating the amount of the decrease between the two years. Of course, if business has increased state that fact, but also explain the reason for the increase. It is desired that these blanks be filled out and returned as soon as possible, to go over them and classify the information they contain before appearing before Congress.

STRAND TO ERECT STATUE TO SOLDIERS.

Harold Edel, managing director of the Strand theater, has engaged G. E. McCune to design a bronze statue in honor of the ex-employees who are now in the United States service. The memorial will be ready in about a month. This statue will present a gigantic screaming eagle with outstretched wings, underneath which will be inscribed the names of the former Strand employees. An extract from President Wilson's message to Congress, together with a facsimile of the President's signature, will also be inscribed, presenting in all a pretentious token of regard for the boys, many of whom are already "over there."

The unveiling of the statue will take place in the big lobby of the Strand.

NEW THEATER FOR KINGSTON.

First of the string of motion picture theaters which Frank A. Keeney plans to erect to exploit the products of the Frank A. Keeney Pictures Corporation will be a $100,000 house on property Mr. Keeney has purchased on King street, Kingston, N. Y. Plans have been drawn by William E. Lehman, architect of Mr. Keeney's big and handsome theater in Brooklyn and also of his theater in Newark. The new house will seat about 1,500 and will be equipped as a thoroughly up-to-date place of amusement. Ground will be broken in the spring as soon as the weather permits.

Rivoli Opens to Public December 27

Description of Great Photoplay House Erected by Sol. Rothapfel—Last Word in Motion Picture Palaces

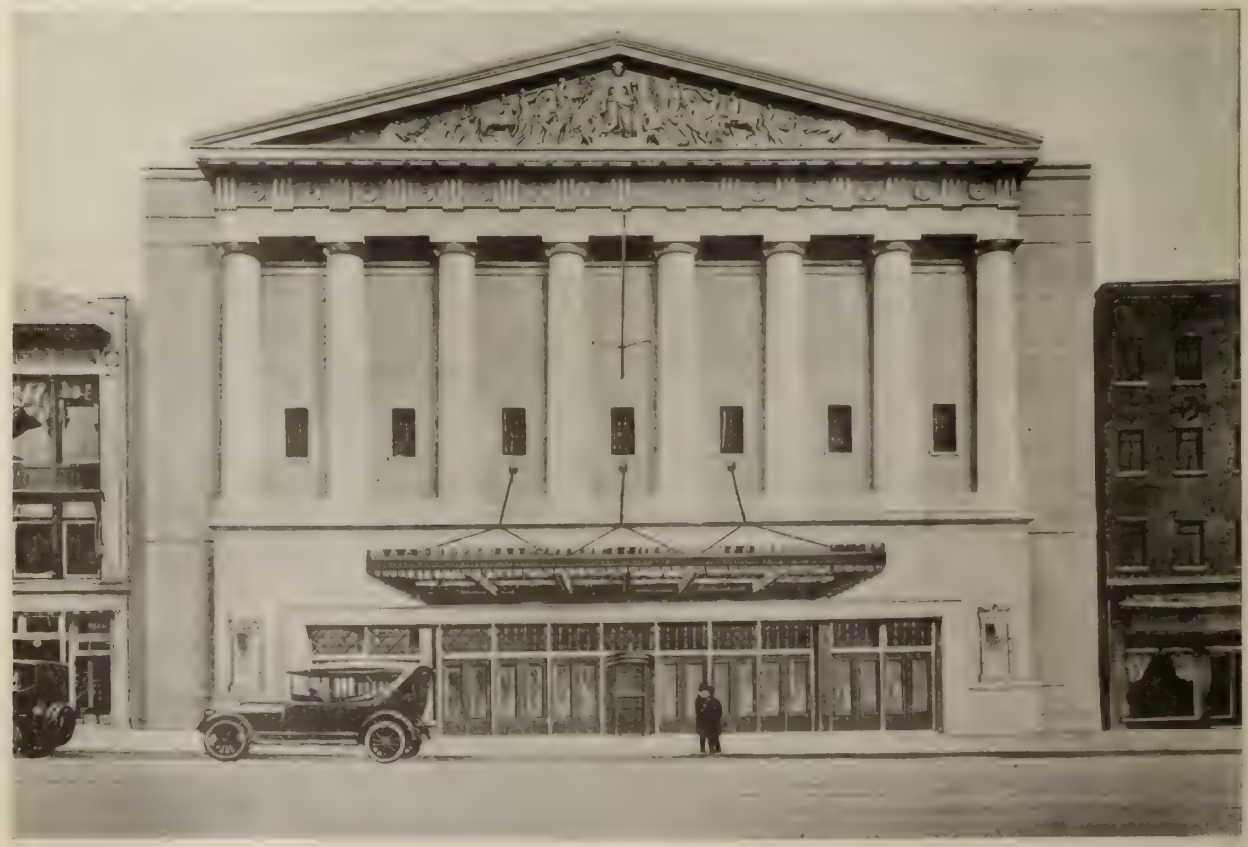
ON Thursday evening, December 27, the eyes of the amusement community will center with uncommonly keen interest at Broadway and Forty-ninth street, where the Rivoli, the latest and greatest of picture play theaters, will open in all its stately splendor and make its first bid for popular approval. The building of this superb structure proves beyond need for further discussion that the motion picture, artistically presented in conjunction with a program of high-class music, has become the most popular form of entertainment now being offered to the American public. In other words the Rivoli marks the triumph of what has come to be known as "the Rothapfel idea," for it goes almost without saying that S. L. Rothapfel, originator of that type of amusement associated with his name, will direct the destinies of the new institution.

As thousands of people who have noticed the classic facade of the Rivoli are already aware, it is with one exception the most imposing theatrical edifice in the city. Its Grecian purity of line, its towering columns, the finely modeled figures in the triangular pediment—these and the gleaming, marble-like whiteness of it all assuredly give promise of something surpassingly beautiful within. Those who have seen the interior know that this promise will be more than fulfilled. To say that the general scheme of decoration is Italian Renaissance, that the dominant colors will be dull gold, ivory and black, that the carpet will be gray and the seats upholstered in tapestry conveys but an indifferent idea of what the architect and the decorator have accomplished. There always remains to be considered the enchantment which Mr. Rothapfel can weave over the place with his flexible system of illumination in color.

This method of handling color through a system of indirect lighting permits of effects in the Rivoli which are beyond the imagining of those who have not seen them. At the Rialto Mr. Rothapfel first essayed this particular form of wizardry, with results that were amazing, to say the least, but the lighting plant there was in a measure experimental. It was installed in a theater which was rebuilt as a motion picture house before the artistic value of Mr. Rothapfel's ideas on lighting had been demonstrated. Profiting by the popularity of the "color symphonies" for which the Rialto has become famous, the builders of the Rivoli took into consideration that feature from the outset, with the result that the place is equipped from floor to dome with all the wiring, the masked lamps, and other ingeniously concealed sources of light requisite to flood the auditorium with any color or combination of color desired.

Another and in this case an entirely novel feature of the Rivoli will be the introduction of perfume to supplement the appeal made to the other senses. Several thousand dollars have been expended on a newly devised compressor plant which operates in connection with an intricate system of atomizers and by means of which any delicate odor desired can be wafted instantly to all parts of the house; incense for oriental scenes, clover and new mown hay when the stage setting reveals a country landscape at dusk, a myriad variety of floral scents if a garden is to be suggested, and any other blending of odors so long as they be aesthetically possible and have a definite suggestive value.

In the way of stage setting and scenic effects, Mr. Rothapfel will have far greater scope for his ingenuity than he has had heretofore. For the opening of the theater the stage setting will be known as "The Conservatory of Jewels," a masterful creation from the Lee Lash Studios which promises to make even blase Broadway open its eyes. It will consist of a dome within a dome, each studded with huge crystal gems after the manner of the celebrated Tower of Jewels at the Panama Pacific Exposition. These will flash with kaleidoscopic effect when the light plays upon them from in front and will glow softly in their several colors when another set of lights is brought into play behind them.



The Rivoli, Broadway's Newest Photoplayhouse, to Be Opened December 27.

The base of the inner dome will be incrusted with a fine jeweled mosaic, and at the rear of the scene the eye will be led away in perspective down a magnificent avenue of palms.

The brightest jewel of all, of course, will be the screen, and this will be arranged so that it fits in as a component part of the stage picture. There will be two sets of curtains, a screen curtain and a tableau curtain, thus adding another innovation to houses of this character.

Pageant for Opening Week.

The entertainment in the "Conservatory of Jewels" will be an elaborate variation of the combined program of music and motion pictures on which Mr. Rothapfel founded his reputation. For the opening week the introductory number will be a modified pageant which has been styled "The Victory of Democracy." This will enlist the services of Forrest Robinson, the actor, and Mary Lawton, dramatic reader, together with the full orchestra, a chorus of thirty voices, and a boy soprano. The verses for the spectacle have been prepared by Charles Keeler, of the Bohemian Club, San Francisco, in collaboration with Professor Brian Hooker, of Columbia University, widely known as an authority on history. The musical score is the result of collaboration on the part of Mr. Rothapfel and Hugo Riesenfeld, his musical director. Without disclosing too much concerning this number it may be said that it traces the progress of democracy in this country from the time the Pilgrim Fathers landed until the United States entered the present war to make the world safe for the principles on which the nation is founded.

The remainder of the program will be made up of selected soloists, film novelties of every sort, orchestral numbers, and a miniature ballet, each presented in a manner quite different from anything of the sort which has been attempted heretofore.

The feature picture which will comprise the second half of the Rivoli program during the opening week will be Douglas Fairbanks' latest Artcraft production, "Modern Musketeer." Fairbanks was the feature of the opening week at the Rialto; he was the chief attraction again on the Rialto's first anniversary bill last April, and now his latest comedy-drama has been chosen to open the Rivoli.

So far as music is concerned, interest in the new theater centers largely around the orchestra. Mr. Rothapfel announces that it will consist of approximately fifty musicians, under the general direction of Hugo Riesenfeld, though except on special occasions Dr. Riesenfeld will continue to conduct at the Rialto. Unusual interest has been stimulated by the announcement that once each week the orchestras of the Rivoli and the Rialto will be combined in what is to be known as the Rothapfel Symphony Orchestra, of a hundred or more pieces, which will render a popular symphony concert in the new theater.

The grand pipe organ at the Rivoli is the largest and most complete ever installed in any theater in the world. It was built by the Austin Organ Company, of Hartford. It is equipped with every attachment known to the organ builder's art and will supply adequate musical atmosphere for those performances at which the orchestra is not present.

Mr. Rothapfel has selected the following musicians to serve as his musical staff for the Rivoli and the Rialto: Hugo Riesenfeld, director in charge; Erno Rapee, Nat W. Finston and George Rubinstein, conductors; Arthur Depew, Uda Waldrop, Dr. A. G. Robyn and Professor Firmin Swinnen, organists; William Humiston and Edward Falck, composition and arrangements; M. Borodkin, librarian; Alfred Saenger, assistant librarian.

Eight Columns Striking Feature of Facade.

From an architectural point of view the Rivoli offers a number of novel features which will be of interest to theater builders and to the playgoing public in general. Viewed from Broadway it suggests an art museum or public library rather than a theater. The facade is constructed of an extremely light-colored stone, so light that when illuminated at night by the indirect lighting system which is to be employed it will have the effect of white marble. There will be no electric signs on the building above those used on the marquee to announce current attractions. Searchlights and arcs will be disposed in such a way as to throw the severe outlines of the building into bold relief.

The most striking feature of the facade is its row of eight towering Doric columns. These extend from a point above the level of the marquee clear up to the entablature, with nothing to relieve their severity save the leaded glass windows set into the wall behind them. Crowning the entire facade is the broad triangular pediment, adorned with sculptured figures in deep bas relief. These figures are symbolical of music and the arts in general, as befits the nature of the entertainment offered within.

There is an Egyptian note in the slanting lines which frame the main entrance to the theater, but otherwise the scheme is pure Grecian. Credit for the architecture of the building goes to Thomas W. Lamb.

Coming to the interior construction of the Rivoli, the most novel and interesting feature is found in the elaborate precautions which have been taken to insure the expeditious handling of large crowds. Taking advantage of the fact that the building extends through the block from Broadway to Seventh avenue, the architect designed a series of superimposed passageways of generous width which parallel the auditorium on both sides and run straight through the structure from front to rear. Not only are the orchestra and mezzanine floors cared for in this manner but each cross aisle of the balcony has its own corridor as well, so that patrons in any part of the house will find themselves but a few steps from a doorway at which they can turn either to right or to left and pass directly to the street most convenient to them, without interference from incoming crowds.

This system of entrances and exits bears a marked resemblance to the one used in emptying the Coliseum at Rome of its eighty thousand occupants during the days of the gladiators, a process which historians say could be accomplished in from fifteen to twenty minutes.

Seating Capacity 2,500 Persons.

The whole structure is built with similar ideas of spaciousness. The lobby will hold three hundred people comfortably; the foyer is wide enough to give easy access to the orchestra seats; there will be an extensive promenade on the mezzanine, flanked by capacious lounging, smoking, and retiring rooms; and the auditorium itself will seat approximately 2,500 persons.

As an instance of the advanced ideas in theater equipment which have been embodied at the Rivoli it is worth noting that one room off the first mezzanine has been lined in white tile and fully equipped as an emergency hospital.

The Rivoli is extraordinarily well equipped with facilities for its musicians, its individual artists, its ushers, and its general staff. The musicians have a large lounging room to themselves, with locker room and shower baths adjoining. The dressing rooms have showers and there is another lounging room for the soloists and other individuals on the program. The ushers and the stage crew are cared for in like fashion, each in a separate portion of the building, so that no member of the huge organization will have the slightest excuse for being in any part of the theater where he does not belong. There is a communicating tunnel in the cellar which leads from the front of the house to that portion known as "back stage," thus permitting instant access from either end to the other without the necessity of passing through the auditorium or going out of doors.

The executive offices will be on the second mezzanine, at the front of the theater, excepting the office of the manager, which will be just off the orchestra floor. Mr. Rothapfel's executive staff will consist of the following: Hugo Riesenfeld, musical director; C. C. Stewart, manager; Hamish McLaurin; director of publicity; Edwin Mocsary, treasurer; Joseph La Rose, master of effects; Charles C. Reis, superintendent; Lester Bowen, chief operator; George Larbig, chief electrician, and Edward M. Berry, in command of ushers.

For those whose inclination runs toward figures it may be stated that the theater is 100 feet wide by an average depth of 138, and is 70 feet from the sidewalk to the peak of the pediment. It cost in the neighborhood of half a million dollars to construct and the job was completed in six months almost to the day. This is close to a record on this sort of construction.

In booking pictures for both the theaters Mr. Rothapfel will adhere to the open market system. His feature pictures will be the products of no one concern and his sole aim will be to get the best photodramatic production available for each house each week. The entertainment he will provide will be entirely institutional in any event, and it will be a case of going to the Rivoli to see the show—not going to see a certain picture at the Rivoli.

With reference to giving the patron his money's worth, an idea of the sort of show Rothapfel has in mind for the Rivoli may be gleaned from the fact that the regular price of loge seats there will be $1. Prices for the other parts of the house will range from 30 to 60 cents, as at the Rialto, but for the first time in the history of motion picture presentation, an effort will be made to provide an entertainment of such superior quality that a dollar will be considered a reasonable price for the choice seats.

N. A. M. P. I. Board Meeting

Quarterly Session Well Attended—Educational Campaign Approved.

THE quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held at the headquarters, Times Building, New York, on December 14th, and presided over by President William A. Brady. The following were present: Arthur S. Friend, Paramount Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Louis F. Blumenthal, Lee A. Ochs, Ernest Horstmann, Alfred S. Black, Louis L. Levine, F. S. Eager, Joseph Hopp, exhibitor directors; P. A. Powers, Universal Film Manufacturing Company; Walter W. Irwin, Greater Vitagraph Company; Paul Gulick, Universal Film Manufacturing Company; Thomas Wiley, General Division; Gabriel L. Hess, Goldwyn Pictures Corporation; Joseph F. Coufal, Novelty Slide Company, and C. C. Burr, Famous Players-Lasky Corporation. The exhibitor directors from out of the city came to New York to attend the meeting at the close of the convention of exhibitors held in Washington on the preceding day. Various reports of committees were presented and acted upon and many routine matters were considered, several of which were referred to special committees for attention.

The following companies and individuals were elected to membership: Biograph Company, Craftsmen Film Laboratories, Eclipse Film Laboratories, A. H. Jacobs Photoplays, Inc., Paragon Films, Inc., Greater New York Slide Company, Carl Anderson, Paralta; H. C. Segal, state rights buyer, and Albert H. Cormier.

Ricord Gradwell, vice-president and general manager, World Film Corporation, and Winfield R. Sheehan, general manager, Fox Film Corporation, were elected members of the board, representing the Distributors' Divisions, which had presented their nominations to fill vacancies. C. C. Burr, Jr., was elected as a director from the General Division, upon nomination of that branch to fill a vacancy.

A new branch of the Producers' division, comprising Class C. Producers as reported as recently organized, with Joseph A. Golden of the Crystal Film Company, chairman, and L. Abrams of Craftsmen Film Laboratories as secretary. The following companies are represented in this division: Biograph Company, Craftsmen Film Laboratories, Crystal Film Laboratories, Erbograph Company, Kalem Company, Evans Film Manufacturing Company, Eclipse Film Laboratories and Paragon Films, Inc.

There was a general discussion regarding the cooperation which the industry is rendering to the various departments of the Government and reports were received indicating that the film and screen had been the means of rendering very material aid to the Federal officials in the dissemination of information in regard to the Second Liberty Loan, the Fuel Administration, War Savings certificates, Department of Agriculture, Aircraft Board, War and Navy Departments and the Red Cross War Council.

The plan for an educational campaign, presented by Executive Secretary Frederick H. Elliott, which is to be nation wide in scope, urging the public to go to the motion picture theaters and in this way do their bit towards paying war taxes, was enthusiastically approved and the directors, by resolution, extended their thanks to William R. Hearst and his syndicate of papers for the offer to furnish and assist in the distribution of a million copies of a herald entitled "Who Pays the War Tax? You Do!"

Reports were presented reviewing the work of the Service Bureau, showing upwards of 5,000 artists and photoplayers had been registered during a period of six weeks. This new department of the National Association was established through the efforts of the producers and has offices in Suite 320 and 321 Longacre Building, 1476 Broadway, under the direction of Wales Winter as general manager and Clifford Robertson as assistant manager. Many companies have taken advantage of the facilities offered by the Service Bureau and the producers were informed that an "extra" department had been opened, which was ready to meet the requirements of the producing companies with studios located in the Metropolitan District.

The report on the Motion Picture Exposition, which is to be held under the joint auspices of the Motion Picture Exhibitors' League of America and the National Association, showed that splendid progress has been made in securing contracts, although solicitations had only been under way for a few weeks. Two floors of the Grand Central Palace have been leased and practically two-thirds of the main floor has been disposed of. President Brady urged upon the officials of every company the importance of supporting this exposition, which was the first to be conducted with a united industry behind it, and set forth many advantages to be derived by making the event a great success.

Helen Gardner to Have Own Company

Former Vitagraph Favorite Announces Intentions of Returning to the Studio at the Head of Her Own Organization.

PLANS are now under way to the end that Helen Gardner will star at the head of her own producing organization. This, strange to say, is not a strictly new experience for this recognized screen actress, who made the acquaintance of the moving picture public six years ago with the Vitagraph Company. It will be recalled that when she left the Brooklyn manufacturer's professional roster, she engaged Charles L. Gaskill as director and proceeded to make her own productions, releasing them independently. The artistic qualities of her acting and the elaborateness of her themes and settings created a very favorable impression at the time and called forth generous praise from all quarters.

Helen Gardner.

It is, therefore, no surprise that Miss Gardner should select as her medium of return before the theater-going public her former triumph, "Cleopatra," which she has embellished and done over in part so as to thoroughly modernize the reissue. It is now being offered the state right market by the Cleopatra Film Company, who promise a trade showing of the enterprise shortly after the holidays.

After "Cleopatra" has been given this showing, Miss Gardner is prepared to appear in person, to a limited extent, simultaneously with the presentation of the feature. This "personal appearance" tour will be terminated, however, as soon as the time arrives for her to begin production on her first picture to be made by her own organization, which is doubtless to assume the name of the Helen Gardner Motion Picture Corporation, with offices in the Godfrey building. Though the personnel of the company has not yet been revealed, it is expected that Charles Gaskill and Pliny P. Craft will be prominently identified with the undertaking.

WAIVE THEATER TAX ON WAR SONG.

Following up permission to use his stirring war song, "Over There," as the musical theme for the Select Pictures Corporation's war drama, "Over There," George M. Cohan has further evidenced his generosity by granting the use of the music free of tax to any theater presenting the picture on its program. This is confirmed in a letter to Select Pictures from Mr. Cohan's publishers, Leo Feist, Inc.

"Over There" is a six-reel photodrama produced by the Charles Richman Pictures Corporation with Charles Richman and Anna Q. Nilsson in the stellar roles. It is a story of every-day life built about the present war exigencies and depicts the mental struggles of a man called to the service who believes himself a coward. The picture was directed by James Kirkwood, and is being distributed by the Select Pictures Corporation.

PRIZMA TO SHOW "OUR NAVY" AT 44TH STREET THEATER.

Prizma, Inc., which makes pictures in natural colors, opened at the 44th Street Theater, New York City, on Sunday evening, December 23, with "Our Navy" done in colors. The engagement is for eight weeks.

New Tax Regulations

Bureau of Internal Revenue Explains How Theater Managers Must Make Returns—Shall Keep Daily Record of Number and Kind of Tickets Sold.

NEW regulations have just been announced by the Bureau of Internal Revenue of the Treasury Department covering the manner in which owners and managers of motion picture theaters shall account for their receipts in order to be in position to make accurate returns of the taxes collected on admissions to their respective theaters. The regulations now provide that no person shall be admitted to any place to which admission is charged unless the ticket, card or pass by which he is admitted bears evidence that the tax due has been paid. This evidence shall consist of the printing or stamping upon the ticket, card, pass or other papers evidencing the right to admission the words "tax paid." Each proprietor of any place to which admission is charged not specifically exempted from taxation by the law must provide himself with such a stamp as may be necessary for this purpose. Such stamp is to be applied to the ticket, card, pass or other evidence of the right to admission at the place where it is issued, the order provides, and any or each of these issued before but used after November 1 must, before it is used, be "validated" in respect to the tax by collecting the proper tax in respect thereof and stamping the same in accordance with the above requirement.

It is also provided that "There shall be kept in each box or ticket office of every theater, place of amusement, or other place to which admissions subject to the tax are charged a daily record of the number and kind of tickets sold and the tax collected thereon. Such record shall also show the number of passes used for admission each day and the tax collected thereon and the number of admissions of children under twelve years of age and the tax collected thereon. Each separate class of tickets sold must be so distinctly indicated as to be capable of ready verification by the Internal Revenue Department. A separate record shall be kept of the number and kind of tickets, cards, passes or other evidence of right to admission on or after November 1, 1917, paid for or issued prior to November 1, and of the tax collected in respect thereof. The monthly return, required to be filed by proprietors of all places to which admission is charged, not expressly exempted from taxation, shall include and cover amounts collected on validation of tickets, passes, cards or other evidence of the right to admission.

"The foregoing regulations as to admissions take effect on December 15, 1917, and all rulings contrary to the above are hereby revoked as to that date." C. L. LINZ.

FILM ACTOR MURDERED.

George D. Gee, the mysterious Chinaman, who was featured in the photoplay entitled "Queen X," starring Edna Goodrich in a sensational but realistic expose of the opium traffic, was murdered recently in his home at 511 Rogers avenue, Brooklyn.

For many years Gee has been an informant of the Government and aided the revenue agents in trailing scores of traffickers in drugs, with the result that a price of $500 is said to have been placed on his head by tongs interested in the opium traffic.

In the film Gee was portrayed as the managing director of the Government campaign against illicit dealers in drugs and the Government officials believe that agents of the tongs recognized him in the film and spotted him as the informant who was responsible for the numerous raids which resulted in the arrest and conviction of illicit drug dealers.

Assistant United States District Attorney Edwin A. Stanton, who has successfully prosecuted many offenders during the past few years, attributes the success of the Government to the information supplied by Gee.

MOTION PICTURE MADE IN VERA CRUZ.

The first motion picture to be taken in the State of Vera Cruz, with the exception of those relating to current events, was made recently by the Mexican Film Company, of Mexico City, according to United States Consul William W. Canada, Vera Cruz, Mexico. The subjects chosen were scenes between Spaniards and Indians from "Tabaré," a work by the Uruguayan poet, Juan Zorrilla de Sammartin, and the place selected was a picturesque tropical ranch at Boca del Río, a short distance south of Vera Cruz. The apparatus and supplies were purchased in New York.

What Walsh Found in Goldwyn Studio

Enumeration of Some of the Accessories of the Big Establishment at Fort Lee.

RAOUL A. WALSH, who is to become a member of the directorial staff of Goldwyn Pictures when his contract with another firm is fulfilled, has made an exploratory tour of the Goldwyn studio at Fort Lee, N. J., for the purpose of familiarizing himself with the equipment. Unhesitatingly he pronounces the Goldwyn plant one of the world's finest.

Mr. Walsh was particularly interested in the method of illuminating what is said to be the largest electric lighted motion picture stage in the world. He smiled his approval when he was told that the lighting equipment consists of fifteen wall broadsides, seven Kliegl broadsides, thirty-three overhead Duplex lights, thirty-five floor banks of Cooper-Hewitt mercury lights, six "gooseneck" Cooper-Hewitts, fifty overhead banks of "coops" and three six-inch and four eight-inch spotlights.

The property room came in for a share of the director's attention. Its unusually complete equipment represents an investment of approximately $150,000 in furniture, rugs, oil paintings and other accessories of house furnishing. He was told that there were few things he could ask for that could not at once be produced from property stock. Of particular interest was the wardrobe room, where are hung costumes worth close to $50,000.

NEW PATHE BRANCH MANAGER AT CHICAGO.

Ralph O. Proctor has been appointed and has taken over his duties as Chicago branch manager for Pathe, succeeding C. W. Bunn, now special representative. Mr. Proctor is one of the most competent and best known film men in the Central West. He made his entry into the film business with the old Burton & Webster theaters in Chicago. For two years he remained with them. This initiatory process proved so interesting that he decided to learn the exhibiting game from the bottom up. In consequence, after leaving the Burton & Webster Company, he spent some time as a motion picture operator.

After his term of service and acquiring the rudiments in full he went with the General Film Company, and served in all capacities, ranging from inspector to branch manager in Chicago for two years. He was manager of the office until December, 1915. He then went to Des Moines, as special representative there and in Omaha and Kansas City. He later took charge of the Kansas City exchange until May, 1916.

He received an offer following that to go with Metro, and he was given the managership of the Chicago office. Leaving Metro, he went in as the head of the Standard Film Company in Chicago, which he leaves to come to the Pathe.

WILLIAM FOX TAKES OVER VICTOR STUDIO.

William Fox has taken over the former Victor studio at 638 West Forty-third street, New York City, and already has a company working there. The acquisition was necessitated, according to the Fox management, by crowded conditions existing at the five studios in New Jersey which have been operated during the past year.

The matter of studio expansion has been under consideration for some time, it is announced, but decision has been put off from time to time because, by changing companies from studio work to work on locations, it has been possible temporarily to overcome congestion.

It is understood that even this arrangement affords only temporary relief, the Fox interests having plans under way for further expansion during the coming year which probably will necessitate even larger studio facilities being provided.

WALLACE McDONALD SIGNS CONTRACT WITH TRIANGLE.

Wallace McDonald, well-known leading man, who until recently played important parts with a moving picture concern in the East, has just arrived in Los Angeles from New York and has been added to the large playing forces at the Triangle Culver City studios. Two other players of exceptional ability have also signed Triangle contracts and will be seen in productions just started. Jean Hersholt, a character artist of unusual experience, will be seen in "Little Red Decides," which is now being made under the direction of Jack Conway. Marion Skinner, the other player engaged, is one of the best known character women and grand dames of the screen.

Harlem Strand is Temporarily Enjoined

Appellate Division Decrees That Uptown Theater May Not Use Same Name as Big Downtown House.

AN important decision was handed down by the Appellate Division of the Supreme Court December 20, granting an injunction to Mitchel H. Mark, president of the Mitchel H. Mark Realty Corporation, owners of the Strand Theater at Broadway and 47th street, restraining the use of that name by another theater on 125th street, known as the "Harlem Strand."

The suit was brought some time ago, and when the matter first came before the courts the injunction was denied. Thereupon the proprietors of the Strand Theater, through their attorney, Mortimer Fishel, filed an appeal with the Appellate Division. The latter court, in reversing the opinion of the lower court, went very deeply into the history of the law as regards the protection of trade names and the grounds upon which such relief was obtainable.

The court referred to the fact that Mr. Mark was the first person in America to use the name "Strand" as the name of a theater and opened the first one in Toronto and the second one in Buffalo. The court then refers to the opening of a theater in New York and to its enormous advertising, among other things saying:

"It has erected a building devoted exclusively to the presentation of motion pictures at an expense of many hundreds of thousands of dollars, it being the first theater devoted to such use in this country, and built upon an elaborate scale. Wide publicity was given to the first performance held therein, and peculiar interest attached to it by reason of the fact that it was claimed to be the largest moving picture theater in the world. Thereafter the name of the theater was continually kept before the theater-going public by means of most elaborate advertising, more than $50.000 yearly being spent in New York City newspapers alone, in addition to advertising throughout the country, billboard announcements displayed widely in the city, similar announcements along the lines of the railroads entering New York, wireless bulletins on steamships entering this harbor, paid notices in magazines, trade papers and weekly newspapers, and a general advertising campaign extending as far as Europe, South America and Australia."

The court then took up the fact that as the patronage of plaintiffs' theater was obtained from all sections of the city the defendants, in selecting their name, were unfairly giving the impression that Mr. Mark was connected with the defendant's theater in view of the fact that it called its theater the "Harlem Strand," and it granted an injunction, concluding with these words:

"As the defendants have absolutely failed to justify or explain their adoption of a name so closely resembling that of the plaintiff, and as the obvious effect of their use of such name is to create the impression that it is conducting a branch of the plaintiff's theater or is in some way connected therewith, and as their unlawful assumption of the name in question was had with full knowledge of plaintiffs' claims and rights, we think a case was made out for the issuance of an injunction during the pendency of the action."

This is the first case to come before the courts in which it has been sought to protect the name of a theater. A few years ago Mr. Fishel instituted the first important suit concerning the protection of the titles of plays, being a suit on behalf of Robert Hilliard and Klaw & Erlanger against the General Film Company. He secured an injunction restraining the picture men from using the play entitled "A Fool There Was" as the title of a photoplay on the ground that Mr. Hilliard's play was entitled to the sole use of that title. Since then hundreds of actions have been instituted under the law established in that case concerning title of plays. The Strand case is the first in which the law has been extended to cover the names of theaters. Mr. Mark stated that he intended to prosecute every infringer of this trade name, as he had spent many hundreds of thousands of dollars in advertising, which fact was commented upon by the court in its opinion.

GOLDWYN CASTING DEPARTMENT MOVES.

Following the resignation of Adolph Klauber as casting director, Goldwyn's casting department has been moved from the New York offices at 16 East Forty-second street to the studio at Fort Lee, where all applicants will be received in future. Mr. Klauber severed his connection with Goldwyn to devote his time to personal interests.

At Leading Picture Theaters

Programs for the Week of December 23 at New York's Best Motion Picture Houses.

"Daughter of Destiny" at the Rialto.

MADAME PETROVA was the principal attraction on the Rialto's Christmas week bill, appearing in "Daughter of Destiny," the first of the "Petrova Pictures," in which the Polish actress made her bow as head of her own producing company. The story is a dramatic vision of world events, which parallels almost exactly the recent crises which threatened to draw Denmark into the present world conflict. Mme. Petrova appears as the daughter of the American ambassador to "Belmark," where she becomes entangled in a web of diplomatic intrigue. Thomas Harding and Anders Randolf are prominent in her support. The picture was directed by George Irving and is released by the First National Exhibitors' Circuit.

Mr. and Mrs. Sidney Drew, in "The Spirit of Merry Christmas," a scenic showing the sources of water power in Western Canada, and the Rialto Animated Magazine were also on the program.

Mary Ball and the Rialto Male Quartette were the singers.

"The Seven Swans" at the Strand.

The Strand Theater has Marguerite Clark in a photo adaptation of Hans Christian Andersen's well-known fairy tale, "The Seven Swans," for Christmas week. The story is for children of all ages, and deals with the adventures of a certain Princess Tweedledee and her seven brothers. A wicked queen, desiring to gain control of the rich kingdom over which they rule, transforms the brothers into seven white swans, and orders Princess Tweedledee thrown into a dark and gloomy dungeon filled with rats. How she escapes and after three years and a day succeeds in saving her brothers and returning them to their human forms makes a fascinating photoplay. The cast supporting Miss Clarke in this Paramount picture includes Richard Barthlemess, as Prince Charming, and Daisy Belmore, as the witch. A Bray Christmas cartoon, entitled "Santa Claus' Christmas Gift to Democracy," a comedy, a zoological feature and the Strand Topical Review were also shown.

Rosa Lind and Herbert Waterous were the soloists.

Eighty-First Street Theater Bill.

At the Eighty-first Street Theater the pictures were: Monday, Tuesday, Wednesday, Ella Hall and Little Zoe Ray in "My Little Boy." Thursday, Friday, Saturday, Sunday, Madge Kennedy in "Nearly Married."

"SHIRLEY KAYE" LOVERS ARE MARRIED.

An interesting romance came to light a couple of days ago in the Clara Kimball Young studio in New Rochelle, when Miss Claire Whitney and John Sunderland, both members of Miss Young's staff of players, slipped quietly away and were married.

Mr. Sunderland is a flight officer in the English aviation corps and came to this country a couple of months ago on leave. He joined Miss Young's company for the production of "Shirley Kaye," playing the part of the young English Earl who falls in love with the Western financier's daughter. The latter role was Miss Whitney's and it needed only a few rehearsals to convince the two that their make-believe love was destined to live beyond the influence of "Shirley Kaye." As Mr. Sunderland's leave of absence had very nearly expired, the wedding was planned hurriedly and the young couple left for a brief honeymoon before the date of his sailing.

EXCHANGE MAN JOINS COLORS.

Branch Manager R. S. Nelson of General Film Company's Denver office will give up his position on January 1 to enter the new National Army. He expects to be assigned to one of the Western camps and will leave immediately to join the colors. In his absence Eugene Gerbase will serve as acting manager. The Denver office will move to its new quarters at 1539 Weltson street the first of the year.

BIGELOW COOPER IN METRO PICTURE.

Bigelow Cooper, who appears as Count Adrian de Roche in the great Nazimova's initial Metro picture, "Revelation," is well remembered by picture enthusiasts as a leading player in Edison photoplays from the one-reel plays to the present-day features.

Brady Speaks for the Exposition

Says Those Who Make Exhibit Will Reach the Public and Increase Business.

By William A. Brady.

THERE are so many good reasons why the progressive producers of film and motion picture equipment will find it advantageous to exhibit at the Motion Picture Exposition in Grand Central Palace next February that it seems to be a point scarcely worth while arguing. Primarily those who exhibit will do so to increase their business, and every concern at the exposition can increase its business if that concern will make the right sort of attack. Let it be aggressive—convey the idea that it is alive and able to deliver the goods and bigger business will result.

Of course, there are those who will attempt to tell you that exhibiting is not worth the effort—not worth the cost of floor space. They are the same ones who seem to think that cheap actors are as good as real artists—the same ones who will not engage a high-priced star for fear it will not pay. They seem to lose sight of the fact that the big star has a following that is worth big money, and likewise as regards the Exposition they seem to forget that it will have its following of the biggest exhibitors and distributors in the industry, hundreds of whom will travel across the country to attend the Exposition. Let the skeptical ones get it into their heads that in taking space they are not merely renting so much space as they might in a storage warehouse—no—they are securing space and also the privilege to display their goods to thousands of interested motion picture exhibitors who are in New York for a few days to look into what is now in profit-producing. It is a case of "catch 'em while they're hot."

Now if this Exposition were merely some private promoter's scheme to make a "clean-up" for himself, as has been the case of some expositions in the past, I should not be as emphatically in favor of it. I should turn around and say, "Let the National Association run a show of its own," which is precisely what is being done in the case of the coming exposition. It is under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America. That ought to be sufficient guarantee for anyone that the exposition will be thoroughly representative of what is best for the industry. The bigger and better it can be made the more business exhibitors will do. Once again the watchword "cooperation" becomes the keynote. By helping the industry as a whole we help ourselves. "Unity of action spells success."

Motion picture distributors and exhibitors can learn something new every day of their lives if they keep their eyes and ears open. There are none of us so familiar with everything used in connection with motion pictures that we can walk through Grand Central Palace when the exposition opens and fails to find something new and advantageous to our business. The automobile and motorboat industries were built up principally through the exchanges of ideas and signing of contracts for distribution at their annual expositions. Hundreds of thousands of the general public visited these expositions and became enthused over cars and boats. Last February the aeroplane manufacturers held an exposition in Grand Central Palace, and it was a very fortunate thing they did, too, for it resulted in many decided advances in the industry upon which we depend largely to win the war. The florists and horticulturists, the chemical industries, the electrical goods makers, the hotel men, all have their expositions and pay the concerns who exhibit, as is evidenced by the fact that they exhibit year after year and that the expositions grow bigger each season.

Now the motion picture industry is wholly dependent upon the general public. The more movie "fans" we can create, the more business we do. All the more reason why we should cooperate in every way to get more of the public interested in motion pictures. Thousands of visitors at the forthcoming exposition will go home and talk to their families and friends about what they saw of exceptional interest. The greatest advertising in the world is word-of-mouth recommendation and praise. That is what all printed advertising aims to inspire. It must be borne in mind that any big metropolitan exposition numbers visitors from many parts of the country, for a large percentage of New York's pouplation is made up of visitors from other cities and they go back home and talk of what they saw in Gotham.

In short, news of an exposition like the forthcoming one goes all over the country and increases the prestige of the motion picture industry and makes more movie fans, in addition to making increased business for film people.

HOW FOX HAS EXPANDED IN THE WEST.

Just two years ago, in December, 1915, William Fox sent his first company of motion picture players to Los Angeles. William Farnum headed this pioneer organization of about thirty persons. The Fox forces now have working regularly on the Coast four dramatic companies and five comedy companies, in addition to the periodic production of spectacular photoplays.

The corporation has expanded in California from a concern originally covering less than an acre of ground there to one now owning five acres in Hollywood, fifteen on Western avenue, and ten acres in locations at Silver Lake, Fernando Valley and Chatsworth. Where there were at first only two stages, Mr. Fox now has eight in constant use, and will undoubtedly have to build more within the near future if the present rapid expansion continues. To reach this high state of development, the corporation spent more than $1,000,000 during the first year following its invasion of the Coast.

TWO MORE STARS ON TRIANGLE SERVICE FLAG.

Two more stars will be added to the service flag at the Triangle Culver City studios this week. J. R. McGlone, who worked in the Employment Bureau, has enlisted in the United States cavalry. Although under twenty-one when the draft law went into effect, McGlone could no longer withstand the lure of the olive drab. Perry Evenvold, who has been Triangle-Keystone director, and Reggie Morris' cinematographer for more than a year, has joined the marines.

WILFRED LUCAS WILL STAGE BLUEBIRD PLAYS.

Wilfred Lucas, one of the most skillful directors in the photoplay industry, has joined the directing staff of the Bluebird studios at Universal City, Cal., and will start shortly upon his first Bluebird photoplay, which will feature Ruth Clifford and Monroe Salisbury. Mr. Lucas, as is well known, is something of a pioneer in the cinema world, having the distinction of being the first dramatic leading man to desert the stage for the motion picture screen.

"THE SEVEN PEARLS" GOOD, SAYS MOSS.

"The Seven Pearls," the Pathe serial featuring Mollie King, Creighton Hale and Leon Barry, released in September, has been a success through every one of its fifteen episodes, according to B. F. Moss, the owner of a circuit of theaters in New York City catering to the best people.

"'The Seven Pearls' had a good story and was well put on," said Mr. Moss when asked to what he attributed the hold this serial had obtained upon his audiences.

HARRIS IN MARINES; SENDS GREETINGS.

To the exhibitors and friends of Sidney Harris, late of Goldwyn, he wishes to etxtend Christmas and New Year's greetings, and regrets his inability to be with them this year owing to the fact that he has joined the marines.

STRAND SERVICE FLAG HAS 21 STARS.

The Strand Theater service flag has twenty-one stars representing the following employees now serving under the colors: Bruce Weyman, 1st American Aero Corps, stationed in France; James McManus, Fordham Ambulance Corps, France; Harry Johnson, 7th New York, Fort Wadsworth; William McFetridge, U. S. Heavy Artillery, France; Vincent Cruise, 2nd Field Artillery, Camp Wadsworth; Arthur Burnett, 7th New York Medical Corps, Camp Wadsworth; Francis Sutherland, Bandmaster 1st N. Y. Field Artillery, Camp Wadsworth; Jack Fosket, 302nd Engineer Corps, Camp Gordon; Bernard Skahill, Naval Academy, Bancroft Hall, Annapolis, Md.; William Lebish, U. S. Regulars, Pershings, France; James Murray, 69th Regiment, France; Robert Foskert, Harvard College, attached for wireless instruction by U. S. A.; Arthur Depew, Jr., U. S. Regulars, France; Percy Eleman, Signal Corps, British Army, France; William Dobbs, 302nd Engineers, Camp Gordon, Ga.; James Clark, 306th Supply Co., Camp Gordon, Ga.; Jack Faeder, 307th Field Artillery, Camp Upton; R. Bustanoby, Military Academy, West Point; Roy Whitelaw, U. S. S. Indiana; William Broderick, U. S. S. McDonough, U. S. Torpedo Fleet British Waters; Charles Blumenthal, Battery E, 2nd N. Y. Field Artillery, Camp Wadsworth.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Organizer Rogers in Portland

Holds Enthusiastic Meeting of Oregon Motion Picture Exhibitors' League.

D G. ROGERS, national organizer of the Motion Picture Exhibitors' League of America, called the Portland, Ore., exhibitors together at the league rooms in the Majestic Theater Building, Saturday, December 15, and enthused them more than they have been for some time.

Mr. Rogers struck a popular chord when he began by saying that the first thing that attracted his attention when he came to Portland was the statement by a man there that the moving picture was worse than the saloon.

"I say that the motion picture industry is as good as the churches," said Mr. Rogers, commenting on the statement. "I say there isn't an institution in the world that gives more good for fifteen cents than the motion picture."

Mr. Rogers spoke of the strong support the motion picture industry was giving the Government in the war, told of the conditions in other parts of the country and showed the Portland men they were not alone making sacrifices for the benefit of our country.

Speaking of the advance deposits, Mr. Rogers stated that the abolition of that unfair institution rested entirely with the motion picture men.

He made many suggestions for the betterment of the league, which the local men will act on. There will be an election of officers about the first of the year, at which time the new plans will be acted upon.

Mr. Ochs Makes a Statement.

The resolution adopted at the Convention of Exhibitors, held in Washington, December 11-12, in which reference is made to the "action of the National Association of the Motion Picture Industry in filing criminal charges against the Motion Picture Exhibitors in Brooklyn," etc., is in error, as the National Association has taken no such action whatsoever. What the introducer evidently intended to infer was the action which was taken by the Distributors' Branch and which was not a concerted action taken by the National Association of the Motion Picture Industry, representing four other branches of the trade.

[The foregoing statement has been issued by Lee A. Ochs, chairman of the convention that adopted the resolution here referred to. His failure to call attention to the error at the time the resolution was introduced probably was due to an oversight.—Ed.]

New England Exhibitors Meet

At Annual Gathering of Massachusetts and Rhode Island Leagues It Is Decided to Send Large Delegation to Exposition.

THE annual meeting of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America was held at the Quincy House, Boston, on the afternoon of Tuesday, December 8. About fifty members were in attendance. Ernest H. Horstmann, acting president, was in the chair.

The reports of the various officers for the past year were read and accepted. The four delegates to the recent convention in Washington—Messrs. Horstmann, Black, Lydon and Conn—made detailed and comprehensive reports of the happenings and of the work accomplished in Washington and New York along get-together lines. The reports were enthusiastically received, and a vote of thanks was tendered to the committee.

Sam Grant, assistant manager of the National Motion Picture Exposition, which is to be held at the Grand Central Palace, New York City, February 2 to 10, made a report of the successful outlook, and it was voted to endorse and support the exposition in every way and to send a delegation of at least 100 Boston Boosters to the New York exposition. The following committee was appointed to arrange the details, including special cars, hotel arrangements and special features: Messrs. Gregory, Jake Laurie, Kincaide, Wasserman and Howard.

It is planned now to have the party leave Boston on the Knickerbocker Limited at 1 p. m. of Tuesday, February 5, and spend Tuesday night, Wednesday and Thursday at the exposition. Judging by the enthusiasm and interest displayed by those present the party of New England invaders will number at least 200, including the Boosters, their wives and friends.

It was also voted to appeal to the film manufacturers, distributors and the supply and accessory men to give this, the first joint National Exposition, their fullest support and co-operation.

Owing to the fact that it was reported a number of the members had failed to secure their notices of the meeting in time to attend it was decided to postpone the election of officers until Tuesday afternoon, January 22, at 2 p. m., at the Quincy House. Following the election a banquet will be held in the parlor of the hotel at 6:15 p. m.

Among those present were: Messrs. Lord, Somerville, Montague, East Boston; Eyester, Boston; Moscow, Cambridge; Mailey, Brighton; Black, Lowell; Nelson, Lowell; Conn, Providence; Hodgdon, Wakefield; Daniels, Lynn; Ramsdell, Malden; Benelov, Waltham; Gregory, Dorchester; M. J. Lydon, Dorchester; P. E. Lydon, South Boston; D. Laurie, Boston; J. Laurie, Boston; Howard, Boston; Hartford, Providence; Grant, Boston; Hamilton, Dorchester; Dadmun, Boston; Wasserman, Roxbury; Kincaide, Quincy; Gilman, Dorchester; Drown, Swampscott; Horstmann, Lynn; Giles, Framingham; Somerby, Boston; Brown, Allston; Sumner, Boston; Ryan, Attleboro; Bolen, Providence, R. I.; Walsh, Roxbury; Rollins, Boston; Traham, Centerville, R. I.; Mrs. Ayers, Boston, and Mildred Champagne, Boston.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Michigan State Association of Exhibitors at Majestic Theatre, Jackson, Mich....January 7 and 8

United Exhibitors Open Quarters

Showmen of Philadelphia and Its Vicinity Hold Meeting in New York—William Alexander, Representative.

THE United Exhibitors' Association, Inc., which includes in its membership motion picture showmen in Philadelphia and its vicinity, held a meeting at the Hotel Astor on Friday, December 21. There were thirty-six members present, representing 109 houses with a total of 156 days' bookings. In attendance were the officers elected at a previous meeting. These were: President, Robert W. Kincade, Philadelphia, owner of a chain of theaters; vice-president, Edward J. O'Keefe, Atlantic City, N. J., three houses; secretary, Joseph McCready, Philadelphia; recording secretary, Jay Emanuel, Philadelphia; treasurer, William J. Freihafer, Philadelphia, chain of theaters; also a board of directors of fifteen members.

A committee of five was appointed to negotiate an amalgamation with the Motion Picture Exhibitors' League of America.

The meeting was addressed by representatives of the home offices of the various distributing companies.

It is said 80 per cent. of the houses in the organization formerly booked through the Stanley Booking Company, of Philadelphia. In the 109 theaters represented are the J. Fred Nixon-Nirdlinger and the Freihafer chains of houses.

The organization will establish headquarters in New York, which will be in charge of William Alexander.

REEL TAX FIGHT KEEN IN ST. LOUIS.

The Exhibitors' League of St. Louis, through its president, Joseph Mogler, has issued strict orders to its members to "stick to the last" against paying the 15 cents per film assessed against exhibitors by the film companies.

The "war" between the film men and exhibitors over this charge is growing keen there; many of the houses have canceled all contracts for films on which the assessments have been proposed, while some of the film managers have received orders from New York to refuse release of any film to exhibitors who do not pay the assessment in cash in advance or at the time of the release.

Many of the exhibitors have large sums now held against them on the books of the film offices. Collection of the assessments for back films will, in all probability, reach the courts, as the only possible solution of the difficulty. This action is already being discussed among the exhibitors.

NEW YORK LOCAL TO MEET DECEMBER 27.

Manhattan Local No. 1 met at its rooms at West 42nd street, on Wednesday, December 19. The meeting was called to hear the reports of the delegates who attended the joint convention of exhibitors at Washington, December 12. After the hearing of the reports the meeting entered into a discussion of election of officers for the coming year. It was decided on motion that a special meeting be called for Thursday, December 27, at 11 A. M. at the headquarters, 218 West 42nd street. It was decided that at this meeting the advisability of requesting an amalgamation of the three local exhibitors' organizations be taken into consideration, also the selection of new league rooms be acted upon. This meeting will undoubtedly be the most important of the year and all the members are earnestly requested to attend.

MICHIGAN EXHIBITORS' CONVENTION.

The Michigan State Association of Exhibitors, branch of the A. E. A., will meet at Jackson, Mich., in the Majestic theater, January 7 and 8, for its annual mid-winter convention. President S. A. Moran is sending out notices to that effect to all exhibitors, requesting that they attend and participate in the discussion of the most important problems confronting the exhibitors of the State. A large crowd is expected.

EXHIBITORS URGE CHANGE IN TAX LEVY.

The Motion Picture Exhibitors' Association of the Northwest, of which James Gilosky is president and Clyde H. Hitchcock is secretary, has issued an appeal to Congress asking it to change the present war levy on the motion picture industry. The association favors paying a tax based on gross receipts rather than one cent on ten or fraction. It proposes to Congress a flat 10 per cent. payment on the entire business of the theater. The meeting was held in Minneapolis, November 30. Present were exhibitors from Minnesota, North and South Dakota and Wisconsin.

FEITLER, TEMPORARY SECRETARY, PITTSBURGH LEAGUE.

M. Feitler, of the Elmore theater, is serving as temporary secretary of the Pittsburgh local of the Motion Picture Exhibitors' League, which position was made vacant recently by the death of G. A. Sahner. The election of a permanent secretary will probably be deferred until the annual meeting in June. Miss Beatrice Dobson is acting as assistant secretary, and is in charge of the league headquarters, McCance building.

FOX PUSHING SOUTH AMERICAN TRADE.

Photographs which recently have been received here of the branch offices of the Fox Film Corporation in Rio de Janeiro are labeled by the manager: "Just to remind you that this office was the first one established by William Fox in South America."

As a matter of fact, according to the Fox management, the Rio de Janeiro office was one of the first the corporation established outside of the United States. Fox also claims credit for having been the first American producer

Rio de Janeiro Fox Office.

to invade the South American field with big five and six-reel features. The policy, it is claimed, has justified itself, bringing success where other shorter, lighter pictures had largely failed.

The propaganda work of the Fox institution in South America is done exclusively by persons in the employ of the New York office and is directed from this city. It is contended that the success which attended the branch office policy as applied to Rio de Janeiro was largely responsible for Fox's extension of this plan to practically all of the South American territory.

GIEGERICH WITH PATHE.

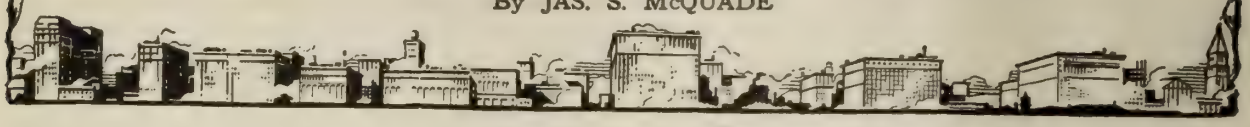
Charles Giegerich, who has had long experience in the motion picture industry and principally known as a sales and publicity promoter, is now connected with Pathe's publicity department.

Mr. Giegerich organized the publicity department and designed the trade mark of the Vitagraph—V. S. L. E.—and as publicity director of that company originated and edited its unique house organ and wrote the initial sales letters on the features released by the four contributing producing companies.

For the Pathe Company Mr. Giegerich will devote attention to publicizing Big-Star-Big-Story features and several of the special de luxe productions that Pathe will present during the coming year, beginning with Rudyard Kipling's "The Naulahka." The "Pathe Sidelights," a press sheet of pertinent notes written in a light vein, will also be a part of his weekly contribution to the newspapers.

Chicago News Letter

By JAS. S. McQUADE



The Testing of the Business

Shall Existing Evils Be Uprooted or Permitted to Remain and Let Things Take Their Uncertain Course?

THE year 1917 has been a year of testing for the moving picture industry, but only of preparatory testing. The duration of the war and the uncertainty of its close promise vital testing for 1918, if not for the years immediately following. This, instead of making more fearful or despondent the men who have in their keeping the three great departments of the business, should act as a stimulant on every man in it to safeguard the business against all odds.

It is undeniable that the business heretofore has been conducted extravagantly by the producing and distributing departments, while those engaged in the exhibition of pictures have been just as extravagant in their way and just as selfish in their ends.

There has been a lack of sympathy and of mutual understanding, and even of the desire to cooperate for the good of the business, in all departments of the industry.

In the producing end it has been a case of every man for himself and the devil take the hindmost. And this has led to the building up and the support of an expensive distributing system by each of the producing companies which, in combination, impose on the business a burden that cannot be borne much longer.

And, certainly, it cannot be borne, if the war continues two or three years longer.

In addition, stars have been created by the demands of moving picture fans, the annual income of each amounting to more than the average wealth of well-to-do people, while exhibitors have failed to raise their admission prices correspondingly to meet the increased cost of their programs. And here we have an added burden on the industry.

This evil also will be tested by a prolonged war, and it will be shown that it cannot be borne.

In their mad competition for business the exhibitors have accustomed their patrons to a complete change of programs daily, a custom which can be pronounced one of the greatest extravagances in the fifth industry in the United States. This led to a forcing of the producers to double and treble their output, often at the cost of art and finish in their productions, never to speak of the great extra capital involved, or the tendency to make moving picture entertainment cheap and commonplace. The neighborhood theater was the chief cause of this exorbitant demand, and poor showmanship on the part of the exhibitor led to its being granted.

A prolonged war will, most likely, lead to the discontinuance of this evil.

And this brings us to the question, "Is it necessary to await the uprooting of these evils by the enforced rigors of war rather than by the workings of cautious foresight on the part of the men in all branches of the industry?"

This is not a time to be blind to our interests when we know that harder times are yet to come. Is it not a time when there should be a great, combined getting-together of producers, distributors and exhibitors? Is it not a time when our national conventions should be held for the three great departments of the business, and the proceedings earnestly participated in by all of them for the general safety of the industry and the protection of all?

It is certainly not a time when the affairs of this great industry should be permitted to drift and take their uncertain course.

Chicago Film Brevities.

Patrons of the Perfection pictures program are awaiting with considerable expectancy the first release of the series of one-reel comedies written by James Montgomery Flagg, the well-known artist who is noted for his beautiful creations of varied types of girls in black and white and in colors. These pictures, as should be already known, bear the Edison brand and will be released every alternate week, beginning January 2. There are twelve comedies in the series and the George Kleine system expects they will meet with great popularity by patrons throughout the country.

* * *

The license committee of the Chicago city council met Thursday morning, December 20, to determine the question of increased licenses on moving picture theaters seating 400 people and upwards. After a brief discussion, at the suggestion of Joseph Hopp, president of Chicago Local M. P. E. L. of A., it was decided to put the matter over until after the holidays for final disposition, when the committee will again meet on the call of its chairman.

The license committee also held a conference with exchange managers regarding the final disposition on the increase of their licenses and a sub-committee was appointed to visit the exchanges of the city and ascertain what would be a proper and fair increase. Ike Van Ronkel, manager of the Jewel Film Corporation, informed the committee that the larger exchanges could afford the increased license, but that it would put the smaller exchanges out of business.

* * *

A joint committee of the M. P. E. L. of A. and of the M. P. T. O. Association, comprised of Joseph Hopp, Charles Stuart, Herman Krug and August Zilligen, Jr., called at the office of the city fuel administrator last week, in the State Council Defense Building, 120 West Adams street, to discuss the matter of lightless fronts at night for moving picture theaters. They suggested to Administrator Williams that Monday night be substituted for Sunday night, but were informed that National Fuel Administrator Dr. H. A. Garfield, Washington, D. C., was alone empowered to make the change. The city fuel administrator explained that the Government had no intention to be unreasonable in the matter of lights on lightless nights, as two arc lamps can be used in front of each house, or, if canopy lights are used, that half of them can be kept burning; also that in case the theater has arch lights that a few of these can be kept burning. Administrator Williams was explicit, however, in stating that all house electric signs must be darkened on prohibitive nights.

* * *

Luman C. Mann, who for several months past has been in the United States Aviation Corps at Fort Sill, Okla., was given an honorable discharge on December 4, due to ill health. Mr. Mann is now back with the Owl Features Incorporation, in this city, and his numerous friends have been surprised to see him once more in civilian clothes. If Mr. Mann's health permits, he hopes to get into the camera division of the army in the spring. I have read the honorable discharge given Mr. Mann by T. J. Fuller, Jr., acting adjutant and commander of the cadet attachment, which says in part: "In his classes he averaged above 90 per cent. when 100 per cent. was the maximum. His work was highly commended by his instructors. His health, however, was such that he was unable to perform all the duties required of him. I take pleasure in recommending him as a thoroughly reliable and intelligent soldier, worthy of any trust, and capable for any work which does not subject him to physical strain."

* * *

The Allen Film Corporation of this city, gave an invitation showing of "Mother" at the Ziegfeld Theater, Wednesday afternoon, December 19. The Grainger Film Corporation owns the rights to this picture in Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Oklahoma, Texas, Arkansas, Ohio and Indiana, and the Allen Film Corporation will attend to its distribution in the territory mentioned, the release date being set for February 1. This six-reel feature has been adapted from Eden Phillpotts' novel of that name, the production being made by the McClure Pictures, of New York, under the direction of George Loane Tucker. Elizabeth Risdon appears in the leading role.

F. M. Brockwell, for some time past manager of the Goldwyn Chicago branch office and previous to that associate manager of the Central Film Company, has resigned from his position with the Goldwyn company to become manager of the Paramount Chicago branch office under the direction of Max Goldstein, to take effect January 1. Sidney Goldman will succeed Mr. Brockell as Chicago manager of the Goldwyn branch.

* * *

Members of the M. P. E. L. of A. and of the M. P. T. O. Association of America throughout the state of Illinois are decidedly against the enforcement of lightless nights on Sundays, as it will work a big injury to the business. On Sunday nights all store lights are out, which renders the streets entirely dark except for the lighted fronts of picture theaters. To put out the lights in front of picture theaters would make the streets completely dark and render them practically dead, as people do not care for traveling in dark streets these winter nights, subject to hold-ups and other dangers. Exhibitors generally strongly advocate that if there must be two lightless nights, as ordered by Fuel Administrator Garfield, it is preferable to have some other night than Sunday chosen. James A. Garfield, fuel administrator, selected Thursday and Sunday for the two nights a week when the lighted fronts of theaters will be darkened. It is the general desire of the owners of picture theaters throughout the state that the lightless-front nights shall be changed to Thursday and Monday. All dramatic and vaudeville theaters also join with exhibitors in having lightless nights changed to Thursday and Monday.

* * *

Fred M. Hartman, assistant national exposition manager, arrived in the city Monday, December 17, having visited Washington, Cleveland and Indianapolis on his way to this point from Manhattan, in the interests of the New York exposition which will open February 2. Mr. Hartman has been very busy in Chicago since his arrival, securing space buyers. I understand that Mr. Hartman has been very successful, both in Washington, Cleveland and Indianapolis, in this respect and that he is doing well in the Windy City.

* * *

The management of the Virginia theater at 208 East Forty-third street, this city has donated the theater to little Mary McAllister from 9:30 o'clock until noon, on Christmas Day, when hundreds of orphans and poor children will be entertained by viewing little Mary's latest film, "Sadie Goes to Heaven."

* * *

Warren Kerrigan in "A Man's Man" and Bessie Barriscale in "Madam Who" were seen at the regular exhibition given for exhibitors in the Selig Polyscope Company's private projection room Thursday morning, December 20. These are the first of the Paralta productions which will be released through the General Film Company. The release date has not yet been decided upon.

* * *

Harry Birch, the Mutual Weekly cameraman, had a narrow escape from severe injuries or death on Sunday, December 16. While motoring in a big passenger car to Jackson Park, this city, accompanied by five young women who were to pose for the Mutual Weekly, his car was hit by a street car and his right shoulder dislocated. The young women escaped injury, but were badly shaken up.

* * *

George Periolat arrived in the city from the coast last week and will take a vacation of about two months. Mr. Periolat is widely known as a member of the American Film Company's players whose fine characteristics and artistic make-ups have won him a large following.

* * *

A. S. Dowd, at one time special representative for Universal's Screen Magazine, Current Events and Animated Weekly, has been appointed sales representative of the Universal Film Manufacturing Company, working directly under E. H. Goldstein, general manager of Universal exchanges. Mr. Dowd expects to leave for the Detroit office about the opening of the new year, and after organizing a staff of special salesmen in that city will proceed to Buffalo. He will afterward make a round of Universal exchanges throughout the country. Irving N. Mack, publicity manager for Universal's Chicago film exchange, was recently appointed service manager. He will be given charge of the sales promotion department in this city when Mr. Dowd leaves for Detroit.

* * *

Federal Judge Carpenter, after viewing "The Rose of Blood," refused to issue an order restraining the city from interfering with its showing. The Chicago representatives of the Fox Film Corporation have taken the case to the circuit court of appeals, where it will be brought up in about four or five weeks.

* * *

Attorneys for Charles Chaplin were granted an injunction from Federal Judge Carpenter last week restraining the Strand Feature Film Company from using a counterfeit Charlie Chaplin film, pieced together with cuts from other films in which the real Charles Chaplin had appeared.

William D. Taylor Signs With Famous-Lasky

WILLIAM D. TAYLOR, the well-known director, has signed up for a long term with the Famous Players-Lasky-Morosco forces. This is Mr. Taylor's third contract with the Paramount people, under whose trade marks he has directed a number of their stars, including Edna Goodrich, Vivian Martin, House Peters, Dustin Farnum and George Beban, and his "Pasquale" with the latter was one of the classics of the screen.

William D. Taylor.

Taylor's success lies largely in his command of every phase of his story before he starts work, and having been a noted actor, he knows how to get the best work out of his artists, and is a genius at bringing out characterization.

Very much of a man, he is highly respected by his colleagues and holds the highest position in the Directors' Association which, with others, he was instrumental in forming.

He traveled far and much and his own experiences in different parts of the world would make, of themselves, good photoplays.

William D. Taylor directed for the Balboa company and with the American at Santa Barbara before joining the Morosco concern, and acted leads with the Vitagraph and with Thomas H. Ince before that, one of his most notable performances being his Captain Alvarez in the feature of that name with the Vitagraph.

Mr. Taylor is at present producing "Bunker Bean," and recently completed a picturized version of Mark Twain's "Tom Sawyer."

ARTHUR KANE ON TRIP FOR SELECT.

General Manager Arthur S. Kane, of the Select Pictures' organization, left town December 17 for a trip to Cleveland, Detroit and Buffalo, which points he was unable to visit during his recent tour of branches in the Middle West, owing to pressure of business in the home office, which resulted in his returning earlier than he had expected.

Cleveland was Mr. Kane's first objective, where he was received by Sam E. Morris, who is Select's Cleveland branch manager, and who also has supervision over the Cincinnati and Detroit exchanges. After a day's stay in Cleveland, Mr. Kane, accompanied by Mr. Morris, moved on to Detroit, where they were in conference with W. D. Ward, manager of the Select exchange in that city.

On Thursday Mr. Kane arrived in Buffalo, and spent the day with Charles R. Rogers, managers of the Select branch there, returning to New York the following day.

"GUS" PHILLIPS IN PROMINENT METRO ROLES.

Augustus Phillips, a Metro favorite, is seen in prominent roles in two new releases under the parrot trade mark, "Blue Jeans," starring Viola Dana, in which he plays Jack Bascom, and "Daybreak," starring Emily Stevens, in which he is seen as Dr. David Brett.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Triangle Companies Under One Roof

Keystone Players Move to Culver City—Davis Makes Flying Trip to New York.

TWICE crossing the continent in less than a month, Vice-President and General Manager H. O. Davis, of the Triangle, has departed for New York to complete plans for extended producing activities at the Culver City plant.

While in the East Mr. Davis will also arrange for the purchase and production of a series of famous plays. The first of these, upon which work will soon be started, is "The Servant in the House," by Charles Rann Kennedy. Mr. Davis expects to return to Los Angeles within a few weeks.

H. O. Davis.

The removal of the Triangle-Keystone comedy players to the Culver City studio from the old Majestic-Fine Arts plant on Sunset Boulevard, Hollywood, has given the Triangle plant the appearance of a circus lot during the past few days. The seven Keystone companies have been transported to their new home and installed on the new large stage which was recently built for their accommodation. Although the move involved scores of players and workmen and tons of baggage and properties, it was accomplished without confusion or lost time.

The feature companies at the Triangle plant started three new plays during the past week and the production department is working a day and night shift to keep pace with the nine directors working. In addition to three new plays just started, three directors are in various stages on their pictures, while two five-reel dramas and a comedy drama have been made ready.

Frank Borzage will have as his next Triangle offering, "Iron and Lavender," from the story by the same name by Hapsburg Liebe. Director Raymond Wells will next do "Work and Its Worth."

Director Jack Conway has started work on "Little Red Decides," a screen adaptation of the story of the same name by William M. McCoy.

Director Walter Edwards has started work on "Real Folks," the story by Mrs. Kate Corbaley which won first prize in a recent contest. The continuity was written by Jack Cunningham.

Olive Thomas has completed her fifth Triangle vehicle, "Limousine Life," under the direction of Jack Dillon.

Director Gilbert P. Hamilton, working with an all-star cast including William Desmond, Charles Gunn, Jack Richardson, Walt Whitman, Eugene Burr, Mitzi Gould, Ann Kroman and Claire McDowell, is putting the finishing touches to his second Triangle offering, "Captain of His Soul," a screen adaptation of Eleanoret Kinkade's story, "Shackles."

Director Thomas Heffron reports good progress on "The Hopper," from Meredith Nicholson's story of the same name.

Director Cliff Smith and his cowboy star are making rapid progress on "Keith of the Border," from Randall Parrish's novel of the same name.

The three stories completed and now in the editing department are "Mr. Butterfly," directed by E. Mason Hopper; "Limousine Life," Olive Thomas' latest vehicle, and "The Three Godsons of Jeanette Gontreau."

With the American Players

Mary Miles Minter Picture Completed—Bill Russell Has Narrow Escape and Gets Black Eye.

AT the American studios in Santa Barbara, Director Henry King has completed the fifth of the present Mary Miles Minter series, entitled "Madamoiselle Tiptoe." The story was written by Arthur Berthelet and adapted for the screen by Elizabeth Mahoney.

Bill Russell has been nursing a beautiful black eye, which was not secured in a fistic encounter. It happened while Director Edward Sloman was filming some automobile chase scenes for "Detective Dan Cupid." Russell was riding in a motor car driven by Harvey Clark, the well known character actor, who is included in the cast. The scene was a narrow road with a mountain cliff on the left, and ten feet from the other side a sheer drop of thirty feet to a river bed below, but not noticeable from the road. Jasper was ordered to turn the car around and drive back to the camera. He lost control in making the turn and drove to the edge of an enbankment, one wheel going over. "Big Bill," who was wearing a heavy overcoat, made a flying leap to safety, but his coat became entangled on the door of the car and brought his well known right optic in violent collision with the windshield. However, he leaped to the road, and so did Harvey, but the machine did not fare so well, plunging over the bank.

A. A. Bonnard, formerly manager of the automobile department of the American, has gained admission to the Aviation Corps and is now training at the San Antonio, Texas, camp.

The American company employes banqueted young Bonnard in Santa Barbara during his short stop-over while he was en route to San Antonio from Camp Lewis, from which point he was transferred.

A Visit to the Sanborn Laboratories.

A representative of the Moving Picture World recently inspected the new plant of the Sanborn Laboratories at

Drying Room of Sanborn Laboratories.

Culver City, which is owned and operated by Pat Burke and Clyde Slater.

This cut illustrates the largest drying room on the Pacific Coast, which measures 30 by 110 feet. The equipment in the

room consists of six drums, 12 feet by 12, which have a capacity of 18,000 feet of film an hour. A record was recently made at this plant when the negative of a two-reel comedy was received at the plant at 3 o'clock in the afternoon and that night the laboratories shipped ten release prints to the Eastern exchanges.

The Sanborn Laboratories are specializing in release print work. Among their customers are D. W. Griffith, W. H. Clifford Photoplay Company, Diando-Pathe Company, the Rolin-Pathe Company, Marie Dressler Company, the Essanay Company and the Bernstein studios.

Opening of Kinema Theater

Brilliant Audience at a Premier Presentation of "The Woman God Forgot" at Los Angeles' Latest Photoplay House.

THE new Kinema Theater opened in a blaze of glory on Saturday night, December 15. "The Woman God Forgot," the Lasky-De Mille production featuring Geraldine Farrar, received its premier presentation in this city. Never in the history of the Los Angeles amusement world had such a brilliant audience been assembled in a motion picture house. It was a "first night" recalling the most notable occasions of similar import when the spoken drama ruled supreme, and a grand opera could scarcely have had a more magnificent launching. Not only all the bright and shining stars of the California photoplay colony were present, but a great many of the most prominent people of Los Angeles, including the mayor of the city.

The program opened with a trumpet fanfare and the display of the national banner by three jackies in uniform. Then Emil Kehrlein, Jr., the manager of the house, appeared on the stage and made a brief address, dedicating the house to the people of Los Angeles. W. J. Dodd, architect of the theater, followed with a humorous talk about the trials of a poor architect in building a motion picture house, which drew roars of laughter from the audience. Cecil B. De Mille, the Lasky producer, and the director of the photoplay of the evening, then appeared on the stage and spoke at length on the advance of the cinema art in the last ten years, illustrating his speech with an exhibition of films as they were made ten years ago and today. The first picture was a "Spirit of '76" drama, showing the American and English troops in battle. The battle scenes certainly were a parody. For instance, the American army started out from their station in three feet of snow to fight the British and the battle occurred immediately in a June day scene, as Mr. De Mille explained, and then the British retreated from this mild summer landscape into the three feet of snow again. Interior scenes in those days were absolutely unknown and whenever anybody wanted to see General Washington, the poor general had to leave his comfortable room and go out in the snow. As a comparison Mr. De Mille projected a few feet of his own battle scenes from "Joan the Woman," which were received by the audience with thunderous applause.

During a short intermission serpentine rolls were distributed among the audience and the auditorium soon was decorated with the serpentine streamers, like a masquerade ball. Then the lights went out and Cecil B. De Mille's latest masterpiece, "The Woman God Forgot," was projected on the screen.

Admission was by invitation only. Seventh street for blocks was lined with smart equipages. But even the theater, with its twenty-four hundred seats and its ample aisles, could not accommodate all who were drawn to the newest home of the photodrama. The lobby itself—a striking feature of the interior—gorgeously carpeted and tapestried, was invaded throughout the evening and the doorman had a difficult time.

This is the third of the theaters built by Emil Kehrlein, Sr., the others being in Oakland and Fresno. This is the largest, however; in fact, it stands as one of the most ambitious theaters on the Coast dedicated exclusively to motion pictures.

U. S. Corporation in Los Angeles.

Announcement has been made that, in furtherance of its plan of having capable representation in the largest cities throughout the country, the U. S. Exhibitors' Booking Corporation has opened an office at 514 West Eighth street, Los Angeles, to supply the Southern California and Arizona territory with its feature productions.

Harvey E. Gausman has been selected as manager of the local Exchange. The first three releases of the new organization are "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian."

City Censorship Again Threatened.

City Prosecutor Widney has announced he will send his motion-picture commissioner ordinance to the council. This came as a surprise to many around the City Hall, who believed the plan to revive the film censorship in any form had been killed. It is the city prosecutor's idea that many taxpayers desire such a censorship as the ordinance provides, and that it is a question for the Council to decide and not himself.

"An organization is working on a license plan for all amusement houses that would be far more objectionable to film theaters, exchanges and producers than this ordinance," he said. "The plan these persons have is to compel all amusement houses to obtain a license to do business from the Police Commission. This would permit the revocation of their licenses for an infraction of the commission rules, while the censor commissioner would only pass on films and eliminate those that were objectionable. Then, too, the film owner, renter or producer has the privilege of an appeal from the commissioner to the Police Commission."

The prosecutor says the provisions of the censor ordinance are not fully understood. "Three men conducting film exchanges have called on me and, after reading the ordinance, pronounced themselves as in favor of it and stating it worked no hardship on them," says the city prosecutor.

Willis & Inglis Build Studio.

The Willis & Inglis studios in East Hollywood are approaching completion, and one company making two-reel comedies with Fay Tincher, is now working there. These studios formerly belonged to the Kalem company and were recently taken over by Willis & Inglis, who have considerably improved and enlarged the property.

The enlarged outdoor stage now measures 65 feet by 110, and is to be added to, and an indoor studio covering floor space of 50 feet by 100 feet is now completed. The electrical equipment is being installed. A mill is under construction. A laboratory building has been started and an up-to-date equipment is ready for installation. This laboratory will be under the management of Orrin Denny, one of the best laboratory men in the business.

With its well built and equipped property, projection and dressing rooms, scene docks and the improvements now being added, the Willis & Inglis studios will be among the best fitted up studios in Los Angeles.

Fay Tincher Showing Richard Willis and Gus Inglis Where She Wants Her Dressing Room in the New Studio.

Fairbanks Will Run Red Cross Rodeo.

Douglas Fairbanks will give a Red Cross Rodeo at Washington Park January 12. Donald Crisp will be in charge of the field, with Fred and Ed Burns as directors of the arena. Fairbanks has telegraphed Sam Brownell, champion bucking bronco rider of the world, asking him to come on for the rodeo, the entire proceeds of which will go toward swelling the Red Cross fund. The prices will range from 50 cents to $2, with boxes selling at a premium. Mr. Fairbanks promises to give $500 for a box, providing ten others will pay the same amount. Almost all the prominent Los Angeles society women are members of the committee, headed by Mrs. J. M. Danziger, and it goes without saying that the eleven boxes at $500 each will be disposed of in a few days.

Sid Grauman's House Nearing Completion.

So rapidly have the artists, sculptors and decorators pushed their work on the new "Million Dollar Theater," at Third and Broadway, that Sid Grauman, the manager, was enabled to announce plans for the formal opening of the playhouse early in January, the final date depending on the completion of some of the delicately wrought interior decorations.

All the detail of construction involved in the rearing of so elaborate a structure as the new theater is being finished on or before schedule time, thus making it possible to open several weeks before the time originally fixed. Already the scaffolding is being torn away from before the massive columns and huge decorative figures in the main auditorium and the debris is being cleared away from the floors for the placing of the cushioned chairs, installation of lighting fixtures and the various paraphernalia of the house.

Lucas to Direct for Bluebird.

Wilfred Lucas has joined the directing staff at the Bluebird studios and will start shortly upon his first Bluebird photoplay, which will feature Monroe Salisbury and Ruth Clifford. During his stage career Mr. Lucas was featured in "Quo Vadis" for two years, produced and played the principal comedy part in "The Heir to the Hoorah," and played opposite Rose Stahl in "The Chorus Lady," which he also staged. He broke into pictures at the time D. W. Griffith was directing at the Biograph. After three years he joined the Universal and later went with Keystone. Rejoining the Universal, he staged one of their first serials, "The Trey o' Hearts." Joining the Triangle he directed and acted in a number of successful productions.

Browning Collides With Uncle Sam.

Director Tod Browning of the Metro studios in Hollywood unintentionally ran against the U. S. Government, this week, while filming scenes aboard a yacht outside San Pedro harbor for a forthcoming Metro production. The arresting officer saw the camera on the rear deck of the boat, and it was not until Browning had been taken before the commanding officer and assured him that the developed and printed film would show no land or fortification, that he was released, upon his promise to send a print of the film to San Pedro within three days. This was done, and the matter was satisfactorily adjusted, but only after Browning had suffered a severe case of "stage fright."

Los Angeles Film Brevities.

J. A. Berst, president and general manager of Pathe Exchange, Incorporated, is expected in the city shortly.

* * *

J. Stuart Blackton arrived in Los Angeles Tuesday, December 11, to make the third of his Paramount productions at the Lasky studios. Mr. Blackton will start work almost at once on another Sir Gilbert Parker story, "Wild Youth," for which he has selected Theodore Roberts as one of the principal players, while Louise Huff and Jack Mulhall will also have prominent roles.

* * *

Constance Talmadge, the Select star, arrived in Los Angeles, Friday, December 14, accompanied by her mother. She was met at the train by a number of friends from the local photoplay colony.

* * *

D. W. Griffith is back at his old Fine Arts studios, where he is making scenes for the completion of his great war picture.

* * *

Neal Burns, well remembered from Christie and Universal comedies, is now with Mack Sennett.

* * *

George Blair, traveling representative for the Eastman Kodak Company, of Rochester, New York, who had been in the city for two weeks, departed for the East December 12.

* * *

Perry Evenvold, who has been Reggie Morris' cameraman for over a year, has joined the marines. Bud Wales has taken his old place.

* * *

Several broken bones in his right foot as the result of a fight with Lon Chaney, who plays one of the principal roles in "The Girl Who Dared," which is being made for the screen by Allen J. Holubar, have taken James Russell out of the picture.

Director Henry Otto, of Balboa, is putting the finishing touches to the five reel Kathleen Clifford comedy feature upon which he has been working the past several weeks. Mr. Otto will start immediately upon another five-reeler starring Miss Clifford.

* * *

Another star will be added to the service flag at the Triangle Culver City studios this week. J. R. McGlone, who has been working in the Employment Bureau, has enlisted in the cavalry.

* * *

Mae Murray dropped more than sixty feet from a broken swing in the Majestic theater, Los Angeles, one night this week. And right over the heads of the audience, too, at least the audience was supposed to be there, but it wasn't. The player was making the drop for one of the scenes of "The Eternal Question."

* * *

Wallace MacDonald, well known screen player, has just arrived in Los Angeles from New York, and has been added to the large playing force at the Culver City studios of the Triangle Film Corporation. Mr. MacDonald, whose home is in Halifax, has received word that the members of his family escaped serious injury.

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Tom Morgan, adventurer and motion picture actor, whose specialty is "doubling" in hazardous stunts, has enlisted in the army.

* * *

William Bock, chief technical expert for the William Fox studios, has departed for New York. Mr. Bock came here several weeks ago to inspect the technical department of the western plant.

* * *

Robert T. Kane, vice-president of the Paralta Picture Plays, Inc., and at present at Camp Lewis, American Lake, has been promoted to sergeant major.

It was announced that promotion was given as a reward for the able performance of a difficult and peculiar task.

* * *

A. H. Woods, theatrical producer, has been in Los Angeles for the last two weeks looking over things. It has been reported that Mr. Woods contemplates producing on the screen several of his stage successes and is looking for a studio site in Los Angeles. Sam Rork, formerly with Mack Sennett, has been appointed Woods' local representative.

* * *

Walter Wright, after a vacation of several months, during which he occupied much of his time in laboratory work in connection with an important invention, has returned to the Mack Sennett studio.

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At the completion of the present episode now under production by the Mena Film Company, Howard Gaye, the director, will take up the work for the Roman period. Elaborate sets are being built for this chapter of the story. Nero's palace and an amphitheater will be the most pretentious and are now being built, to be ready for the commencement of this work, which will begin soon.

* * *

Wallace David Coburn, the "Cowboy Poet," has joined the Universal forces as an actor. He is the author of "Rhymes of a Round-up Camp" and other western stories in verse and prose, and is most intimately acquainted with the life he portrays. Coburn was born in Helena, Montana, and is of Scotch-Irish descent. He is a crack rifle and pistol shot and one of the best big game hunters in the northwest. Coburn now is playing a part in the Universal serial, "The Bull's Eye."

SCOTT IS NOW A FIRST LIEUTENANT.

First Lieutenant L. J. Scott, a recent graduate of the officers' training camp at Fort Sheridan, Illinois, was a welcome caller at the World office last week. Lieutenant Scott was formerly connected with the V-L-S-E in Kansas City and later with the home office of the Essanay in Chicago. It was while in this position he was sent to Canada to exploit the Max Linder pictures. What he saw in the Dominion convinced him it was only a question of time before the United States would be in the conflict. Accordingly he determined to make application for entrance to an officers' training camp as soon as he could wind up business matters. His application was granted and he landed his commission.

How Exchange Combinations Work Out

By W. R. Greene

Story of What Has Been Accomplished in Canada by One Concern with Offices in Six Dominion Cities

THE recent article appearing in the "New York Times" by Samuel Goldfish and the extended telegram later sent by Stanley Mastbaum to the leading producers and distributors has caused a great deal of comment, both favorable and unfavorable, from many in the industry.

Last week there was published in the trade papers a statement made by J. A. Berst, vice-president and general manager of Pathe, to the effect that amalgamation of producers or distributors would strangle the exhibitors of the country and would tend to raise the price of films to the exhibitor. This would undoubtedly be true if every producer and every distributor should combine into one corporation, but amalgamation by three, four or even five distributing organizations would save thousands of dollars a week for the companies involved.

A concrete example of the benefits that would be derived by a combination of distributors can be seen right at the present time in Canada. This territory has long been considered the graveyard of most all distributors, as the overhead in operating branches thoroughly to cover the Dominion runs into large figures, and has exceeded the gross income in some weeks of the year.

The Regal Films, Ltd., was organized just a year ago for distributing World Pictures, Brady-made, throughout Canada. A rapid increase in regular service was augmented by the purchase of a number of state right pictures, as well as a weekly service of single reels.

When the Goldwyn Pictures, Ltd., was formed for the distribution of the Goldwyn output in Canada the distribution of these productions was turned over to the Regal Films, Ltd., as it was found that the cost of handling could be brought down to a minimum. The Regal organization was able, on account of being established for some time, to get a great deal of business on the new productions.

The Triangle productions were handled for a long period in Canada by the late A. E. Fenton, who had to discontinue on account of his health, and the Triangle Distributing Corporation took over the offices. It was found that the overhead in keeping the offices open amounted to a high percentage of the gross income, and arrangements were made with the Regal Films, Ltd., to handle the distribution of the Triangle program for all of Canada. The Regal took over all of the latter releases in Canada on November 1, and in the short space of one month was able to reduce the operating expenses on this particular program of features by 75 per cent.

The Regal Films maintain offices in the six principal cities of the Dominion—Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. In distributing three different brands of film, in addition to a large special department, the per capita cost of handling each program is reduced more than 50 per cent. It is a well-known fact in the distribution of motion pictures that any exchange now operating can take on additional business without increasing the overhead expenses to any appreciable degree.

The efficiency of a combination of distributors is shown by the operation of this particular Canadian company. Another good point in favor of amalgamation is the fact that the exchanges handling more than one program have an unlimited supply of features with which to supply the exhibitor. If circumstances should arise whereby a feature of the program the exhibitor is using cannot be supplied on certain dates he can be given a feature from one of the other programs.

There are many exhibitors in Canada who are adverse to using two features a week from one producer, but they would willingly book two or even three programs a week of different producers from one particular exchange if it were possible to obtain a variety of subjects from such an exchange. Each manufacturer has a reputation for putting out a certain class of subjects. One makes a majority of pleasing stories that can be witnessed by any one; another makes strong society dramas; another tends to western dramas, and still another produces thrilling adventure features. The average exhibitor does not wish to run all society dramas, neither does he wish more than the average number of western pictures. If an exchange can give the exhibitor three features a week, each being from a different producing company, the chances are that he will book his entire program from the one exchange.

The city exhibitor has many advantages in doing this. It saves him a good deal of valuable time in having to go to only one exchange for his features and paper, and in returning the film after playing at his theater the other feature can be picked up from the same office. The out-of-town exhibitor gets but one invoice from one office each week, which means that he has only to make out one check for his entire film service, saving time in writing letters to several exchanges. The lobby display for the out-of-town exhibitor who books all of his film from the one office is also sent in one parcel, saving a good deal of excess charges for express and assuring him of getting his lobby advertising in plenty of time for a proper display. The expenses of long-distance phone calls and wires to the exchanges can be cut down more than 50 per cent. by the exhibitor who books everything from the one office.

The exchange has many advantages in being able to book more than one brand of film to the exhibitors. Besides cutting down the overhead expenses per program it also eliminates a large office staff and a number of travelers in the territory. It is possible for a traveler to sell two, three or even four programs just as well as he is able to sell only the one. A customer may not wish to run the class of features offered by a certain program, and if the traveler cannot offer anything else he has to leave the town without a sale. But if the traveler is handling more than the one program of features he has enough variety to satisfy the most particular exhibitor. In this way the expenses of the traveler is brought down to a minimum for each individual line of features.

The distribution of a number of different brands of features tends to increase business on each one. If an exhibitor has a contract for one program he will at some time write into the office for a number of features from the other program, and the chances are that the exhibitor will become a contract customer on the second program. Business among the city exhibitors also takes a big boom when a number of programs are handled from one office. Managers of theaters going into the exchange for posters or features will happen to see posters or photographs on another program, and it is then an easy matter for the office to secure a contract for the second program of features during the week.

A combination of producers as outlined by Stanley Mastbaum might not be satisfactory, but surely an amalgamation of exchanges throughout the country will give the exhibitor better service, and at the same time do away with a good deal of unnecessary waste, which, it is admitted, is reaching huge sums every week. The conditions in distributing motion pictures in Canada are much harder than in any territory of the United States, and if a combination of distributors can be worked out in the Dominion to the benefit of all of the programs there is no doubt a combination of distributors in the United States would be a big boom to the business to all programs involved.

What Small-Town Exhibitor Faces

Virginia Manager Describes Conditions in His Section and Talks Frankly of His Troubles.

Editor Moving Picture World:

I ask permission for insertion in your paper of my view of adjusting the so-called 15-cent film war tax. In the complaint filed by the producers to restrain the Brooklyn exhibitors from canceling their bookings it is admitted that the average run of their features is fifty days, at a price ranging from $1 to $100 a reel a day.

Although I occasionally receive a subject that looks more like it has filled 500-day runs instead of 50 from the way it is shot up, yet we are charged with this same 15 cents a reel a day. Some of the subjects were originally in five reels, and in order to fulfill their promise of five reels they are stretched out to go on five reels with an average of about 600 feet to the reel, yet we are charged for the five reels.

These producers or exchanges admit they get as much a day as $100 a reel and even more. This being the case, is it fair that the small-town, or neighborhood house, which only has from 7:30 to 10 to do business, and whose receipts run anywhere from $3 to $24, should pay the same film war tax as the big fellow who has an all day grind at it and uses the show probably as many as seven times a day, and whose receipts are as much in one day as many of the little

fellows will do in a month? Yet each exhibitor is held to pay the same tax. Why not adjust all this difference and give the small fellow (the 80 per cent. man) by charging him say 1 per cent war tax on his film rental on everything up to, say, $75, and over that amount charge one-half of 1 per cent. This would make it lighter on the small fellow and help save the industry, and a trifle higher for the big all-day house which can better afford to pay $2 war tax a day than 80 per cent. of the small fellows can 25 cents a day. In the end the manufacturers or exchanges would realize more out of the war tax than they do today. On the face of the present charge of straight 15 cents a reel to all it isn't right any more than it is to charge the small fellow the same film rental that is charge the big fellow. I don't think there is a big-town fellow in America who would object to this slight increase on his film tax in order to save the drowning small exhibitor.

This is one way to bring about harmony with the exhibitors and producers. What's the need of all this stalling on the part of the various Exhibitors' Leagues when we are all at the mercy of the manufacturers. We have got to submit just like we have done as regards to deposits, return express charges, added cost of paper, etc. Why not fight for a more equitable charge on the film tax?

As to the patrons' tax: Uncle Sam needs the money to help load guns to win this war, and the sooner it's over the better for us all. Let's cut the stalling. Some nights I absorb the tax. That is, where I used to get 20 cents for an extra big picture I charge the same and take care of the tax myself. Sometimes I charge the tax to the higher seats and assume the tax on the cheaper seats so as to help the poor devil who has a struggle to live today in face of conditions, let alone go to pictures. It isn't the war tax that has caused the decline in patronage. It's the dreadful high cost of everything. Take shoes, foodstuffs and fuel. The average wage scale in my town isn't $10 a week.

What's the answer? The people haven't the money to attend.

My business has been paralyzed since the cold weather and snow set in ten days ago. I would have made money to have closed. But how could I when I had contracted for certain pictures and they have my money and tell me you must play the picture on such and such a date or wait probably several months before I could get it again. Then I would have it come in all shot or run to pieces. At that, I see no relief except to work away from these pictures and close my house save to road shows, stock companies and upon Saturday nights.

As to the patrons' tax, why not ask the Government to allow us to exact the present 10 per cent., and we settle with them say at 8 per cent of gross. This will not only save all this figuring on each priced tickets, etc., but will allow us a little pay for the trouble, take care of our film war tax, increased cost of fuel, help, advertising, etc., and declining business. I have inquired in all towns about me here for a hundred miles around and all report desperate conditions. I am an exhibitor in a town of 6,500, a nice, large, modern house, kept clean, comfortable, and play only the biggest and best pictures, as well as Artcraft, Goldwyn, Select and others, yet the town will not patronize the house sufficiently during the week to keep it open. It takes my Saturday's profits to pay my five other night's losses. I am alone in my town, yet held to pay from $30 to $50 a day for service. I simply take the money from the people at higher admissions and send it to the exchanges. They always play safe.

J. HENKEL HENRY,
Vice President, Secretary and Manager of Empire Theater,
Wincester, Pa.

Harden Has Plan to Cure Ills

Atlanta Exchangeman Advocates Grading By Manufacturers Themselves of Productions in Ten Classes.

CHARLES W. HARDEN is president of the E. & H. Film Distributing Company, of Atlanta, one of the largest independent exchanges in the South. Mr. Harden has been in the film distributing business for eight years, and in that time has been associated with several of the big companies. Consequently for that period he has been in close touch with exhibitors as well as with the public. Mr. Harden sends to the Moving Picture World the following suggestions:

I have read, with much interest, all articles in the various trade journals, most of them being in the form of a question asking for a solution of the difficulty that the entire moving picture industry is in today on account of overproduction, cost of distributing and lack of organization.

A number of big men in the industry have come out in lengthy statements telling us what is the matter with the business. That we already know and have known for sometime; what we have been waiting for is a detailed solution of the problem and so far none has been offered except by some fellow who has an axe to grind and wants the whole industry to follow a pet scheme of his own which would probably work out all right for his own personal benefit but would be impracticable for all.

There is no chance for the manufacturers to get together as a whole in one great corporation; that has been suggested, tried and failed. Even if this were possible, where would it benefit the exhibitor, who must be recognized as at least 50 per cent. of the industry, and his success must be assured ahead of everything else. There is no way by which he could be directly affiliated with the manufacturers end of the business, as that has been tried out for the past year by various exhibitors' circuits, and has not proved popular to a great degree.

There must be some other plan, and it must be an equitable one along lines that will assure both manufacturer and exhibitor a square deal in every way. Following, I am going to outline a plan to which I have given much thought. It may be practicable, and, if so, the great minds of the industry will not hesitate to seize upon it, and, if not all practical, there is at least a part of it so, and the plan may lead to suggestions from others that will eventually work out in a satisfactory way. If any part of it is eventually carried out successfully I will feel that my efforts have been rewarded. Practical or not, I think all sides will have to admit that it is at least equitable. The following is a brief outline of my plan:

First, there must be an agreement by all the big manufacturers to submit all pictures produced by them to a board of governors appointed by the manufacturers themselves, who will "in a body" review each picture to be released; each picture will be classed by this board according to star, drawing power of story and length, also as to quality, etc., in order that it be given a rating in accordance with its worth to exhibitors.

There would necessarily have to be a number of classes in order to designate the difference in the many grades of pictures; for instance, a picture that is worth $100 a day might be classed as No. 1, and one that an exhibitor could only pay $7 a day for could be classed as a No. 10, as prices now range from $5 a day up to a hundred or more, hence the necessity for a number of classes which will be necessary to carry out the plan to follow.

This board need not be made up entirely of representatives of manufacturers, but may be augmented by representatives of the exhibitors' organizations; but to eliminate any chance of partialty I think it advisable to confine it strictly to the manufacturers themselves. Then if they rate their pictures too high it will only react on all alike. The next step will be to list every theater of any consequence in the country, getting exact statistics of each house, the average business they do with different stars and pictures, the amount of expense in running their theater (not counting film rental) the amount of their investment, etc. This information can be easily and quickly complied by the exchange managers in each film center, or by a board of appraisers appointed in each film center, who will investigate thoroughly each theater and give them a rating; in other words, each house would know just what his price was for a No. 1 film, a No. 6 film, or a No. 10 film, as each theater would have a separate rating for each film of each class

In case a theater owner finds he is overrated, on complaint to the local board he could demand an investigation, and if his claim is just his rating could be lowered by that board. In case an exhibitor is rated too low his rating can be raised by this same board after a thorough investigation.

In order to make this pain a success, each and every exhibitor must be allowed to make a reasonable profit in accordance with his investment, there to be no reduction on film account of age. (A film is worth as much in a town where it has not played one year from release date as it is when it comes out of the can, providing, however, the physical condition is as good.) Under this plan, distributors and manufacturers receiving the same amount of rental regardless of the age of their production could afford to keep a good copy at all times. This plan puts a fixed price on all film for all time to come and eliminates cutting prices as well as overselling, which has put the industry in the mire in which it finds itself today.

The exhibitor who has a town sewed up, and has on that account bought film at his own price, would und himself paying the same price as the man in the town where keen competition has existed and the exchanges have been selling their film at twice what it was worth.

Much has been said about the great cost of distribution, and the writer is under the impression that as much money has been wasted in that branch of the industry as has been in the manufacturing end. I do not think it practical to amalgamate all distributing companies under one head, as there would undoubtedly be complaint of partiality or neglect from some producers. Let each producer maintain a sales office in each film center as now exists, but have them all in close proximity to one another (all in one building of possible). Let each office attend to the sales of its own films with no more connection with the other offices than now exists. However, each company must turn its shipping instructions over to one man who will supervise one great shipping department for all, cost to be pro-rated by the various companies according to the amount of storage space they occupy and the amount of shipments. This will reduce the overhead at least 35 per cent. and eliminate 95 per cent. of errors in shipping, which now are many, and a number of times very costly to an exchange.

A great number of road salesmen could be eliminated under this plan, as well as about one-third the force in each office. All the argument a salesman would have would be the brand of his pictures. This plan may be held unlawful, but I think if all concerned agreed to it there could be no prosecution.

Now we have fixed things for the exhibitor and assured him of a profit, we have arranged to cut the cost of distribution at least 35 per cent. The manufacturer may justly ask what assurance will he have that he can make money on his productions. The amount saved under this plan in distribution will almost pay the profit the exhibitor is entitled to. If he finds his productions are costing too much to be sold at the fixed rating of the theaters, the only thing left for him to do is to cut the salaries of the stars, directors and people who have been getting too much money. There will be no need to fear some competitor taking the star and paying them more money, as they can get no more for the same star in the same class production than the other fellow can.

Think it over.

Chas. W. Harden

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE "no tip" system in a theater is one of the best little tricks toward retaining the good will of the patron that the manager can institute. In many instances this system makes a lifelong friend of the patron, as is indicated in a letter just received. "After tipping right and left for a number of years, I was agreeably surprised to find that at least there is one theater in the country where service and courtesy are included in the amount paid for the ticket," said this man. Twice during the same evening this gentleman tempted two different ushers, as a matter of habit, with tips and twice he was accorded the same "no, thank you." On asking an usher to get him a front seat he received his first surprise when he attempted to tip for a splendid single seat. Later on asking an usher to get him a program he felt the tip was well warranted, but received the same courteous salute and "no, thank you."

In his letter, this gentleman, a successful lawyer, took particular pains to voice the extent of his enthusiasm and stated that from that time on he could be considered as a walking advertisement for the Strand. Satisfaction is the greatest asset in every business. The business man of today not only sells his commodity, but after he is paid, he sees to it that whatever he sells gives satisfaction. Modern business science teaches us that the art of making permanent and profitable patrons is the only method of attaining real success. The Strand is not content with the mere sale of the admission ticket, but endeavors, in every way, to give such exceptional service with its quality that the patron will not only become a permanent one, but will become so enthusiastic that he will become a walking advertisement. Only exceptional satisfaction can bring about such a condition, and if some exhibitors would devote as much time to pleasing the patron after he is in the house as to getting him into the theater they would soon find an increase in their box office returns.

Creating Interest in an Advance Leader.

In announcing "next week's attraction" by means of a film leader showing the star in a scene of a forthcoming attraction we have found a little way of creating more interest in the leader itself than by merely making the announcement and then showing a piece of film from the photoplay. First, an announcement is thrown on the screen to this effect: "Next week the Strand will present"——— and then is shown the strip of film with the star in one of the scenes of next week's attraction. Immediately the audience will be heard guessing who the star is and what the name of the production will be. "Oh, it's Billie Burke!" exclaim some. "I'll bet that's her new picture, 'The Land of Promise.'" "No, it's a scene from so and so." While the scene is being run off there is discussion as to the star and the production and then the balance of the announcement: "———Billie Burke in 'The Land of Promise,'" is thrown upon the screen and all questions are settled. Thus more interest is created in the announcement of the next attraction than by merely making the complete announcement, after which the audience has little to think about until after the scene is run off and the next film is thrown upon the screen.

Effects on the Stage for Storm Scenes.

In "The Land of Promise" the effects on the stage added considerably to the thrills of the scene depicting a heavy storm. In addition to the usual thunder rolls, we used semi-lightning effects, that is, instead of throwing up a full flash of light, which would take the mind off the picture, we merely gave a suggestion of lightning in the panels on each side of the screen. The scene in question showed an interior of a farm house. Through a window the storm could be seen raging outside. On each darkened panel alongside the screen we used special projectors, presenting falling rain, and with an occasional weak flash of light the psychological effect of a storm outside the walls of the house was obtained. In other words, it made the audience feel as if it were in the room itself with the storm raging all around it outside.

War Pictures Great Drawing Card.

Donald C. Thompson's picture, "Blood-Stained Russia," showing German intrigue as a cause for the treason and revolt, proved a big attraction. In preparing the music for this film many hours were spent by Conductor Edouards and myself, and the result was most gratifying. Real war pictures are "eaten up" by the audiences at the Strand and with proper presentation they not only fill a want in the public's great desire to see how things actually are on the other side, but the showing of these films in itself is an act of patriotism, for they are the greatest propellers of public opinion the exhibitor can offer.

Indian Notes

By S. B. Banerjea.

I HAVE just returned from a tour through Central and Western India, and am delighted to say that I have found cinema theaters in many places where I never thought one could be profitably operated. At Jubleulpun, for instance, I found two cinema theaters, one owned by a European and the other by an Indian. Both were doing fine business in spite of the fact that they were located some distance from the town proper. American films, as may be expected, predominated. A theater in the heart of the town itself could profitably be started. At Benares I found a bioscope theater in a busy center. Its proprietor, an Indian gentleman, was doing a good business. I believe one or more theaters can be established there profitably.

In Bombay a new theater is in course of construction. It has been named His Majesty's. It is owned by an Indian. The existing theaters are doing excellently. At the New Alexandra "Crime and Its Penalty" and several other American films have been shown during the past two weeks. The New Imperial will be showing "Patria" very shortly. Mr. Yadan or Mr. Ducasse would do well to show it in Calcutta without delay. So far the Calcuttaites have not had the opportunity of seeing the acting of Mrs. Vernon Castle. I dare say when "Patria" will be screened she will at once become a Calcutta favorite. At the Empire I saw British films only. The authorities of this theater are proceeding on wrong lines. "Jane Shore" may be an excellent picture in its way, but it is in no way superior to the several American films which I saw in the Excelsior or the New Alexandria. The Mirror of Life, the Eldorado, the Royal Cinema and the Globe, I found, were doing excellently. At two of these theaters a system of prizes has been introduced. Every ticket holder has the chance of winning a good watch or something equally useful. The drawings are held openly so that no complaint of unfairness can be made by anybody.

* * *

The final installment of "Liberty" will be screened at the New Cornwallis next week. It has been seen by thousands. "The Pearl of the Army" has drawn big crowds at the Euphimstone Picture Palace. I believe if these two films are shown again hundreds will go to see them.

I have seen Mandan's program for the next season, and am glad to say he is bringing out many of the latest American successes. These are bound to draw crowded houses.

* * *

I am glad to find that Mr. Ducasse of the Bijou Grand has shown several American successes; for instance, "The White Raven," "Pennington's Choice," Rex Beach travel pictures, etc.

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There will be no Bioscope performance on the Calcutta Mandan this year. I should say that no amusement of any kind will be permitted. Circuses will have to find room in the heart of the city itself.

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I am glad to find that the Calcutta "Englishman" has in its Ruja issue published portraits of cinema stars like Chaplin, Holmes, etc. The illustrations are well executed, and reflect much credit on the convictions of the journal. This is the first time in the history of the Indian cinema world that portraits of our leading favorites have been published by a semi-official daily paper, and naturally this new departure has attracted attention. Many of my friends have cut out the portrait page, with a view to preservation.

* * *

In my last I gave the text of the Indian cinema bill, which will become the law of the land shortly. It will be news to the readers of this paper that "The Capital" of Calcutta, the leading commercial weekly, has started a crusade

against serials like "The Shielding Shadow," "Master Key," etc. It holds serials like these responsible for many evils. The authorities have been urged to prohibit the exhibition of all sensational serials, as these are calculated to produce moral and material injury. Certain other papers would like to see the censors prohibit films which "fly over" the heads of the average Indian cinema-goer. I have a shrewd suspicion that the wrath of "The Capital" and other papers of its ilk will be appeased if British film manufacturers can arrange to produce big serials. In other words, racial question is at the bottom of the frequent explosions to which we are treated. Under the new act regular boards of film censors will be created in every province. But I do not think they will be so senseless as to prohibit serials. I have said more than once that only Mandan, of Calcutta, among the local cinema proprietors, specializes in them. Indians like serials, hence the wonderful success of this Parsee gentleman. In Bombay three or four theaters exhibit serials. These are always crowded. Serials might not appeal to a section of the European public, but that is no reason why it will not allow Indians to enjoy them. It is the fashion with a class of people to blame the cinema as being responsible for increase in crime. A little inquiry will show that this charge is without foundation. I for one have no doubt that should the outcry of "The Capital" impress the authorities the producers of the serial films will be able to protect their interests in this country.

* * *

I have seen Mr. Ducasse's new program, and have no hesitation in saying that he will have crowded houses during the next season. During the Puja holidays he will give daily changes of program.

* * *

The proprietors of the Picture House also have made out an excellent program. They announce two big serials, viz., "Girl from Frisco" and "J. Dale." They are bound to make money.

* * *

Murrae is a far-off hill station, much frequented by Europeans. An enterprising person has opened a cinema hall here and is doing good busines. "Macbeth" drew packed houses for several days.

* * *

The Lahore cinema (Puri's) is going strong; as also Mandan's Darjeeling Bioscope. The Bioscope Theater of Calcutta has once again become a variety theater. During the last three weeks it has shown several excellent American films. The Theater Royal of Calcutta gives two changes weekly. American films predominate. The Secunderabad Theater is making a lot of money.

British Notes

By J. B. Sutcliffe.

"UNCLE SAM GETS READY," the timely topic of which we had a premiere at the New Gallery Kinema a few weeks ago, has made an extensive booking list in London not only at moving picture theaters but at a large number of the central and suburban music-halls. Before seeing "Uncle Sam Gets Ready" not a few exhibitors opined to the view that the martial preparation picture had had its day and perhaps on the side of the European forces it has. But the life, vigor and coherency of "Uncle Sam," coupled with the exposition of many original resources in the training of the raw material is in itself sufficient recommendation.

* * *

In connection with "Uncle Sam Gets Ready" I saw a rather neat but simple scheme of twisting the initials of the title words on a six-sheet poster; one that offers up possibilities in the exploitation of titles. It was outside a South London hall and commenced in bold black with:

U. S. G. R.

followed by a query mark and on the left hand side an ornamental monogram of U. S. and on the opposite side the familiar device G. R. (Georgius Rex) representing the United States and the United Kingdom respectively. Between the two crests was silhouetted a line of battleships linking the two together, the sunset on the wave revealing the title of the film, "Uncle Sam Gets Ready." Immediately underneath comes the reverse letters:

R. G. S. U.

with two corresponding devices at the bottom corners, the one on the left bearing "Really Great" and the one on the right "Simply Unique."

* * *

"Civilization" made its Metropolitan appearance last week at the Polytechnic Institute, Oxford Circus, and is expected to run there many weeks. It has already been exhibited extensively in Scotland and the provinces, where it was disposed of on the county rights basis.

* * *

The repertory play, "Hindle Wakes," by the late Stanley Houghton, is being "done for the pictures" on native soil by Maurice Elvey. The play revolves upon the pleasantries and scandals of a Lancashire industrial town at the time of the annual holiday or in the venacular "wakes," and Mr. Elvey has just returned with a company of players from Blackpool, where, among other spectacles of Lancashire factory workers enjoying vacation, he has secured exposures of the famous Tower ballroom. In splendor, size and magnificence the Blackpool ballroom is considered second only to the Casino ballroom at Monte Carlo, having floor accommodation for 4,000 dancers at one time.

* * *

The film of the week in London is the Vitagraph Company's version of Robert Chambers, "The Girl Philippa." It appeared a fortnight ago at the Marble Arch Pavilion and since at other West End theaters. It is booked to appear within the next few weeks at every suburb in London.

* * *

Andre Charlot, the revue producer, will shortly turn his attention to the moving picture. He has practically completed the script of a feature drama in which Phyllis Monkman will star. Arthur Weigall, author of the revue, "Babbly," is to collaborate in its production.

Export Items

By. E. T. McGovern.

A NEW export firm, the Mutual Export & Import Corp., has entered the Latin-American field, intending to operate in Chile, Peru, Bolivia, Central America, Mexico, Spain and Italy.

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Sydney Garrett and Ben Blumenthal have returned from Chicago, where they closed a contract for the export rights on the Selig picture.

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The war tax is rather hard on exporters to Argentina, Brazil and Chile. These three countries known as the A. B. C. powers have placed a tax on film imported. This means that the buyer has to stand two taxes on each picture he purchases for exploitation in these countries.

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Francisco Elias has recently installed a linotype machine for the making of title cards. Elias makes many of the Spanish titles that are made in New York and his translations are in the best Spanish and French idiom.

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"The Fall of the Romanoffs" is now ready for sale in the Spanish-speaking countries and a number of worth while offers have been received from this territory. Arthur Hoerl and Alexander Beyfuss are handling the sales end of this territory.

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Felix Malitz and Joseph Lamy are busy with plans for 1918 to enlarge the foreign trade of the Piedmont Pictures.

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Edna Williams is handling the foreign rights on the productions of the U. S. Exhibitors Booking Corp. Miss Williams has connected with the Robertson Cole Co., a large export house, and will have exclusive rights on all these films.

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The Inter-Ocean Film Corp. has recently sold the exclusive rights on Speer Carbons to Max Glucksmann for Argentina, Uruguay, Paraguay and Chile.

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Myron Selznick has started to line up the foreign markets on the first Selznick Pictures.

Spokes from the Hub

By Marion Howard

WITH a desire to do something for the cause, the Film Club voted to suspend meetings the balance of the club year and send money to France to one of its members, Mrs. Eugenie Young, over there working with the Duryea volunteers in aiding refugees. A pitiful letter was read from her, resulting in the action taken. Another member, Lieutenant J. F. Winston, a Plattsburg graduate, is also in service. The club board will meet and may call a special meeting at any time if occasion arises.

* * *

After quite an absence from the screen, rehearsing, we again see Bushman and Bayne in a strong play, "The Voice of Conscience"—clean, good atmosphere, well directed, and with excellent Southern scenes. Bushman does quite a stunt playing double; and aren't the darkies great! The blind mother was most pathetic and not overdone a bit. Miss Bayne writes me that she expects the fans to like their new picture, "Red, White and Blue Blood." Sounds good!

* * *

The Hub is pleased over the selection of Professor Baker as head of the scenario committee of the Government's motion picture department to institute propaganda work rightly directed along lines applying to the war. He is singularly gifted to undertake this, as proven by his years of service at Harvard University.

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Another good piece of news is the placing of Benjamin Chapin's wonderfully compelling Lincoln pictures under the Paramount banner, where millions can see them with profit and intense satisfaction. I have seen them here and in New York, and having lived "befo' the war," and having seen Lincoln, know that they have a big mission, especially for the youth of the land. Florence Short plays Nancy Hanks as few could do, and, oh, the lesson of it all!

* * *

Do I owe an apology? Looks so, but it was a slip of the types that put Donald Brian instead of Donald Hall in the Vitagraph picture, "Satin and Calico."

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There are several screen players here in the speaking play. Among them: Barrymore Brothers in "Peter Ibbetson," also Constance Collier; Julia Sanderson in "Rambler Rose"; Margaret Wycherly in "The Thirteenth Chair"; Henry Kolker and Frank Gillmore in "The Arabian Nights"; Nance O'Neil and W. J. Ferguson in "The Wanderer"; Jane Grey in "De-Luxe Annie"; Willie Collier in "Nothing But the Truth." Leon Gordon is still at the Copley and completing his star part in "The Man Who Stayed at Home" after its run of twenty-seven weeks.

* * *

"Our Navy," in colors, is the star attraction at Tremont Temple over the holidays, made possible by the Prizma Corporation.

* * *

For light pictures commend me to "The Small-Town Guy," with the inimitable Taylor Homes; "Antics of Ann," cleverly done by Ann Pennington and Harry Ham, full of healthy laughs; "Bab's Matinee Idol," like all the Sub-Debs seen thus far—good; "Nearly Married," another offering of Goldwyn for Madge Kennedy; the Drews in all their pictures.

* * *

I saw "The Garden of Allah" the other day for the first time—some picture, but why this perpetration, thrust more than once: "No one but God and I knows what is in my heart"? Nice English, that! My friend, who is quite a fan, asked me if I ever saw Tom Santschi smile—did you?

* * *

Elsie Ferguson seems to have scored again, and isn't she dainty without being conscious of it? "The Rise of Jennie Cushing" has been so well reviewed in these columns that I can only add a bit. The kiddies played an important part, and a picture with children and animals catches me every time. Speaking of this combination, what a wholesome picture the Essanays give us in "Pants," featuring that child wonder, Mary McAlister. The house, a large one, too, laughed over the antics of this star and applauded the picture at the close. This is safe to book in any community, so human and so natural is it. All we missed was Mary's dog, with its queer face and black eye.

A fashionable audience greeted Julian Eltinge's latest, "The Clever Mrs. Carfax," put on at the Exeter. We expect much from this unusual impersonator of feminine roles in his shifts to male ones. Here we get more action than in the others, and the opening scene gave delight to the men in front, recalling their college reunions when some one from outside was pressed into service to entertain. Eltinge does his stage dance well and then continues it in the center of the table. After that scene he is less spectacular.

* * *

Well, "The Price Mark" had some good features, apart from the unhealthy sex element, too plainly presented for the young to see. There was no attempt at concealment of it, either, and the entire surrender of the heroine after being ruined and her evident content at it all was revolting in a Paramount picture especially. True, there came into her life a clean man and all ends well, yet I wonder if it is quite necessary to encourage justifiable censorship in this way. Thomas H. Ince has given a great picture so far as directing goes, and Dorothy Dalton does finished work way through, well supported. My neighbor thought Conklin with his peculiar face made a dandy villain. There were some fine scenes, picturing Cairo, with its splendors, and great indoor ones in studio and apartment, also good human touches in connection with a crippled boy and the hospital. It jarred some to see Adele Farrington playing the part of a hypocritical confederate of the man in the case. Here is one of the titles—"When an hour has past." Wonder if Ince saw that!

* * *

On the same program we had Edna Goodrich's new Mutual, "A Daughter of Maryland," splendid Southern picture, with new touches and situation refreshing to note. William T. Carleton's make-up was so good that few in front recognized him. Stately Helen Strickland was billed as an "old maid sister of the Major," but she could not look the part and was ever a picture of the grand Southern dame, never suggesting "the girl he left behind him." There was good darky stuff in the street scenes, with the kids in front. Carl Brickett as the Yankee landscape gardener stood out clearly in all he did, but best of all were the interior settings, done in some effete old Southern mansion. Good work for John R. O'Brien!

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A picture of distinctive class is "The Judgment House," for the introduction, in support of Conway Tearle, of dainty Violet Heming, so long in support of George Arliss. With the name of J. Stuart Blackton as director we were expecting much, and being the first of his Paramount pictures, too, there was added interest. I liked best the closing scenes, though not keen on too much war stuff at this time. Here we had corking battle scenes—best seen in a long time. Those are fine performances, too, of Wilfred Lucas and Crazy Thunder, the Indian.

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"Jack and Jill" went well, as do all the Jack Pickford pictures. Plenty of punch here, a prize ring figuring. A good bit of spunky loyalty was shown by the heroine, Louise Huff, who had some funny lines, according to the slangy titles.

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One of the funniest situations in "The Game of Wits" is the scene where the desired bride of an old duffer makes him do unearthly things beyond his strength, like donning an abbreviated bathing suit and joining members of a house party at the swimming pool. When you recall the angularity of Spottiswood Aitken and his lack of physical beauty you may know he was some sight. The entire picture was full of new stunts, humor and good situations. Gail Kane has done nothing better, and all credit is due Henry King for his sane work in directing the details.

* * *

"Maid of Belgium" proved entertaining enough, especially in the opening scenes, depicting Belgium after the invasion and the turning back of tourists, taking a young demented girl whom they found by the roadside, and transplanting her to their pretentious home in America. There were harrowing scenes incident to the birth of a child, whom the wife passed off on her husband as her own. Space does not permit telling much of this episode, but it had its lesson. Then the ending was rather suddenly shown, following the return of the girl's reason and the visit to that part of the world of her husband, a former Belgian soldier whom we saw in a flashback. Alice Brady was the unfortunate heroine, but somehow she did not seem to fit. We like her better in plays of different theme. George MacQuarrie was splendid as the husband and held himself well in check when his provocation was so great on learning of the imposition of his wife. Story dramatic and worth while.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Mother"

A Five-Part McClure Production Released by General Enterprises, Inc., Presents Strong Moral Teaching.

Reviewed by Rev. W. H. Jackson.

THE STRONG moral teaching of the five-part production, "Mother," cannot be too highly commended. Cast in the humbler walks of life, it will reach more people than if cast in a society vein and do more good. It will help many mothers in their loves and in their methods, which are not always wise, as this story will show. It will also help many sons, for here they will see a true picture of that motherhood which sets truth and justice on the same pedestal as love.

To secure a good title for a picture is often a great task, and too often the relationship of the pictures and the titles are far apart; sometimes so far as to bear no relationship whatever. Here, however, is a picture and a title which no circumstance or condition can disassociate or separate. It speaks for itself, and requires no further explanation.

The story of this mother in some degree takes its shape from the surroundings of the home over which she presides. In a rugged and wild country, with solid rock and rough woodland, as well as fertile soil, nature seems to reflect itself in the characters of this mother and son—she with a character as solid as the hills around her, and mind and heart as kindly and beautiful as the fertile soil, yielding its fruitfulness with joy; while the son's substance seems to partake of the rugged, wild nature of the rough and rocky woodland, lacking all the profit and joy of fruitfulness. The strong, stern kindness of the mother never wavers; true to her boy she is just as true to herself. No blind love is hers. She is first to see her boy's faults. She seeks neither to cover nor parade them, but with firm purpose and loyal devotion she sets herself the task of proving that the justice of a mother love will ultimately prevail.

The supreme test comes when the son brings home a couple of game birds, which are the result of a night of poaching with a well-known poacher upon a rich neighbor's land. When traced to his home by officers of the law the birds are hidden, and the son lies about his knowledge of them. At the moment when the officers are about to leave the house the integrity of the mother rises supreme. She stays the men and produces the birds. Following the denouncement of the mother by the son the former encourages the love of a girl in the neighborhood in wise and motherly fashion, taking her into her own home as a help and training her according to her own ideas of caring for her boy. In spite of the fact that she knows that, owing to an affliction of the heart, her own days are numbered she possesses herself in patience and "looketh well to the ways of her household."

One of the strong features of the story is the confidence of the mother in the ultimate triumph of her love. At length the fatal attack comes and she passes away with her son's arms around her, her face lighted with the assurance of her victory.

This picture, which should be widely exhibited throughout the country, is a McClure production, and is being released by the General Enterprises, Inc., of 1476 Broadway, New York.

"Tom Sawyer"

Famous Mark Twain Story Makes Fine Screen Material and Arouses Desire for Continuance of Filmization of Standard Works.

AFTER a period of inactivity in film adaptation of standard works of literature, the appearance of the five-part Paramount production of Mark Twain's famous story, "Tom Sawyer," is most welcome. Well-known works of standard authors afford the best material for photoplays, and the wonder is that they are not more extensively used.

Jack Pickford makes an inimitable Tom Sawyer, betraying a natural force which causes "Tom" to live again. The picture is an ideal one for boys and girls, and should find its way to the boy's column.

Pictures of this class are not only safe, but they have a strong moral influence for good. Their frequent use will not only add to the value of the moving picture, but the exhibitor will, by the use of them, be able to increase the number of his patrons. Such pictures make friends for the industry, and have also a tendency to increase the reading of good literature.

Interesting Educationals

One Sport Subject, Three Industrial and Two Topical Subjects.

Reviewed by Margaret I. MacDonald.

"Eighth Annual Round-Up—Pendleton, Ore." (Pathe).

THREE exciting reels of western cowboy sports being released by the Pathe Exchange, Inc., vividly illustrative of the eighth annual round-up at Pendleton, Ore. For those who love the sports of the cattle range this special release will prove intensely interesting. The opening reel introduces eight tribes of Indians in parade at Pendleton, then come the thrilling scenes of bull-dogging steers, riding bucking bronchos, the cowgirls' race and the race with wild horses. In the course of the round-up the knocking senseless of cowmen and cowwomen is passed by with the indifference of an every-day occurrence.

"Making Cord to Bind Uncle Sam's Harvest" (Paramount-Bray).

In the 99th release of Pictograph will be found a well illustrated description of how binder twine is made. Made of sisal hemp, a product of Yucatan, Central America, this useful article is seen to pass through the various stages of its development to the finished product, neatly wound into balls. The picture finishes with scenes in a harvest field, showing the harvester at work.

"My Lady's Veil" (Universal).

The manufacture of that delicate and often fantastically designed article of apparel, "my lady's veil," is illustrated in the Screen Magazine No. 53. Here we learn that the best quality of veil is made from the finest Italian silk, which is converted from a skein to a spool previous to its being consigned to the warping mill. The weaving of the veil on a 16-ton machine, which weaves from 14 to 40 widths at one time, is shown, and also the dyeing, drying, brushing and rolling of the veil on cards. The making of fancy Chenille veils, the ornamentation of which is put on by hand, is an interesting feature.

"Great Natural Industries of Canada" (General Film-Essanay).

According to the fourth number of the Essanay series, "The Wonders of Nature and Science," the natural industry first in importance in Canada is the timber industry. This picture gives a good idea of the vast timber resources of the Dominion and shows the logging methods followed on the Nashwaak River, near Frederickton, New Brunswick. A log jam of one million feet of timber is an interesting feature. Some good illustrations of the paper industry are included in the film, and also interesting scenes, showing the dynamiting of asbestos from its natural bed.

"Training United States Hospital Units" (Universal).

An interesting series of views contained in Screen Magazine No. 53 shows the careful training of United States hospital recruits in the art of bandaging. We also see a messenger bringing news of wounded in the field, recruits beating through the bush in search of wounded, a soldier with a fractured leg receiving treatment, the applying of the splint, etc. The treating of an unconscious soldier suffering from a head injury is also shown. The value of quick action in cases of emergency is one of the points made in the picture.

"Behind the Scenes" (Universal).

An interesting series of scenes will be found in the Uni-

versal Screen Magazine No. 53, showing how the wonderland of the stage is whipped into shape by scene painters and their aids. An interesting part of the picture illustrates the various things that happen behind stage to produce the effects which add realism to the play; for instance, what you hear when "Lizzie knocks Pat down the back stairs." An attractive subject.

Visual Education Theories

Motion Picture Bulletin Issued from the Visual Education Division of Los Angeles County, California, for the Benefit of Schools Interesting in Character.

THE VISUAL Education Division of the Los Angeles County Schools has issued a revised motion picture bulletin for the benefit and enlightenment of schools in that vicinity. The bulletin is issued from the office of Mark Keppel, Los Angeles County Superintendent of Schools, and contains information on various points relating to the use of film and stereopticon slide in the school for purposes of education and entertainment. The following extracts may not come amiss for those who have not the immediate opportunity of reading this bulletin:

If a school can afford motion picture projector equipment we do make such a recommendation provided it is understood that its main service at the present time must be limited to general educative results having a social and cultural value rather than to class-room instruction.

If the pictures are educational in nature they should be shown during regular time alloted to instruction and not at recess or after hours.

No school should buy a portable projector without doing so as a result of adequate investigation or competent advice.

It is not safe to use moving pictures without a booth unless slow burning stock is used.

The only practical method of securing slow burning film, in the belief of this department, lies in the line of co-operative purchase by different schools and districts.

The county bureau does not advocate the use of any film which is not of standard width and perforation. We believe that schools throughout the country eventually must co-operate to solve this problem, and that to do so standard film must be depended upon.

The idea of the booth is identical with the idea of a stove. It must be ventilated and must have an exit into the open air for the escape of gases, hot air and fumes. Unless a portable booth is connected by an adequate outlet with the open air it is entirely unsafe and has no protective value whatsoever, being, in fact, more dangerous than no booth at all.

There is no charitable agency producing educational film for the benefit of the cause. The county office is not provided with funds for the purchase of film for free use among the schools. Such an enterprise would be a prohibitive expense.

The one best book on motion picture work is entitled "Motion Picture Handbook." Its author is F. H. Richardson, editor of the projection department of the Moving Picture World. This book is simply written, can be easily comprehended by any intelligent person of sixteen years or over, is very complete, and gives exhaustive information on every phase of motion picture work.

In addition to such information as contained in the foregoing, the bulletin gives a list of feature films merely by way of suggestion and explains exchange and rental matters, giving names and addresses of well-known firms which may be safely dealt with in the matter of equipment and material.

Educating the Children

Saturday Morning Musicale at Rialto Worthy More Than a Passing Comment.

THAT the moving picture theater can be made educative in a musical capacity, as well as by means of actualities transmitted to the screen, is being proved by the management of the Rialto Theater in the series of Saturday morning musicales held there. These musicales, which are being continued throughout the winter months, are being nicely attended by the more intelligent class of patrons that such an experiment is bound to bring forth. Started with an eye to providing educational entertainment for the children, these Saturday morning performances, which consist chiefly of wisely chosen orchestral numbers, rendered by the Rialto orchestra of fifty musicians, under the efficient leadership of Hugo Riesenfeld, have become a delight also to parents and others of more advanced age.

One of these Saturday morning programs attended by the writer consisted of the following numbers, introduced, and in some cases explained, by Mr. Sigmund Spaeth, music editor of the Evening Mail.

1. Hail Columbia
2. Overture Ruslan and Ludmila - - - - - - - *Glinka*
3. Minuet from Symphony in E-Flat Minor - - - *Mozart*
4. a) In Winter I Get Up at Night - - - - - - *Nevins*
   b) A Pocket Handkerchief to Hem - - - - *Homer*
   c) The Cuckoo Clock - - - - - - - - - *Schaefer*
   d) I Am Weary of the Garden, Said the Rose - - *Hawley*
5. Educational Film ("How Birds Feed Their Young")
6. a) Erotique - - - - - - - - - - - - *Grieg*
   b) Along Broadway - - - - - - - - - *Riesenfeld*
7. a) Sunday Morning at the Plantation - - - - *Kriens*
   b) March Negre - - - - - - - - - - - *Kriens*
8. Pomp and Circumstance - - - - - - - - *Elgar*
9. Star Spangled Banner

Hugo Riesenfeld is deserving of particular commendation for the choice of musical numbers composing this program, each of which is significant of a certain type of musical composition. Following the rendering of "Hail Columbia" the overture of a Glinka opera, described by Mr. Spaeth as having been a failure, was played. This overture, culled from this opera as a gem of musical composition, is significant of the Russia of Glinka's day, suggestive of the poetic romanticism, the tragedy and all the cooped-up emotions of a down-trodden people. Then there was the minuet of Mozart, simple in motif and suggesting at different times the light fantastic of the cultured dancer, or the heavy tread of the peasant. The group of songs beautifully rendered by Mary Ball, beloved of Rialto audiences, were in the main children's verses set to music. These were quite within the range of the child mind, and were also much appreciated by older members of the audience.

An educational film, with animated colored illustrations of birds of different kinds feeding their young, was followed by that delightful tone poem of Grieg's, called "Erotique," the (a) number of an interesting group, among which was a composition by Hugo Riesenfeld, descriptive of the impressions of people from different parts of the earth, who suddenly find themselves doing Broadway for the first time. The numbers by Kriens were suggestive of a new era in American music, in which that which has been known as popular music takes, to a certain extent, the form of the American classic.

It is to be hoped that other theater managements throughout the country may emulate the example of the Rialto in this particular, for it must be recognized by thinking people that the frequency and power given to such movements will go far toward giving America her place among the cultured nations of the earth. The ten-cent price of admission charged for these Saturday morning performances make it possible for the children of the rich and of the poor to share alike in the educational benefits to be derived from such a commendable institution.

"The School of a Soldier"

Camp Gordon, Ga., Demonstrates Its Appreciation of the Moving Picture as an Educator by Adding a Three-Reel Picture to Its Regular Course of Training.

AN INTERESTING bit of news from a southern camp, sent in by A. M. Beatty, our southern correspondent, tells of the use of the moving picture as an aid in training the soldier. It is as follows:

The Government has added moving pictures to its soldier training program, and a three-reel picture, "The School of a Soldier," is being shown to one regiment each night at Camp Gordon, Ga. The picture was made at West Point, and West Point advanced cadets, the best drilled men in the world, are the actors. It begins with the various courtesies, showing the correct methods of saluting—a private saluting an officer, an officer saluting an officer of higher rank, and so on. It shows the military reverence to the colors, the proper methods of salute outdoors and indoors, on and off duty. The same as applied to the playing of the national anthem is shown.

The student-officers are then taken through the manual of arms, the various drills, from the setting-up exercises on through the advanced stages, with the different formations. The use of the rifle is then demonstrated in minute and interesting manner. Captain Burke, of the United States Army, is the actor in this demonstration.

The picture is intensely interesting, and is one of the most appreciated training methods yet adopted by the War Department. Every soldier at Camp Gordon will be required to witness the picture, and to study every phase of the training program therein shown by the efficient young West Pointers.

NEW BURTON HOLMES TRAVELOGUES.

Beginning with New Year's Day, Burton Holmes starts his Travelogues in the circuit of cities which includes New York, Brooklyn, Boston, Worcester and Orange, N. J., his subjects this season being distinct novelties, the results of his journeyings this past summer around what he calls "The Militant Pacific." For years Mr. Holmes has sought an opportunity to visit the Antipodes—to see Australia, New Zealand, Tasmania and the lovely islands of the Pacific, renowned in poetry and prose, from the days of Captain Cook, the great explorer, to those of Robert Louis Stevenson and Jack London. He has always wanted to visit Northern Japan, hitherto un-Travelogued. He has also felt that our own Alaska should be brought home to his patrons, that they might mark the changes and development of this gigantic country, measured by a rule which could stretch from New York to San Francisco. This last summer, with Europe closed by the war, gave Mr. Holmes his chance and the coming series here brings pictorial proof of the delights and wonders of his 35,000 miles of travel. Every Sunday and Monday for six weeks Mr. Holmes will be heard in New York City, Tuesdays in Orange, Wednesdays in Brooklyn, Thursdays in Worcester, and Fridays and Saturdays in Boston.

To Brighten Soldiers' Christmas

Merry Christmas in the Camps to Be Aided by Use of Moving Pictures—Camp Mills to Be Well Looked After.

WHAT would the cantonments be without the pictures? While we are talking about the many advantages which the soldiers are enjoying as compared with previous experiences in war times (although many hardships still exist), nevertheless great credit is due the moving picture in that it is a power in every one of its applied properties for the benefit of the soldier. At Christmas time especially it is filling a large place in all parts of the world, and in addition to its entertaining and instructive qualities, it comes nearer than anything else to giving the soldier boys a genuine touch of the true home feeling he so much longs for.

In Camp Mills, the nearest large camp to New York City, plans are being made to give the soldiers as good a time as is possible under the circumstances. The nearby churches are furnishing the singers who shall, by carols and other songs, make bright many evenings at this festive season. Pictures are to fill a large place on the program, and the Rev. W. H. Jackson, of the staff of the Moving Picture World, is in charge of this part of the work, and will see to it that the boys get that which is good, although he has already been notified that Fairbanks must have a good look-in on the program.

The Christmas Red Cross drive is also looking to the pictures for a special introduction, the part of the exhibitor being that of exhibiting the "Trailer" each evening. The ten millions of members required is but ten per cent. of the population of the United States and may be easily realized if all do that which is required of them. Particulars of the "Trailer" may be found on page 1863 of the Moving Picture World.

Strand Exhibits "Blood-Stained Russia"

Patriotism Strongly Evident in Strand Theater Management's Presentation of Vivid Portrayal of Results of German Intrigue in Russia.

A LENGTHY review of the Donald C. Thompson series of Russian pictures was printed in our issue of December 22; it will, therefore, be unnecessary to retrace our steps to cover the same ground. We would, however, like to draw special attention to the attitude of the Strand Theater management in showing these pictures with their original subtitling, which are worded in the strongest possible anti-German language.

In these pictures is also concentrated a rousing inspiration to men and women alike to join in the great fight for democracy. The baldness of their truths makes us wish that their subtitles might be translated into all the languages of the earth, and that they might be given a world-wide exhibition. Could the poor, misguided Russian people, for instance, see these pictures, and read in a few brief, clearly enunciated statements their own pitiful story, German propaganda might lose considerable if not all of its force.

The exhibition of the Donald C. Thompson pictures in any and all theaters in the country constitutes an act of democracy and patriotism on the part of each individual manager. These pictures are being handled by the Pathe Exchange, Inc.

Items of Interest.

An excerpt from an address delivered by Orrin G. Cocks of the National Board of Review before the Commonweal Club of Syracuse contains interesting facts. It reads thus:

The Government, for instance, has been puzzling over the question of uniting the whole nation for the war. Some departments realize that they speak a language which does not reach the majority of the people. They have reached the cultured classes, who do not need to be reached, and have deluged them with facts, arguments, criticisms and information. All the while the motion picture has gone unostentatiously about its work of binding together the common people for this vast enterprise.

"Government officials now have commenced to see a great light. The Red Cross, the Food Administration, the Liberty Loan, the Committee on Public Information, the Treasury and Agricultural Departments, as well as others are trying constantly to use motion pictures. The Government also, in its relation to foreign peoples, recognizes that a far more effective instrument for carrying American ideals and principles than the public press is the motion picture. If this agency had been used from August, 1914, to the present day in the cities, towns and villages of Russia the present attitude of the Russian people would have been decidedly different. There might have been no attempt at a separate peace. Italy, France and the northern countries also need a continuous stream of motion pictures which actually interpret American life and American democracy to the common people."

* * *

The latest in animated news weeklies is the "Independent-American Weekly," which will presumably be handled on a state rights basis throughout the country. F. W. Brooker, Animated Press Syndicate, 71 West 23d street, New York City, is named as the proprietor of this new venture. The first issue of this weekly was released on December 16.

* * *

Universal Current Events No. 32 contains an extensive footage of film covering the Halifax disaster. The scenes of the film are carefully presented and subtitled, unnecessary exhibition of horrors has been wisely eliminated, while the devastation of the city, and scenes in the harbor showing the remainder of the relief ship Imo have not been overlooked.

* * *

A film entitled "Eye Hazards in Industrial Occupations" was recently exhibited at the Russell Sage Foundation, 130 East Twenty-second street, New York City, for the purpose of illustrating a lecture on the prevention of blindness. This reel of film was made up of scenes culled from a two-reel picture made by the Visual Education Company, 67 Irving Place, New York City, entitled "The Reason Why." The latter was made for the U. S. Steel Corporation for exhibition before its employees.

* * *

An attractive subject included in the Paramount-Bray Pictograph No. 99 is entitled "The Diary of a Dog Chauffeur." This subject, more amusing than educational in character, shows a wonderfully intelligent dog named Poughkeepsie Rex driving a motor on a crowded New York thoroughfare. To all appearances he guides the car himself. The more credulous will be not only pleased but astounded at this dog's performance in the capacity of chauffeur.

* * *

The Pathe screen magazine, "Argus Pictorial," contains in its fourth number a wealth of interesting material. Fox hunting in Virginia makes an entertaining opening feature for this number, giving characteristc scenes from the chase as it is practiced in that State. "Garden Monsters" is a series of close-up studies of crickets, June bugs, robber flies and other familiar creatures. "Numbers That Draw Pictures" is an interesting subject, demonstrating the way in which a swinging pendulum marks out curious patterns with colored sand. Freuh's "scissorographs" consist of animals and figures cut out in paper form, going through amusing antics.

Marie's Beauty Not of Garden Variety

Sylph-like Comediene, Who Admits Venus de Milo Has Nothing on Her, Takes Issue with Famous Singer.

IN an interview published in a New York newspaper recently Mary Garden declared that she had no use for "beauty doctors, beauty curists and the beauty banditti in general." She went on to say that women who depended upon creams, lotions and powders for their beauty always got left in the end, for cosmetics never caught up a sagging cheek or concealed a facial furrow. Cold water, good food, eaten moderately, no sweets and never a cocktail—this was Mary Garden's prescription for wholesome beauty, the beauty of good health.

Marie Dressler, equally well known among professional beauties, is quite frank in saying that she regards as rubbish the opinions on beauty as voiced by her sister artist.

"Mamie Garden knows as well as I do that we wouldn't be beautiful at all if we were not helped out by the beauty doctor. She calls him a bandit; to me he is a benefactor. I owe my figure, my complexion and my voice to cultivation. If Mame didn't believe in beauty doctors why did she ever take vocal lessons? A singing teacher is as much an improver of beauty as the woman who plasters your face with cucumber cream and turns on the steam spigot.

"Regularly I depend on the very things the prima donna says she scorns. In the morning I have my massage with violet oil, then a honey-and-milk lotion is applied to my face, followed by a secret cream made of fruits and flowers. The powder I use is also a secret. More than anything else I owe the beauty of my face—which is its expression—to this treatment. I dare the Garden girl to use it and not be a changed woman.

"My perfume, too, means a lot to me. I am sending a quart of it to the Goldwyn 'Thais.' When she gets a whiff her senses will reel and her ideas of beauty will get a jolt. Never, never will I tell what is in the perfume. It's so 'different,' as the advertisements say. It is called 'The Soul of Marie.'"

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Real Press Stuff.

JIMQUIN, of L. A., has ranked well as an advertiser, but he had to go to Texas to find the real answer to press work. Jimquin wandered down to El Paso to see what things were like down there. He hooked up with the El Paso Film Service. Before he hooked up he did a little Red Cross work. The local chapter was preparing for a pageant, and they had no press work, so Jimquin voluntered his services, and he writes:

> The first story I brought in was turned down by the city editor. He said it would do for an editorial, but they were only interested in "news." Well that made me mad—not at them but at myself for bringing them in stuff they would refuse and I went right back to my little corner and chewing another inch off my pencil—no we don't use pencils nowadays, do we?—I settled down to turn out stuff that they told me they were glad to get and which was published in nearly ever case in its entirety. Incidentally I learned something in the process. News writing is much, very much, different than write-ups of your show in your paid space or your programs or in fact anything else but "news." I made it a point to tell the editor that I appreciated his turning my first contribution. I did, too, because he made me get a hump on mentally and write stuff that was worth while.

This is the one big lesson in writing press work. If you have a theater you are supposed to get a certain amount of press stuff along with it, and most good natured editors will slap in anything you write. They regard it as part of the price they pay for the advertising patronage. But the fiesta was different. The space was free and the pressman had to pay for the space in news value. He had to write news and not editorial. He had to tell facts and tell them well. It was easy for Mr. Quinn to change the style of his offering to suit, but he had to go up against the press game as an outsider to learn the basic fact of press work. Real press work is not puffery but news. Press work benefits the house precisely in proportion to its news value. It is not sufficient that you get the stuff printed. It is not even enough that you get it read. You must interest, and to interest you must offer attractive news items and not flub. No one gives a whoop in the regions of the unblest about flub. They read it cold and unmoved. What people read with interest is news, or what has a news value. They do not care that Miss Bianca Bluff or the Bingo films is preparing to do something for the soldiers. That is not news, it is merely notice of intention. They want to know that she *has* done something. Learn to give a news flavor to your press stuff. You'll not only find it easier to plant, but it will help business. This is all carefully explained in PICTURE THEATER ADVERTISING, yet even Jimquin did not get the idea. Remember that the first great rule of press work is this:

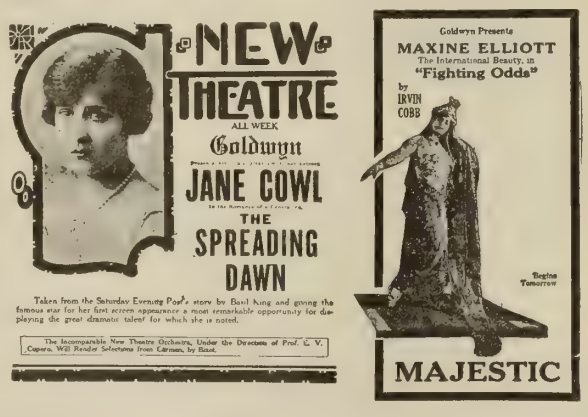
Press work is of value only if it interests the reader and inspires him with a desire to patronize the theater.

Goldwyn Advertisements.

Kenneth Macgowan, of Goldwyn publicity, sends in some interesting examples of the use exhibitors have made of the Goldwyn ideas. The most novel is the heading of an issue of the Miami (Kansas) Republican, in which the announcement of the picture at two theaters is made in the "ears" of the heading. This is a small paper and probably the readers are used to strange happenings, but in a larger

town, for a special display, this heading position might cost what the publisher charges—for once. The disadvantage lies in the fact that not much room is given for argument, the name of the star and play together with the dates being about all that is possible, but it certainly seems to be a preferred position in the advertising sense of that term. We think that J. W. Llewllyn was the first to use this display, but it has been several years since we saw it—or heard from Mr. Llewllyn, for that matter.

In the second example the advertisement on the left is for the New theater, Baltimore, Md., and that on the right for the Majestic, Portland, Ore. The latter is a good example of an advertisement well held together by its border. There is not much argument, but the facts are set forth, and it all hangs together because of the inclosing rule. Breaking the rule to get through the arm and rug also helps to gain an effect. To have run the rule over to the extreme side of the cut would not have been as effective, for the reason that oddity, within due bounds, always attracts. Pulling in the rule around the cut gives a white margin emphasized by the protruding arm. The display was surrounded by advertising on three sides, and this white space helped much to keep the advertisement distinctive. In the other example the use of rule around the cut isolates it slightly from the rest of the display, but running the text diagonally below helps to hold the cut in the space. Here there is plenty of argument, and if you will look at the cut carefully you will note that there is a line of six point between "Goldwyn" and "Jane Cowl," and again between the name of the star and the title. We don't know how the management induced the printer to permit the relatively unimportant lines to stay in the


NEW THEATRE
ALL WEEK
Goldwyn
JANE COWL
THE
SPREADING
DAWN
Taken from the Saturday Evening Post's story by Basil King and giving the famous star for her first screen appearance a most remarkable opportunity for displaying the great dramatic talent for which she is noted.
The Incomparable New Theatre Orchestra, Under the Direction of Prof. C. V. Capera, Will Render Selections from Carmen, by Bizet.
Goldwyn Presents
MAXINE ELLIOTT
The International Beauty, in
"Fighting Odds"
by
IRVIN
COBB
Begins Tomorrow
MAJESTIC

background, but the impossible has been accomplished. The first of these lines reads, "Presents America's Great Emotional Actress," and the other runs, "In the Romance of a Generation." Both of these lines are of value, yet they have not sufficient weight to justify their being played up to the detriment of house, star, and play. The very fact that they are set so small will cause them to be read, where in a ten-point or larger they would have fought with the more important lines and probably none of them would have sunk in.

Two other examples from the Portland Majestic form an interesting contrast. Both employ the same space, three nines, yet that on the left stands a better chance of making a hit than the one on the right largely because a cut above an advertisement does not seem to be as intimately connected with the advertisement as one forming a part of the display. The quartered advertisement is more prominent and more striking, and you connect the girl directly with the displayed

name. In the right hand display the arm dropping down into the type space helps some, but the heavy rule work, on the other hand, seems to cut the two apart, and but for the arm that layout would be ineffective as compared with the other. Note in the examples, "I'll be with you on Saturday," and the larger, "I'll be with you to-morrow." The latter is given larger type and a more prominent display because the nearness of the showing makes it desirable to give the fact greater prominence. Both forms are good enough to rank with Ralph Ruffner's "Now, right now," and are more emphatic than a dated day could possibly be. At that it would be well to run a dated day in small type in case the advertisement should become separated from the heading of the paper.

The last examples show a pair of four elevens. The diamond shape is also from Portland, and the other is from Cleveland. The diamond

is not as well done as the other examples from this house. Probably the design looked well in the original drawing, but in reproduction it looks as though an effort had been made to eliminate the name of the star, and this detracts from the suggestion of importance. The name of the star, particularly when the star is more important than the play, should be made as prominent as possible, and here it would seem almost as though they were ashamed of the star. In the other example the effect would have been better had there been a little more white space between "Maxine" and "Elliott," and the

two words of the play name. There is slightly more space between the latter than the former, but not quite enough. A smaller "in" better placed would have gained this spacing. The advertisement is compact, the rule work holding it well together, and the general effect is good, but it falls short of punch. There is more kick to an all-type advertisement from the Grand, Madison, Wis., in which some interesting facts about the play in discussion give a force to the announced facts. This is "Baby Mine," and the paragraph runs:

> The only American farce ever played in Chinese in China—120 nights in Pekin. One of the few laughs the deposed Czar of Russia ever had—presented at his order in Petrograd.
> The Farce that captured Paris, Berlin, and London.

Even more might have been done with that last line, but it is put to good use as it stands.

Commenting upon a recent suggestion that the printing of the Goldwyn press sheets are printed on both sides, reducing their usefulness, Mr. Macgowan explains that two copies are sent each exhibitor. Most of these advertisements were suggested by the press department, and it goes to show that where material is offered in available form it can be used. That photographic sheet that Goldwyn gets out is worth several pounds of mats in flexibility of use.

For Neighboring Houses.

This unusual copy from the Victoria, Buffalo, will work well for any neighborhood house. "Built around the corner from you—for your convenience," would make a capital program line for regular use.

> THE VICTORIA FORTNIGHTLY FUN FABLE
>
> Willie Wise taught himself to like honest-to-goodness photoplays at the film theatre just around the corner from the place he called home.
>
> Over there they gave him Mary Pickford and all the big ones, along with frisky music and the glad hand when he chucked his ticket in the chopper.
>
> But They were so good to him in his Neighborhood Theatre that he imagined he was being bunked.
>
> So one night when the wind was shooting up Ferry Street like a delivery truck he nearly choked himself to death trying to swallow his dinner in one gulp; dove into his class A duds and stood up in the car until it landed in front of an open work building called a Downtown House.
>
> It wasn't a high class Downtown House either—but one of those cheap joints where the piano sounds like a squeaky sign swinging and the movies look like flies tangoing across the screen. A mob was trying to break down the doors because one only had to pay a dime to suffer 18 reels. Willie wedged himself in beside a dame who read the titles out loud and proceeded to get an eyeful of a play that was made when automobiles were just coming into being. He saw five like these and when they removed the seat from his aching limbs, he was murmuring faintly: "Out at the VICTORIA they can't afford to bunk me—But down here the Sucker Fishing's fine.
>
> MORAL:—The VICTORIA was built around the corner from you to stay—and the longer it is on the square and keeps you as a friend the longer will it remain to please you.

Handy.

The Rosemary, Ocean Park, Cal., is still using the bi-weekly calendar and the last issue for October was numbered 76, showing it to have been in use for considerably more than 2 years. It is a strip of tinted pasteboard 2½ by 8 inches, printed across the narrow measurement, with dated days and a fortnight's program. A hole is pinched at the top, and this hole is large enough to permit the card to be slipped over the head of a good-sized nail; a point wherein some calendars fail. People might hang the card, but they will not go to the trouble of hunting up a finishing nail to get a small head. The back of the card is sold to a local tradesman. The issue is a handy one, and gives the essential facts in brief space. Eight subjects are clearly displayed with room for considerable added matter as well. Some printers could not properly display a single title in the same space.

His Own Column.

Carroll E. King, of the Johnsonia, Leesburg, Ohio, writes that he runs the photoplay department in the local paper and finds that it pays. He explains:

> Note the "Silent Drama" column. By using a minimum of 30 inches per week and not taking any reduction from the regular price, the editor permits me to furnish my own material for this column, just as long as I do not make it too frank an ad. I agree with him, for by giving it the appearance of news, and running it in the same type face as the editorials, and adjoining them, everyone reads it. I know this because they often tell *me* things which they saw in the paper. I am always interested and glad to learn about things that they read. See? They are in the dark about this being an ad., thinking that the editor has put in this column for *them*. I believe that it pays far better than to take my discount on he space used and then buy "readers" with it. In order to get the maximum amount of advertising out of it without naming attractions, I advertise the stars by items about them and when the following program lists their names everyone remembers reading about them. I get my dope from the "World," house organs, press-sheets, newspapers, and make up some myself.

He takes three twelves in the weekly issue, and gets rather more than a column of space, both the advertisement and the "news" column being on the editorial page. There is no direct advertising matter used in the column, but the items largely concern the players on the current program. There is, however, a paragraph in which the editor apparently exults that Leesburg is now getting the same films as a rival town, and that works more good than did the advertising section saying the same thing. The editor also takes the outside column of the first page to announce that the house will give Saturday matinees for the benefit of the farmers who bring the kiddies to town. The matinee takes care of the kiddies while the head of the house goes shopping. A special space, three nines, announces the commencement of the matinees, and another, two fives, calls attention to the fact that on Tuesday nights the first show will be given in time to permit the performance to be witnessed by those who come in for the Grange meeting, and the children can be left for the second show while the head of the house goes to lodge. All told, Mr. King takes 73 inches in one issue.

Some time ago we commented upon the fact that he did not play up the house name. The cut shows the only mention made of the house name in a three nines. It seems to us that this is a mistake,

but Mr. King explains that it is the only house in town, and so, any advertising is known to apply to the Johnsonia. At the same time he wants to decrease the size of the house name and play up the fact it is the "home" theater, gradually arriving at the fact this is the Home theater and not the Johnsonia. The argument does not seem to be a good one from either angle. If there is only one house, call it the Home, formerly the Johnsonia. Shading from one to the other takes too long. Cme right out with an announcement to the effect that it is a home theater and therefore *the* Home theater. For a few weeks use "formerly the Johnsonia" below in a ten-point type, but meantime get the reading public so thoroughly familiar with the name that when opposition does come—as it will some time—the words Home and theater are so inseparably combined that they seem all part of one work. When there is no opposition is the time to prepare for competition, for competition will inevitably come with the success of the first house. Leesburg is still a three-a-week town, but if Mr. King makes a go of his venture he will work up to nightly shows and then the other house will come along. Meantime get them used to the new title.

Universal's Service Helps.

W. A. Bach, of the Universal Film Co., writes that his company is adding service men to the staff of all its chief branches. They already have service men in Toronto, New York, Chicago, St. Louis, Denver and Portland, and by the time he has completed his trip he will have others in San Francisco, Oklahoma City and Kansas City. Mr. Bach adds:

> This means the expenditure of quite a sum of money on the part of the Universal, but both the company and myself are convinced that the exhibitor is the vital point in the industry and we must do all we can to assist him to sell the goods after he has purchased them.

Five years ago this sort of a statement would have been deemed the venture of a visionary or clever appeal to the exhibitor not to be backed up by action, but the times have changed. Business long since found out that to endure it must help the retailer. Today the hardware salesman who sells a bill of goods out of proportion to the real needs of a hardware dealer is more apt to be discharged than ap-

plauded. Now the film companies have wakened to the fact that if they employ trained specialists to aid the consumer in moving his goods, there will be a more ample market for these goods. They help the retailer to sell that their own sales may continue. And it is with a genuine pride that we read Mr. Bach's opening and closing paragraphs:

> I thought it would interest you to know that I am having every Service Man installed in our branches purchase a copy of your "ICTURE THEATER ADVERTISING." * * * I have found your little book a valuable work of reference for myself and I am prescribing it as a text book for our service men.

The sale of fifteen or twenty copies of PICTURE THEATER ADVERTISING is not a considerable item, but the appreciation of good judges means a lot. The service sheets of other releasing combinations shows that they have the book, and other publications have studied it. It is not so much that we have written a good book as that the live wires of America have written the volume. If every exhibitor had and used this book, we would be hearing less about poor business.

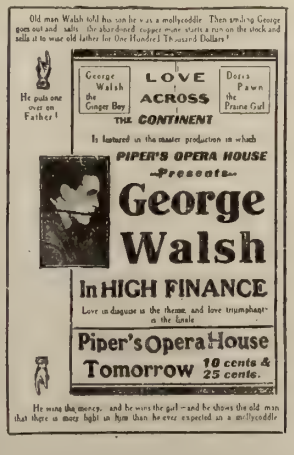
Another Program.

W. G. Mitchell, of the Regent, Toronto, sends in the first issue of a new house publication. It is a twelve page 6 by 9 on better paper stock than really is necessary. Most of the cuts are newspaper screen and do not work as well on a surfaced paper as they would upon a more absorbent material. That is the whole idea of the coarse screen cut. It is intended for use upon porous paper with an ink that is absorbed by the paper instead of drying upon the surface. In the process of absorption the ink spreads, just as it would upon blotting paper, though in a lesser degree. It is to provide for this spreading that the dots or stipples are further apart. When the cut is used with a surface-drying ink upon hard finish paper, the white spaces far apart make the cut look gray. It would be better to use a cheaper grade of stock, or else a finished cover and cheaper stock inside. The program is well displayed on the double middle page, but it is placed at right angles to the general run of the paper, and to be read the program is well displayed on the double middle page, but it is placed at program in two columns and let it run properly. This will not affect the advertising frame surrounding it. A little rearrangement will give them all the same preferred next-to-program position. There is a generous proportion of reading matter, but a few full-face heads would point up this section. The matter runs on without dashes or headings. The larger items should carry a one line head each and the notes be separated by dashes. This would permit the text type to be unleaded without leaving blanks, and in that narrow column eight point solid matter would look more important. One mistake, we think, is running the five cent price on the cover page. It deceives few, if any, and it looks tricky, since the issue is clearly intended for free distribution. If the advertising is not permitted to overrun the text, that program should work hard for the house, for it is well arranged and the text is interesting to photoplay fans.

Paying the Piper.

Here are some interesting examples from one of the oldest theaters in the West, Piper's opera house, Virginia City, Nevada, a relic of the boom times. Some of them are a little handicapped by too much copy, but they make an interesting study. The first cut gives two ex-

LAW OF THE SCARLET "A"
A Wonderful Film of a Wonderful Story
NATHANIEL HAWTHORNE'S Tragic Story of Old Puritan New England--admittedly the Greatest American Novel---
The Scarlet Letter
Every Student of American Literature should see it---
Stuart Holmes as Pastor Dimmesdale
THE PRICE OF A MINISTER
Piper's Opera House Tomorrow 10 cents & 25 cents.

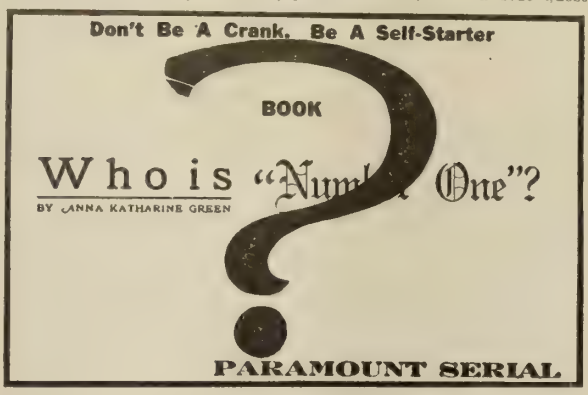

He puts one over on Father!
George Walsh the Ginger Boy
LOVE ACROSS THE CONTINENT
Dorcas Pawn the Prairie Girl
PIPER'S OPERA HOUSE --Presents--
George Walsh
In HIGH FINANCE
Piper's Opera House Tomorrow 10 cents & 25 cents.

amples of an odd and useful form. The main copy is moved to the right of the space, with pointing fists in the left hand margin calling special attention to two points in the story. In the display for "The Scarlet Letter" the top paragraph gives the old blue law under which Hester was made to suffer. The lower refers to the chief character and her penalty. The second example gets in the two punches of the story, each being advertised in the inclosed space between. The effect is odd and good. Three styles are shown in the other display. That in the centre is straight reading top to bottom, picking out the big situation and working from that. If you have not the time to read it all you can at least get the message from the larger type, and, perhaps, the attractor line will cause you to take the time to read. The sample on the right gives a bank of small type between the essential facts. Here, too, you do not have to read the small lines, but probably will be led to. The left hand section shows a split advertisement. The lower box gives the current attraction, while the top merely tells you to patronize the shows any night. The ballet dancers have no connection with the text, but are put in to fill out. They catch the eye. The orator figure in the Washburn advertisement is more germane.

Most offices carry these small cuts in two or three sizes, and they fit "Skinner's Dress Suit," yet few seem to have been used by exhibitors. The Piper advertising shows an improvement over the last lot sent in some time ago. They keep moving ahead faster than the town probably does. The Piper is one of the classist houses, and their work is of added interest on that account.

Use for Yourself.

The card shown here is being sent out by the Paramount to advertise to the exhibitor, but it is an unusually good card to copy. In the original it is 4 by 6 inches, printed in red, with a blue question



mark, and put the house name and address in six-point Gothic in instead. Use "see" in place of "book" in the curve of the question mark, and put the house-name and address in six-point Gothic in the lower left hand corner, and "showing" and the date in eight-point, the former to the left and the date to the right of the stem of the point. With these minor changes if should make good copy for any house using the serial.

One Quit.

The Queen theatre, Owensboro, Ky., has gone out of business as a result of the war tax. The two Bleich houses continues, but Mr. Hedderick seems to feel that to add the tax to the house cost will result in no business. He did not wait to find out. Since all houses are equally subject to the tax and the public well understands that it is a tax on the patron and not upon the house (which pays other taxes) it would seem to be only a matter of a few weeks when the new order of things will be accepted. The man who can pay ten cents for amusement can pay eleven, and three cents should not be an undue strain upon the man who can afford a quarter.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Getting Facts.

How much information did you bring back from your vacation? If you are a city man presumably you found that milk comes from a cow instead of a tin can, and that apples grow upon trees and not in some farmer's cellar. If your home is in the country it is to be presumed that you found out something about the city, but just how much information have you made your very own? Personally we found out a lot of things about people and things, and some of those facts are going to be useful soon and some we may hold onto for years, but we got a lot of new material, though we are working over old ground. The real author is constantly stowing his mind with facts whether he travels or stays at home. A street car ride will do an observant man more good than will a trip to Europe serve the unobservant. And it is well to remember that you do not always get the city stuff in the city and country stuff in the country. Some of the best city stuff we've picked up lately was found in a town that has a smaller population than it had before the civil war. Most facts are elastic, and almost all are capable of being reversed. You can use as fact as it stands or turn it inside out and get another fact. You can use a fact as such or twist it to make something else, or you can put two facts together and arrive at a third. The more facts you have, the more ideas you can invent, and the more varied the facts, the more varied those ideas become. Be alert, in town or country, and in time you'll not be worried for plot ideas. They will come faster than you can use them and then you can use only the very best and ignore the rest. The most successful authors do not write up all their ideas. They offer only the best of their work, and in this way they keep the market price up. The in and out writer gets a low price on his average. Perhaps he could get as much for only a very few of his best stories.

Still Here.

A correspondent points out that it was the Greeks and not the Romans who besieged Troy and thinks we should not seek to change history. We wrote "Romans" instead of "Greeks," but we know better, though we did not show it in a recent item. And with that for a starter the writer goes on to rhapsodize over the wonderful stories of those days as compared with the present day material. He does not realize that the stories are being acted over and over again today and in his own town. Just because Helen wears a one piece bathing suit and Cleopatra does "interpretive dances" as a means of showing her shape does not mean that the Helens and Cleopatras are less interesting now than they were then, but they require different treatment to make them interesting. Right now we are getting war stories that make Caesar's Commentaries look like the report of a schoolboy scrap, but we are too close to get the full perspective. Right now we get stories that make Cleopatra's dalliance with Antony sound like the story of a burned out love. Cleopatra merely stood one Roman general on his head. There are Broadway show girls who clean out two or three Pittsburgh millionaires in a season and yet have to pay press agents to get their names into the newspapers. There are still good stories, but they are too new to be fully appreciated.

Helpful.

Buying up fiction rights is going to help the man who writes directly for the screen, though it may be some time before this is made manifest. Most of the stories with moon faced, soggy young heroines have been snapped up. A little girl with curls is not considered so essential to the success of a fiction story, and it is probable that after we have had a few Skinners and Cappy Ricks and Judge Priest stories we shall be permitted direct stories about real people instead of sirupy soubrettes.

Use Judgment.

Although we urge authors not to trust to light effects to carry their plays, it does not necessarily follow that they should not write in a light effect that seems to belong, whether writing the continuity or the synopsis only. Light effects will not sell stories without plots, but light effects that belong will help to make plots better. The advice did not mean that all effects should be excluded from scripts, as some correspondents seem to believe. It merely means that you should worry about the plot and let the effects care for themselves, instead of worrying about effects to the prejudice of the plot. Use a little judgment even in taking advice.

Forewords.

A correspondent wants to know if we think that forewords hurt his chances of selling his synopses, and adds that it seems to help sales, but certainly it does not injure the chances of a sale. In the form the questioner uses he has a synopsis of his story, then the cast and what really is the scenario, but which, with the usual misnaming of this business, is known as the synopsis. The cast in detail is wholly unnecessary. It should be eliminated. The foreword as the writer explains it is too long and too dead. There is no use in briefly recapitulating th story unless you can make it attractive, and in his intense earnestness to make the story wholly clear this correspondent takes the life out of the paragraph. The best form would be not more than eight or ten lines directly above the story, single spaced and indented. This will set it apart from the synopsis in full, which should be double spaced. Indenting merely means not writing on the first five and last five spaces on the paper. Set the margin at 5 instead of 0 and the check at 70 instead of 75. Perhaps some examples of briefing will help:

> Persuaded to take a sleeping potion that causes the semblance of death, Juliet is laid in her tomb. Romeo, her affianced, comes to the tomb too soon, and finding that she does not rouse from her death-like sleep concludes that their ruse to evade her parents has brought about her death. He kills himself just as Juliet rouses, and she, despairing, kills herself with the same dagger.

That is the essence of Romeo and Juliet, and that is what will sell the story if it sells at all. Having read that and found it unusual, the editor is more apt to read the rest of the story. If he is told *all* of the story in the brief he will find nothing new in the full plot, but if he is given merely the main fact the rest will give novelty to the second reading. Comedies should read more sprightly. Suppose we have this:

> Jiggs knew better than to take home a box of salt codfish as the supposed results of his fishing trip, but he did not know bluefish from brook trout, and when he took the saltwater fish home Mrs. Jiggs could see it was poker and not fish. Jiggs thought he had won the pots, but he was wrong—Mrs. Jiggs was the real winner.

This will give the editor the idea of the story and he can dig deeper if the idea pleases him. The foreword, or whatever you care to call it, is not essential, it is not necessary nor perhaps even desirable. Unless it is well done it may even be a detriment, so if you do it, do it well.

Be Interested.

The first requisite to good work of any sort is interest in that work whether it be creative or purely mechanical. The man who digs a ditch with interest digs a straighter and better ditch than the man who is working merely that he may eat, and the man who takes an interest is more apt to become foreman than he who sees in the ditch merely a hole in the ground. In writing you cannot interest others unless you yourself are interested.

Prepare for the Field.

Probably two or three million people are today working over backyard gardens who never planted seeds before. Judging from what we have seen here in town, a large proportion of these gardens are going to be failures, chiefly because the ground was not properly prepared for the seed. It is the same with plays. You must plant the plot-seed in fertile ground or it will not grow. You must first prepare your mind through study before you can grow plays. And study does not mean merely the study of technical rules but general education. Rake over the ground first, fertilize it, mulch it, turn it over, and then try to write and you'll be more apt to gain success.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Australia.

Lesley H. Cornell, Grand Theater, Perth, West Australia, sends the following interesting letter across 3,000 miles of land and heaven knows how many miles of brine.

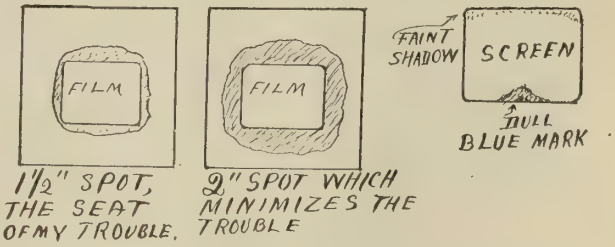
May I be permitted to ask a question? I am head operator at the Grand Theater, the finest and most costly continuous house in this state. It will have been opened twelve months the 20th of this month [September.—Ed.]. The projectors are "Simplex," and the trouble concerning which I desire to consult you has caused me a great deal of worry and experiment, only to get right back where I started from. When working with a 1½-inch spot, which seems to be plenty large enough, if one may judge by looking, I get a faint shadow at the top of the screen and at bottom of same a faint blueish spot, which latter appears to me to be the tip of the lower carbon. Can remedy this to some extent by increasing size of spot to full two inches, but this means waste of light. The sketches will, I hope, make the matter clear. Have tried spacing the condensing lenses; also have moved condenser various distances from the film, but have failed to entirely eliminate the trouble. Here are my present working conditions: Dallmeyer projection lens, 4-inch E. F.; 3-inch B. F. Distance apex front condenser to aperture, 9½ inches, with condensers close together; distance arc to back condenser, 3½ inches, using 4½ menis-cusbi-convex lenses. The throw is 100 feet and the picture 22 feet; use 60 amperes.

Have the operating room very neatly fitted out, a special feature being the large air shaft. In summer I can work comfortably with my collar and tie on, which cannot be done in all Australia operating rooms [or in all United States and Canadian ones, either.—Ed.]. The theater was built at a cost of £5,000 in addition to which the Atex Organ Orchestrelle cost £1,500. In addition, we use an orchestra at night.

There, I am getting away from what I started to ask you about, but I am sure you will be pleased to hear from one of the boys on the other side of the globe. Have been intending to write for some time, but this is my first. Assure you, however, it won't be my last. Sent for third edition of handbook some time ago. It will doubtless be received before you get this. Am regular reader of the M. P. World and study the department each week; also have complete Hawkins' Electric Guide, which I could not afford to be without. Have been in the profession five years, having served two years as apprentice. My first "real" position I held for two years, at the end of which I was sent to take charge of projection at the Grand. My word, Mr. Richardson, but we operators still have lots to learn before we may finally rest on our oars and take it easy, and I for one have tried hard to improve on my knowledge and work. I must say in justice to you and your department ["Our" department.—Ed.] that through it I have gained a vast amount of knowledge. If we only had a man like yourself out here we would be happy. My word but the American men have something to be thankful for in having you there

And now here is a simple little device I have added to my machines. You might set it forth in the department for the benefit of Simplex users. I got a strip of aluminum 1/16-inch thick and slightly wider than a film and attached it as shown in illustration. The idea is to prevent the end of film, either at start or finish, from picking up the oil which works through from the bearing. And now, before closing, would like your opinion as to condensers; do you think the discoloration I get is due to too short focal length lenses, the same being of very poor quality and uncorrected—the only kind we can get here. So far as I know our other shows have the same trouble. We can get no other sizes than 4 and 4½.

Your letter will interest our readers, I am sure, even as it has interested me, though I am afraid I will be unable to help you much

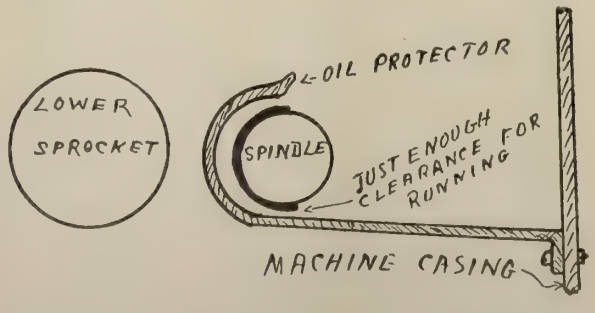


because, due to war conditions, whereas your letter was written September 10th it was not received until October 30th, and the fates only know when my answer will reach you. That operating room light shaft is very fine in some ways, but it has two serious drawbacks, viz., suppose you have a fire, and at that particular time the draft happens to be down, as it might be, instead of up. Then, too, at matinees the operating room is flooded with daylight, and that makes it increasingly difficult to see your screen as you ought to and must see it if your projection is going to be all it should be. This is not meant as a criticism, but as pointing out to you the "other side" of the matter.

As to the photo you promised in the postscript, would rather have one of the operating room, showing yourself and assistant (if there is one) in the foreground.

I submitted your optical problem to John Griffiths, who has, as you know, solved many knotty problems in practical projection optics for this department. His reply reads:

Australia's optical system is all out of balance. His X value (distance apex of arc condenser to crater—Ed.) is 3½ inches plus thickness of lens, or about 4 inches in all. His Y value [distance apex of front lens to film.—Ed.] is 9½ inches plus thickness of bi-convex lens, or about 10 inches in all. His ratio, therefore, is a little more than two to one. No wonder he cannot get results. The depth of the cooling plate is about ¾ of an inch and with the condenser so close there would be a shadow cast on the top and bottom of the aperture. This clears up somewhat when he advances his arc, because by so doing he widens the angle of those rays coming from the central points of the condenser, thus shooting them up into the opening. Remedy: Withdraw the lamphouse until the distance between the condenser and aperture is about 18 inches. Then take a piece of cardboard about the size of a slide and puncture in it three pin holes, one in the center and one in each of two diagonal corners. Place this in the slide-carrier and move the arc until the beams focus at the cooling plate. Having completed this,



shut off the current and measure distance between crater and condenser. The correct distance for a 60-ampere d. c. should be between 3.25 and 3.5 inches from the surface of the lens. For a 60-ampere a. c. arc it should be between 2.75 and 3 inches. Australia has, I think, direct current [called "continuous" over there, I believe.—Ed.]. His condensers are of too short focal length, therefore, to bring the crater to its proper position. For every ¼ inch his crater distance is too short, as compared

to the above named measurement for d. c., add one inch focal length to the front condenser and everything will be O. K. Example: Assuming 60 ampere d. c. If the three beams were in focus at the aperture when the crater distance was 2⅞ inches and the front condenser was a 6½-inch lens, in order to place the crater right for 60 amperes it would be necessary to change the front condenser to (one added inch of focal length for each ¼ inch difference between 2⅞ and 3½) 8½-inch focal length. This would get us a crater distance of 2⅞ plus ½ inch, equals 3⅜ inches. Get me?

Here, friend John. Whatcha doin'? Holdin' out on muh? I'll knock your block off, or bite your northwest ear. Come across, man, come across! Give us the whole dope on this new scheme. G-r-r-r-r-r man, I'm dangerous. Sort of a bad man from Bitter Creek, an' it's unhealthy to fool with me. Unless you kick in with the full dope I'll head Nancy Hanks toward Ansonia and argue the matter with you, unless I freeze to death on the way up.

As to condensers, Brother Cornell, the United Theater Equipment Company, 1604 Broadway, New York City, will supply you with highest grade condenser lenses, any desired focal length, at $5.00 per set for meniscus bi-convex, or $3.00 per set of two plano convex. To this must be added fifty cents for postage. This would make it cost you $11.00 for meniscus bi-convex for both machines, or $7.00 for plano convex. If you order these I would suggest a 7½ meniscus and 8½ bi-convex or a 6½ and 7½ plano convex, with about 18 inches from apex of front lens to film with the first named and 16 with the second, the lenses to be as close as you can get them without touching. These lenses are high grade, but uncorrected. Up to this time we have no corrected condensing lenses in form practical for motion picture projection work. You certainly will not be able to get either good or economical results with your present combination of lenses. I was amused at the three pence P. O. money order for carbon of reply. It was all right, of course, but seems queer to have a three pence money order traveling something like twenty-five thousand miles—halfway around friend world and back again.

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Compensarc For Mazda Lamp.

Constant current flow, without any considerable variation in amperage is one prime necessity to long life in the new Mazda projection lamp. Up to date the life of these lamps has, according to reports sent to this department, been almost anything else than satisfactory. For instance: the Alcazar theater, El Paso, Texas, by its manager, J .E. Alarcon, says: "We burned out two lamps in the first five days because the compensator would get red hot after a few hours' work. We have therefore gone back to the arc lamp."

Many very similar reports have reached us, and failure to properly regulate current flow seems, from all I can learn, to be the principal difficulty insofar as satisfactory lamp-life be concerned.

But now comes the General Electric Company and submits to this department a new compensarc which its engineers, working in conjunction with the lamp department of the same company, have designed. This device is intended to give close regulation in current. It is described by the company as follows:

> The Type I Compensarc is a self-contained device, requiring no auxiliary attachments, and is rated 750 watts, 110/120 volts A-C primary and 20/30 volts secondary. The working parts consist of compensator, starting switch, rheostat and ammeter. The starting switch, rheostat handle and ammeter all appear on the front of the steel cabinet which houses the compensator rheostat and other working parts. The steel cabinet is arranged for wall mounting at point where the controls will be convenient to the projection machine operator. The starting switch at starting the lamp automatically puts some resistance in the lamp circuit, so that excessive rush of current through the cold filament is prevented. The ammeter indicates at all times the current passing through the lamp and the finer adjustments of currents are controlled at the will of the operator by means of the adjustable rheostat. The operator can therefore easily adjust the rheostat to compensate for the slight variations in the commercial line voltage and thus conserve the life of the lamp.

Since the information was not sufficient to enable me to determine with certainty of just what the device consisted and how it operated, I wrote the company at Schenectady, requesting further data, to which their engineers answer as follows:

> In reply to your request for technical information concerning Type I compensarc, we wish to report as follows: The device is an auto transformer, provided with primary taps for coarse regulation of the voltage to the lamp. The one tap is designed for use when the primary supply is 110 to 115 volts and the other for use when it is between 115 and 120 volts. The fine regulation of voltage is secured by means of a 62-button rheostat placed in series with the primary. The starting switch is connected into the primary side of the device and at the first position inserts in series with the primary a resistance designed to cut down the rush of current which would otherwise occur through the cold filament of the projection lamp. The lamp connections are taken from the transformer at such points as will secure the proper voltage.

The only question arising in connection with this device, it seems to me, is, will friend operator stay on the job and watch things closely enough to maintain the necessary even amperage flow? This remains to be seen. If it is found there is no real necessity for automatic regulation of voltage it will be that much less complication, but I am just a little bit inclined to question on this point. Well, we shall see what we shall see, and if the General Electric finds automatic regulation to be necessary they will no doubt supply it. Meanwhile the compensarc looks very muchly like a long hop in the correct general direction.

New Speer Carbon.

The Speer Carbon Company, St. Marys, Pennsylvania, sends samples of the new carbon it is putting out under the trade name "Speer Alterno," together with descriptive booklet and remarks: "Would appreciate hearing from you at your convenience relative to this carbon. Should you require additional samples or any further information please let us know."

I will require "further information" before I can say much about the carbon. The man who could tell from looking at a carbon how it will perform in practice would be a wonder. Also it would be utterly useless to make a test involving a few of the carbons. This department only supplies information of real value, otherwise it s usefulness would very quickly cease. It is hard to avoid error when every precaution is used. We can therefore not afford to neglect any.

The principal claim for Alterno carbons is that they are noiseless for alternating current. If this be true, and they are equal to ordinary carbons in other respects, they will be welcomed by those operators who are obliged to use a. c. Concerning Alterno the manufacturer makes the following statement:

> The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days. Operating with the Speer "Alterno" Carbons the work in the booth is simplified and made a real pleasure.
>
> By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the Speer "Alterno" Carbons bring out the minute details of the film and yet have a most pleasing effect on the eye. * * * Regarding the wandering of the arc or the flickering of the light, it can almost be said:"It cannot be made to wander"

We are pleased to know that "work in the 'booth' is at last to become a real pleasure." I trust Alterno will fulfill the very modest claims of brother Speer's advertising man, but I will nevertheless have to be shown as to the "become a real pleasure" end of it at least. Seriously, I shall have to tell the Speer Carbon Company exactly the same thing I told anotner large carbon manufacturer, who recently sent in large claims for a new carbon it is placing upon the market. Personally I do not in the least doubt but that the new carbon has superior value. I am not here, however, to set forth my mere belief in matters of this kind. I must deal in known, substantiated facts. I therefore ask that you send to me the names and address of as many theaters as possible which are *actually using the new carbon.* I will then select as many as I may wish from the list at random and correspond with the chief operators, getting their opinion of the carbon. In this way I get first-hand, thoroughly reliable data from men actually using the product under discussion and will be in position to tell my readers what the operator himself thinks about it. Incidentally, the list from the other manufacturer has not as yet arrived, though it probably will in due time.

Speer literature advises the use of the "jack-knife" set as best for the new carbons. This is a serious error. Granting that the operator can get a higher c. p. with that set, the fact still remains that no operator can or will maintain steady, even illumination with a jack-knife set. It simply is not done. I have been working for eight years to eliminate the jack-knife, and am sorry to see a carbon manufacturer advising it. That heavy-headed error has worked much injury to screen illumination in the past. I was congratulating myself that at last we had it killed and now the dry bones of its skeleton are rattled by a manufacturer. Shame upon you, brother Speer!

Let us have that list as soon as you can. Cut out that jack-knife abomination, and believe me when I say that I trust that the new carbon will prove to be of genuine value to the industry.

New Screen to Be Marketed.

From the Middle West comes the following:

> In about two weeks (November 11) I propose to market a new screen, which will have a specially prepared surface giving a more distinct picture. This screen will be more easy on the eyes and will give added value to the tones and lighting effects; also it will require but two-thirds the light required by the ordinary screen. I am going to demonstrate this curtain in a couple of Chicago theaters and will expect to do some advertising in your columns. Would you prefer seeing a demonstration before seeing my copy, and if you believed in my new curtain would you also help it along editorially?

You will take notice that this manufacturer claims quite some considerable many things. And maybe he's in position to deliver friend goods too. Who shall presume to deny the possibility? But this is something like the steenth time we have been informed by the enthusiastic maker of a new screen that it was going to fill us with astonishment; that it was the one thing neded to put the industry on its feet right; that ten amperes on its wondrous surface would do more, oh very, very much more than twenty on mere common screens; that it would give depth, brilliancy, have no fade-away and—all the rest of it. But alas, also alack. We sigh to say that in the ointment were flies. Some were good screens, which endure unto this day and have many friends, though not exactly world beaters. Others were really remarkable until time waved his wand just a little way and—they went out of business. Others were never even heard of after the first great noise. And so it goes.

No, friend manufacturer. We sincerely trust you have everything you claim, and have it in a form which will not tarnish—a form which Old Man Time will let alone, BUT that must be demonstrated, and time is one great, little ole demonstrator. Certainly I will give your screen editorial notice, whether you advertise it or not, if you send samples of screen, not less than one foot square, for examination. But I cannot "help it along editorially" until I KNOW it is all that

it claims to be, and time alone can determine that point. I hope you make good, however, because such a screen would be for the good of the exhibitor and the industry, of course, and anything which is good for the industry is welcome. I would not, however, advise other screen manufacturers to abandon their plants just yet. Wait awhile and see what we shall see.

His Third Enlistment.

John E. Barnett writes from Anniston, Alabama, as follows:

> Have time to scribble a few lines, which I trust will find you in good health and enjoying the Big Town, as I certainly would could I but be there. This makes my third enlistment, and if the war continues it will not be my last. Being what most folks call a "crank twister," or a "film lacer," as operators are loosely titled here in Alabama, I just had to write you. I selected the most dangerous branch of field service, the 115th U. S. Machine Gun Company, because it offered quickest results and most sat sfaction if ever we meet the Boche in France. Our craft is fairly well represented. There are quite some theatrical workers, but a majority thereof are operators. I recently joined the Mis-frame heavies which Brother Sherman started. Was then at the Maryland theater in Cumberland, Maryland, where Simplex machines hold the fort against all-comers. I have operated some down here, for Y. M. C. A., using a brand new Motiograph, a jim-dandy mach ne, by the way, using d. c., projecting a 20-foot picture at 60 feet. The boys enjoy pictures, as it is a very healthy, unsuggestive entertainment of new stuff. Exchange supplies five reels three times per week. Our prospects for getting to France are good, and soon, too, I think. Anniston has seven theaters. The "Noble" is a Marcus house, and B. F. Keith has a fine vaudeville-picture house under way. Operators here are just about the average. Should you run across brother Sherman of the News please jog his memory concerning my case before I. A. Board in New York City.

Brother Sherman is no longer with the paper you name. Don't know what he is doing. Seems to have crawled into a hole, yanked said hole in after him and sealed the opening. First time he comes out for air I'll nab him. Good luck to you, my boy. I have a son in the navy. He expects to sail soon and his ship will carry fighting men to France, not once but many times. You might happen to go on his ship. His name is Lee Richardson. He runs the blower engine—or that is his duty now. Another boy who just simply adopted me for his father is already in France, in the aviation corps. I, myself, have some Liberty bonds and have "done my bit" in other ways. But it is something more than awful to have the boys slip out through the bay, one by one, and not know whether or no you will see them again. My own son is, I believe, thank God, at least comparatively safe; so is the son who "adopted" me, being in the mechan cal department and not flying, but there is Fred Bachman, Evers Abbey and many others who—well, I am getting to hate the sight of the narrows and the ocean beyond. It is, I think, even harder to stay behind and watch and wait for news one hopes to never hear, than it would be to tackle the trenches. Guess if I wasn't too ancient to be accepted I'd get on the job and do some lead projecting myself. Good luck, my boy, and may you come back safe, sound and with a sprig of olive in your gun's barrel and a paen of victory ringing clear, that all the world may know that right his triumphed.

Chicago Operators' Ball.

The editor is in receipt of a neatly engraved card, reading as follows: You are cordially invited to attend the Ninth Annual Ball of the Scientific Projections Engineers, Local Number 110 of the I. A. T. S. E. and M. P. M. O., Wednesday evening, December Fifth, Nineteen Hundred and Seventeen. Coliseum Annex.

And I would thoroughly enjoy being there; also had the invitation been received a week earlier I am not certain but that I'd have been on the job—so you see what you escaped. I am writing this the evening before the date of the ball and am wishing for the Chicago men the very best time ever. Whoop-er-up, boys; let joy reign unconfined.

New York Operators' Grand Ball.

On the night of February fourteenth next, New York Operators' Local Union 306 will give its annual grand ball at Palm Garden. Already the ball committee has plans under way which promises to make the affair one of the real events of New York's theatrical season.

Preceeding the grand ball will be a vaudeville entertainment, the securing of talent for which is in the thoroughly capable hands of Will C. Smith, of the Nicholas Power Company. This assures the entire success of that part of friend program. The lighting effects will be in charge of this particular editor, and he intends that it shall be worth looking at. Mr. S. L. Rothapfel, managing director of the Rialto theater, will lead the grand march with one of the brightest stars of the film firmament. And to crown it all a moving picture of the grand march will be made, and will be shown at the ball at about two a. m. in negative form, the positive to be shown later if possible.

Some doings, my boy, quite some considerable doings. The editor has been delegated to act on a committee of which Chas. Unger is chairman, to secure the attendance of Mayor Hylan, and what is more, we expect to succeed. Florence Turner will be there and we hope our old friend Anita Stewart will again favor us; also there will be others.

The editor has been delegated by the committee with the pleasant task of inviting every union within visiting distance to attend in a body, if possible, as the guests of Local 306. If all cannot come, at the very least we hope each union will send a delegation, and I will see to it that invitations, etc., reach you in due time. Come on, boys, get into the picture and maybe run yourself on your own screen, for we expect to get at least some of the film into one or more of the topicals.

It is going to be one great, big rip snorter of a howling good time. You are all invited. Friend Palm Garden is one of New York's most popular ball emporiums, but we intend to show it what a real crowd and a real Big Doings looks like.

Controller Trouble.

Pomeroy, Iowa, sends in the following unsigned letter:

> Am having trouble with my Power's Six A motor drive. Supply is 60 cycle, 110 volt, motor being built to accommodate that current, of course. Have tried to adjust pressure on the friction disc, but it apparently makes no difference. Put on a new fiber wheel about four months ago. Operating room floor is cement and the vibration is something awful. Do you think some felt or cork under the machine legs would improve matters? Heard your lecture at Fort Dodge and sure got some facts drilled into my ivory dome, and they will stay there, too.

You do not say whether or no you have a Handbook, Pomeroy, but presumably you have, and on pages 506 to 510, inclusive, you will find the Power's speed control fully described and illustrated, with full directions what to do under almost any possible kind of trouble. You were very careless in your letter. You did not tell me whether or no installation of the new fiber disc made any difference, and if so what difference? Presumably your trouble will be found in an uneven surface of friction material R 14, plate 2, page 509 of the Handbook. This may be caused by several things, the most likely being the carrying of excessive tension between the friction wheel and friction disc R 13, plate 2, and the leaving of the two surfaces in contact over night. Instruction No. 4, page 508 of the Handbook, says: "It is, of course, necessary that there be sufficient tension or friction between the friction material R 15 and driving disc R 13 to pull the projection mechanism, but anything more than sufficient to accomplish this purpose will merely result in undue wear of the friction disc, friction material and unnecessary consumption of power in the motor * * * and the book then goes on to describe, in minute detail, just how to regulate the friction. Briefly it is done as follows: at the end of the shaft carrying friction disc is a knurled thumbscrew. Loosen its locknut and slack off on the thumbscrew until friction disc and friction wheel are entirely out of contact with each other. Now start the motor and, having first set the speed control lever so that the friction wheel is pretty well in on the disc, slowly tighten up on thumbscrew until projection mechanism comes up to full speed and you are satisfied there is no slippage between wheel and disc." Your tension will then be juts right. This must, however, be done with a film in the machine, and you must be sure there is no excess of tension and no slippage. Instruction No. 3, page 508 of the Handbook, says: "CAUTION: never leave the controlling lever down when the machine is standing still. Always pull lever clear up so as to disengage the friction wheel from the disc. Failure to attend to this will probably result in flat spots in friction material." I think probably your trouble is due to this cause, plus excessive tension between the two wheels. The friction material may be trued up by following instruction No. 1, page 507 of the Handbook, which reads as follows: "Should friction material develop flat spots, or become eccentric in form, it may be trued up as follows: place point of new ten or twelve-inch coarse file on rod R 39, plate I (cross rod back of friction wheel), using rod merely as a rest and let face of file bear lightly on friction material, while motor is running. In doing this be very careful to have the file bear perfectly true and level (hold point of file flat on rod), else you will get the face ground off at a slant and it will not fit face of friction wheel squarely.

No, cork or felt under legs of machine would do no good, since the vibration is presumably in the machine itself, though from your letter it might also be in the floor. It is necessary to be very careful in describing trouble. I am a long way off, Pomeray, and have never taken even a correspondence course in long distance mind reading. If my diagnosis is not right you will have to be more explicit in describing the trouble.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Model Motion Picture Laboratory (Continued).

Four huge drums are the predominating features of the drying room. Each of these drums hold 1,600 feet of film and they are kept rapidly revolving by means of individual electric motors. Temperature and humidity of atmosphere are very important in this room. Speed is desirable, but if the films are dried improperly the texture is spoiled and they are likely to reticulate or show granular markings. Therefore, to secure safety while speed is maintained, this room is supplied with a huge air conditioner which automatically supplies air at proper humidity and temperature. This machine strains, washes and warms or cools the air as desired and according to the way its control is set.

In the assembly department films are cut, patched and put together at a long work bench which has a fibre board top—hard and clean. Each workman has an electric pocket set flush with the top of the board and covered with glass which is used to show every detail of the film. For patching and repairing the films are clamped down on a specially designed device like a vise. Special reels are used for winding and unwinding. Each section of the long bench is fitted with steel receptacles for scrap and for finished stock.

This room also contains the inspector's bench, with its special light box, through which the films are run, and a cleaning machine. The latter, operated by motor, runs the films over a system of rollers and brushes dampened with cleaning fluid.

One factor of the department not previously mentioned and located in another part of the building, is the theater—a neat little auditorium with a seating capacity of 300. Every now and then the shop foremen assemble here to view films of an educational character. Distinguished visitors are also given a motion picture program in the theater and are frequently surprised to find themselves on the screen, as they have been taken by the motion picture operator unawares and the film has been developed while they have been inspecting the factory.

The department also produces all the still photography used by the Ford Motor Company for advertising purposes, in all printed matter, etc. Hundreds of portraits are made every week. Two special developing rooms are devoted to 8x10 still pictures, and there are many special devices used in the still photography quite distinct from any of the movie apparatus. Among these machines is a mechanical dryer, which dries prints automatically and in short order by a blower system, so that the pictures do not curl up. The still department produces a large number of pictures of machinery and parts and thousands of lantern slides.

Such has been the development of two years, and it is doubtful if there is any other industrial establishment in the world that has used photography to the extent the Ford Motor Company employs that art in merchandising and in spreading an industrial message. It is the first manufacturing plant to use the motion picture and the only one to maintain such a department as an integral and constant factor of its system. But in spite of the amazing growth of this department the end is not yet in sight. More room is necessary and arrangements are already being made for additional space.

Valuable Book Issued by Eastman Kodak Company.

Abridged Scientific Publications from the Research Laboratory of the Eastman Kodak Company, Rochester, 1917. This is the second volume of abridgments of scientific papers published from the laboratory of the Kodak Company, and contains abridgments of the material issued during 1915-16. It is not intended for general distribution, but is rather of interest to advanced workers along certain lines. The subjects covered are wide in their application to the many phases of photography, and, as will be surmised, are of a technical nature.

These abridgments are highly condensed results of about twenty-five papers giving the results of important investigations into various photographic problems, some of which have a very important bearing upon cinematography

Among the subjects may be mentioned "Projection and Focusing Screens," "Relative Photographic and Visual Efficiencies of Artificial Illuminants," "Proportional Reducers," "Optical Properties of Light Filters," etc.

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Pyro Developer for Titles.

In view of the expense of the regular hydoquinone title developer the following pyro developer will give a density equal to the regular hydroquinone-caustic title developer if used for a little longer time, a preferred time and temperature being five minutes at 70 degrees Fahrenheit.

The following is the formula:	Avoirdupois.
Sodium sulphite, anhydrous	6 lbs.
Pyro	13 oz.
Carbonate Soda, anhydrous	2 lbs.
Caustic Soda, pure	3 oz.
Potassium Bromide	6 oz.
Water	10 gal.

Dissolve the sulphite in some water, then add the other ingredients in order given. If it is required to keep the developer a long time it may be desirable to make up and keep the soda as a separate solution, or, better still, make up a concentrated stock solution with less water and keep the stock solution in a large bottle, with a glass siphon for removing the developer, protecting the solution from oxidation by pouring a layer of heavy cylinder oil about a quarter of a inch thick over the top of the solution, where it will flow in a heavy viscous sheet on top of the solution, protecting it effectually from the atmosphere.

A short piece of rubber tubing drawn over the end of the glass siphon and constricted with an ordinary spring clothes-pin provides a good air-tight stopper, which may be opened by pinching the clothespin. When wanted for use dilute with the requisite amount of water and use immediately. As pyro developer oxidizes so rapidly this formula is only recommended for use with the drum system of development, where the small amount of developer used for each fresh drum may be thrown away and a fresh batch used for each new drum.

"Pictorial Photography."

"Pictorial Photography, Its Principles and Practice," by Paul L. Anderson, E. E., is a new book that should be in the hands of every photographer interested in the pictorial aspect of the work. The book, of over three hundred pages, contains over twenty half-tone illustrations, nearly twice that number of line cuts, and is handsomely bound in cloth. Mr. Anderson, a well-known contributor to photographic magazines, has in this book, achieved a most gratifying result by the method employed. While the work is authoritative and technical matters have been treated in a scientific manner, a too strict adherence to technical language has not been permitted to detract from the usefulness of the information imparted. Not only this, but the extremely elementary instructions with which the average book of this character is burdened, has been very sensibly left out. The remarkable part of the work lies in the fact that while Mr. Anderson has a keen appreciation of the pictorial possibilities of photography, he has a clear grasp of the scientific principles upon which the worker must base his efforts if success is to be achieved, knowing that a knowledge of these underlying principles will enable the worker to so command the technique of photography that he may secure the results necessary in the carrying out of his artistic ideas. Special attention has been given to the intimate relationship existing between the two, with the result that the book is an exceptionally informative one, while still being most readable and enjoyable. Published by J. B. Lippincott Company.

"How to Take and Make Moving Pictures."

The above is the title of a handsome little booklet of about fifty pages, filled with most informative matter in keeping with the title. This book is issued by the Ford Optical Company, 1029 Sixteenth street, Denver, Colorado, and sells for the modest sum of thirty-five cents post paid. The book contains some twenty-five or thirty illustrations that adds much to the clearness of the instruction that is given. An idea of the field covered can be gathered from a few of the chapter titles, which are as follows: What is a Motion Picture? The Camera and Its Construction, Lenses and Formulas, Developing the Films, How Films are Printed, Toning, Dyeing and Coloring, Title Making, Misframing, Causes of Unsteady Pictures, Flickering and Electric Markings, Trick Pictures and How a Motion Picture Can Be Made to Pay.

"Cinematography for Amateurs."

This is the latest addition to the well-known English series, "The Amateur Photographer Library," in which the author, Leonard Donaldson, gives us, in twelve chapters, a very comprehensive outline of what is required in the way of apparatus and "know how" for the production of moving pictures in an amateur way. Twenty illustrations and nearly a hundred pages of text are used without waste in telling how to start, with securing the idea for the film to projecting it upon the screen. The price is quoted as one shilling, sixpence, postage two pence, which would mean sending about forty cents to the publishers, Hazell, Watson & Viney, Limited, 52 Long Acre, W. C., London, England.

Berst Closes Big Deal Contracts

Pathe Plays for Tom Moore's Eighteen Theaters in Washington.

J. A. BERST, vice-president and general manager of Pathe, arrived in Los Angeles recently on a trip in connection with the expansion of releasing plans for 1918, and it is stated that the greater program of Pathe Plays will occupy Mr. Berst's principal attention. Stars and studios, it is reported, are both scheduled for consideration and many important developments are expected as a result of Mr. Berst's visit.

On the way to the Coast, Mr. Berst, accompanied by his assistant, G. A. Smith, stopped off long enough in Washington to conclude with Tom Moore, one of the most progressive exhibitors in the country, one of the biggest deals in film history of the Capitol. This calls for the showing of Pathe Plays in all of the eighteen theatres under Mr. Moore's control, a new $2,000,000 company to be known as Moore's Theaters Corporation having been incorporated, through which he will conduct the business of his houses. Preliminary negotiations with Mr. Moore were conducted by D. F. O'Donnell, manager of Pathe's Washington branch.

"I was surprised," stated Mr. Berst upon his arrival in Los Angeles, "to learn the extent of the feeling of unrest among the exhibitors from coast to coast. This statement applies particularly to the large exhibitors, but I understand from my branches that same conditions apply also to the owners of the smaller houses, the backbone of the industry.

"I do not think I exaggerate when I state that the situation is so serious, as to assume the proportions of a revolt. Everywhere I go I find the same situation. The exhibitors with whom I discussed conditions unanimously agreed that the greatest evil in the industry today is the high film rental being charged for unproductive pictures.

"Tom Moore, whom I consider one of the greatest exhibitors in the country, offers a good illustration. Mr. Moore told me that he submitted to extravagant prices for stars as long as he saw a possible profit. But when an attempt was made to force him, through a contract, to show all of the pictures of one company, to the exclusion of all of the other companies, he stated he canceled in all ninety contracts for eighteen theaters. We are pleased to announce that Mr. Moore has arranged to show our forthcoming feature productions.

"Before taking action along definite lines, I will make a careful survey of the producing activities in California. It is conceded that better pictures can be made for less money in California than in the East and I am considering plans which would mean a centralization of practically all of our production activities in or near Los Angeles."

It is reported on good authority that Mr. Berst has under consideration several additional stars for his Pathe Plays program, a new company to produce comedies and another serial company.

Standard Buys A. P. A. Engraving Plant

"Billie" Huffman and His Associates Consolidate By Purchase Two Big Concerns Doing Business in Picture Field.

NEWS of interest to the moving picture trade came to light last week when it was announced from the offices of the Standard Engraving Co. that the Standard interests had effected the purchase of the big engraving plant which had been operated for some time by the American Press Association and that the two engraving businesses, Standard and American Press Association, would be combined under the name of the Standard Engraving Co. The enlarged business will be conducted at the present address of the American Press Association, No. 225 West Thirty-ninth street, New York City, the entire top floor of the big loft building there being used. The present quarters of the Standard Engraving Co. at No. 143-145 West Fortieth street, will be vacated as soon as extensive alterations at the Thirty-ninth street address, made necessary by the consolidation, have been completed.

The Standard is "Billie" Huffman's business and the progress being made by the company is a source of much gratification to scores of people in the moving picture industry with whom Mr. Huffman, Ed. Chilton, and their able associates have been dealing for years.

The move to another address will be the second in the history of the firm, which was organized in 1895 with small quarters at No. 61 Ann street, New York City. When the move to the Fortieth street address was made about twelve years ago it meant the establishing of the first engraving plant north of Thirty-fourth street in New York City.

The present Standard plant, completely equipped to handle all kinds of photo engraving, employs approximately fifty workmen. In taking over the American Press Association shop the company secures equipment which will make necessary the employment of half again as many people and will make the Standard Engraving Co., Inc., the largest plant of its kind in New York City. E. F. Chilton is president of the company and William Huffman, treasurer.

Griffith Spectacle for Picture Theaters

Epoch Corporation Announces Change in Booking Policy for "The Birth of a Nation."

THE announcement from the offices of the Epoch Producing Corporation that it intends presenting D. W. Griffith's wonderful spectacle, "The Birth of a Nation," in the representative picture theaters of the country was made this week.

Although the great production which set a new record in motion picture history has been out for nearly three years this will be the first time that it has been played officially by the Epoch Company outside of the regular theatrical bookings in the higher-priced theaters.

This change of policy is in keeping with the new demand for longer features in the regular motion picture houses. There have been many spectacles undertaken since "The Birth" came with its phenomenal rush in the Spring of 1915, but Griffith's great work still stands out as the crowning achievement in this enlarged field of the motion picture industry.

The present plan of the Epoch Company, the corporation which controls this valuable property, is to reach the many million regular motion picture "fans" who have never been able to see this work. Elaborate arrangements are being completed to presen the big story in the same effective manner that marked its triumphs in the two-dollar theaters on tour.

To those in the know it is not necessary at this time to devote much space to the history of "The Birth of a Nation." The concrete facts are that it is the most phenomenal success that has ever been produced in American theaters. It holds records for length of runs and popular responses in every first class or leading theater of practically every city in this country. These triumphs have been duplicated in Europe despite the fact that its appearances there were at the depressed period of the war developments when theatricals were not as flourishing as they have been since. But in spite of its wonderful records the investigations of the Epoch managers show that less than one-fifth of the total population available for picture patronage have seen the spectacle.

Mr. Griffith's methods of presenting his big spectacles in a comprehensive way will be carried over to the picture theaters. The special orchestral score which was synchronized to every moment's action of the thrilling story will be given as it always has been given and the projection and embellishment of its salient features will be handled with the same care.

Special engagements are now booking and full particulars of the new plan may be had from the Epoch Producing Corporation, J. J. McCarthy, general manager, 807 Longacre Building, New York City.

GOLDWYN'S GLASS ROOF PAINTED BLACK.

The Goldwyn Pictures Corporation is trying an experiment in its studio at Fort Lee, N. J., which may bring an important change in methods of motion picture photography where the weather does not permit of sunlight work the year round. The great glass roof of the Goldwyn studio has been painted black and all daylight excluded, making it unnecessary to cover the sets in which companies are working. Natural light, the cameramen say, only interferes with proper artificial lighting, and since they cannot have proper natural lighting at all times they prefer to have it wholly shut out.

MAKE IT READ "WITHOUT A BIG DEPOSIT."

In the two-page advertisement of Jewel Productions, Inc., in this issue the word "big" was omitted by us in error from the statement "without a deposit" appearing in the first paragraph. This should read "without a big deposit."

Sending Films to American Boys in France

Y. M. C. A. Getting Ready to Plan Regular Film Circuits for Army Shows Overseas—Half Million Feet of Film Already on Way

THERE are several organizations whose duty it is to guard the moral tone and to keep up the morale, or the fighting, soldierly spirit of the boys in Uncle Sam's uniform. Most people know already how these organizations, the Fosdick Commission, the Y. M. C. A., the Knights of Columbus, etc., are going to work and what they are doing. Here in America they act more on their own special authority, but in France, where the commanding general is the sale authority, there will be even more perfect coordination and team work with the army organization.

The part that moving pictures will play in the work of these subsidiary camp comfort activities will of course be large. Much has been said of the need and the value of film shows just back of the trenches and in the camps. The English Army was the first to discover this and it has developed a smoothly working system by which regular film shows pass from one point to another along the whole British line. To study what has been accomplished and to report for the benefit of those who are organizing a like service to American troops, George Urie Stevenson has been in Europe for the Y. M. C. A. and has recently returned. Though he would not permit the World representative to see his report, he talked entertainingly and enthusiastically of what he found in England and France in the way of film shows for soldiers and method of providing them.

George U. Stevenson.

Mr. Stevenson was an ideal choice for this service. He has the personal quality to fit him to be of service, and the breadth and ripeness of his experience in the film business in Europe as well as in America will make his counsel most certainly worthwhile. Both as a broad-minded patriot and able executive who knows the film business thoroughly he will be a credit to himself and to the men with whom he works. It will interest his many friends in the trade to know that he volunteered for service with those who were t provide film shows to the army early last summer and connected himself with the War Camp Community Recreation Commission, under Raymond B. Fosdick. He was detached to go to Europe for the Y. M. C. A. The authority of the Fosdick Commission does not extend beyond the borders of the United States.

Before the war Mr. Stevenson was connected with the Trans-Atlantic Film Co., of London, English representatives of the Universal Film Manufacturing Company of America, and has many friends among film men on the other side. When his duties with the Y. M. C. A. took him to England, Harry Spoor, of Essanay, Ltd., who has been active from the start in getting film to the troops at the front, gave him every assistance. A conference was arranged between the Y. M. C. A. organizations of America, England, Canada, Australia and New Zealand and besides an assurance of cooperation was given Mr. Stevenson by all the leading film distributors of England and by the British Expeditionary Forces Canteens, the official organization under the auspices of the British Government, that cares for the soldiers' film shows.

How the Soldiers Came to Ask for Pictures.

In the earlier stages of the war there was not a little confusion in handling material of all kinds. Somewhere in England a film show was shipped to somewhere. It landed at Plugstreet (Ploegstreete) and the Tommies found it. The good show wasn't going to waste, not while there was a man who could put it on—not at this time and place. A man was found and the show was enjoyed. A Chaplin film was included and it added punch to the next day's work of all the Tommies who were fortunate enough to see it. Such a demonstration of the value of that kind of entertainment couldn't be passed over and at once chaplains and commanders began to apply for more of the same kind. If ever an artist justified his usefulness Chaplin did behind the trenches in Flanders. Fate has given such a privilege to but few. To supply more Chaplin films without delay Harry Spoor spent $2,000. It will be remembered that Chaplin was at that time with the Essanay firm.

The need of films was then brought up to the cinema trade in general and William Jury, one of the representative London film men, was appointed on the Imperial Commission, the English counterpart to our Fosdick Commission. Mr. Jury recommended the appointment of Harry Wood, then managing director of Gaumont, to head the new cinematograph department. The War Office gave Mr. Wood the rank of lieutenant and attached him to the British Expeditionary Forces Canteens. Lieut. Wood enjoyed the confidence of the trade and in his accustomed businesslike way tackled the job of organizing a film service that would be worth while and based on sound principles. As a result his show distributing organization has met all the problems of transportation and routing which, as can readily be imagined under the conditions, was a gigantic task. He now has several well-developed circuits working out of a half-dozen depots equipped to the last word with every essential to the intelligent handling of the situation.

Problems of Equipment, Machines, Parts, Etc.

Before the film can be used a complete installation has to be ready and preparation must be made to handle breakdowns quickly and keep the outfit in working order. All the better class of second-hand machines in England were secured and to keep these on the job all the spare parts lying around were also gathered in. This must be taken into account by the Americans, as no spare parts can be bought, except through a stroke of luck, anywhere in Europe. Foresight is needed to have spare parts in places where they can be reached on call. The shows travel on the interlocked system, which means that the group of subjects making up the show moves from point to point as a unit and must not be divided.

Operators and Showmen.

The representative of the Canteens at each station is the showman and looks out for all the local needs. He secures the operator, sees to the apparatus and the seats, if there are any, receives the show and sends it again on its way when the time comes. Most of the operators are enlisted men who volunteer for the work. Soldiers are often moved, and it is quite a job to keep in touch with men able to serve at the crank. In this connection we may add that magnificent work is being done by Paul Kimberly, managing director of Thanhouser, Ltd., in educating returned and disabled soldiers to be operators.

It is practically necessary to have an electric generating outfit for every soldier theater. Oxy-acetylene tubes have been used for projection, but the Governments have such need for these that they are requisitioned as soon as they appear. Besides they are dangerous, as can be seen when we remember that the film itself is highly inflammable and the oxy-acetylene is not the best neighbor for it. Small generating sets such as the Delco are available and should be supplied.

How the Films Are Chosen.

The Canteens take the selections recommended by the British Board of Censors and have Sergeant Sydney Brock

stationed in London and he makes choice of the pictures from the Censors' lists. These are sent to the bases and go out along the circuits in say seven-reel shows comprising largely comedy, virile, true-life stories that show life as it is, and with ews weeklies and educationals. Changes are semi-weekly and as close tabs are kept on the shows as though the business were on a commercial basis. The film is used up in the service, and that none of it may return and be in competition with the home trade it is destroyed when of no more use to the Canteens.

The Problem Before America.

Trade relationships and agreements between American companies and those abroad will of course have to be taken into account in sending film to entertain our troops. If this film gets on the European market it will of course spoil the American film trade there. This will be looked out for. The three big problems are getting the material, getting room in ships going to France and getting shows properly circuited to the troops. The British Canteens has offered the use of one of its depots for film distribution to American troops till an adequate service can be instituted on America's own account. This will be a great accommodation and is appreciated on this side of the ocean.

Paramount Chiefs Surrender Positions

Abrams and Schulberg Will Devote Energies to Fostering Closer Relationship Between Branches of Industry.

THE surrender of the executive supervision of the Paramount Pictures Corporation by Hiram Abrams and B. P. Schulberg, respectively president and general manager of the distributing company, was announced last week. The transfer of this authority to others was accomplished in order that the former Paramount executives may devote their efforts and time to the formation and fulfillment of a plan which it has long been the desire of the Famous Players-Lasky Corporation to put into existence and active practice. This plan consists of a closer relationship between exhibitors, producers and distributors, and a larger bond of common interest between these factors.

The reason for the extended national tour undertaken some time ago by Messrs. Abrams and Schulberg, and but recently terminated, is now made apparent. The intercourse with exhibitors in all parts of the country for which this trip created the opportunity, and the knowledge of exhibiting conditions which the tour disclosed, were obviously intended as the foundations for the future efforts of Mr. Abrams and Mr. Schulberg in this direction.

It may also be recalled that on several separate occasions within the past few months, Famous Players-Lasky executives have emphasized the need and the desirability for a closer communion between producers and exhibitors. It is clearly indicated that through the instrumentality of these two, the Famous Players-Lasky Corporation purposes to plant and nurture a deeper and more genuine association with the exhibitor-body of America than has ever before existed between the theater owners and managers and the producers and distributors.

The successors of Messrs. Abrams and Schulberg in the active management will probably be announced next week.

WALLACE COBURN IN UNIVERSAL SERIAL.

Wallace David Coburn, the "Cowboy Poet," has joined the Universal forces as an actor. He is widely known as the author of "Rhymes of a Round-Up Camp" and other Western stories in verse and prose and is intimately acquainted with the life he portrays. Mr. Coburn was born in Helena, Montana, and is of Scotch-Irish descent, being the son of Robert Coburn, one of the very earliest cattle pioneers of Montana and owner of the famous Circle C brand, whose ranches bordered the Assinaboine Sioux Indian Reservation.

EDEL TO INTRODUCE DEPARTURE AT STRAND.

Harold Edel, managing director of the Strand Theater, New York, has announced that another radical departure in photoplay programs will be introduced at that theater shortly, in the form of condensed versions of popular operas. These operas will be staged with all appropriate effects including special scenery, the first to be "Carmen," sung by Andre Enrico, the noted European tenor, as Don Jose, Anita Tagel as Carmen, Rosa Lind as Michaela and Auguste Bouillez as Escamillo.

Producers of "Mother" Give Luncheon

Feed Up the Reviewers After Showing the Picture—But It Was a Good Picture.

ARTHUR H. SAWYER and Herbert Lubin, of General Enterprises, Inc., distributors of the George Loane Tucker production of "Mother," the six-part screen version of Eden Phillpotts' famous novel of the English moors, sponsored by McClure Pictures, Inc., gave a luncheon, Tuesday, December 19, at Rector's for representatives of the reviewing and advertising staffs of the moving picture publications present at the trade showing on the same date. The guests, twenty-two in number, were seated at an oblong table in the Pompeiian Room, and the excellent impression made on them by the picture left them in a proper mood to enjoy the well-selected menu.

At the finish of the meal the next hour was spent in singing, the selections ranging from "Over There" to "Dolly Gray," and some positively amazing discoveries were brought to light in the way of volume and tone possessed by several of the singers. The names of these favored mortals need not be mentioned, but two of them at least are capable of seeing the boast of Sir Andrew Aguecheek and going it several times better. It will be recalled that the slim knight claimed to have "the loudest voice of any man in Illyria."

The chairs were occupied by Arthur H. Sawyer, Daniel M. Henderson, H. G. Kosch and Bert Ennis, of McClure Pictures; Frances Agnew, C. A. Kracht and J. P. P. Reddy, of the Sunday Telegraph; F. J. Beecroft and Peter Milne, of the Motion Picture News; Lawrence Reid and H. F. Rendall, of New York Review; David Arnold Balch, of the Dramatic Mirror; J. Goldie, Billboard; James Beecroft, Exhibitors' Herald; Charles W. Brennan, Motography; W. G. Beecroft, New York Star; Harry Ennis, Sidney Goldsmith, R. W. Baremore, Trade Review, and Randall M. White, James Milligan and Edward Weitzel, of the Moving Picture World.

Theaters in Out of the Way Places

Manager Wessling Finds Picture Houses Profitable in Small Towns.

W. S. WESSLING, Cincinnati branch manager for Pathe, visited the home office in New York last week and brought with him some interesting news of the picture business in the mining districts in his territory. According to official reports, Pathe's Cincinnati office has succeeded in booking subjects in places almost inaccessible except by way of coal car accommodations.

Mr. Wessling says that in many of the isolated sections covered by his office, picture theaters are found in towns that boast of but one other building, and that is used as a general store, also that at many of these little theaters as high as one dollar admissions are sometimes charged for feature shows.

"When I first went over the Cincinnati territory," said Mr. Wessling, "I was amazed at the so-called picture theaters I found at different railway stops. Many of these mining town theaters consist of plain benches placed before a rude screen. In some cases a sheet is hung loosely against the wall, but they all had plenty of people to draw from and now that they are getting a regular service from our office, they are all doing capacity business.

"About the queerest theater I visited is located in Thurmand, W. Va. Thurmand consists of the railroad station and a general store. The Southside theater is situated in the cellar of the general store and gets its name from the fact that it is entered from the south side of the building."

In announcing the showing of Pathe subjects, the management of the Southside theater, which is controlled by the coal company, distributes hand-bills printed in seven different languages.

STRAND ORCHESTRA TO OPEN M. P. EXPOSITION.

The opening musical program of the Motion Picture Exposition to be held commencing February 2 at the Grand Central Palace by the National Association and the Exhibitors' League, will be given by the Strand Symphony Orchestra.

In reply to an offer made by Harold Edel, Managing Director of the Strand, to contribute the Strand orchestra, F. H. Elliott, General Manager of the Exposition, last week accepted with thanks at the order of the Board of Directors. The entire orchestra of fifty pieces will be used on this occasion and Mr. Edel has already begun work on an elaborate program.

Exhibitor Has Found Strength Says Hodkinson

Must Be Given Place in Industry or Will Wrest It By Attempting Functions He Cannot Perform.

W. W. HODKINSON'S "Open Letter" to Stanley V. Mastbaum and the exhibitors of the country, in which he outlined his idea of the "ultimate type of organization," is being issued in booklet form. In the same booklet, which is being mailed free on request, are contained the text of the Mastbaum telegram and also, what has not been published before, a statement of the Hodkinson principles as applied to the current questions, a list which includes deposits, booking methods, the reel tax, rental prices, stars and exchanges.

Mr. Hodkinson's statement that he considered the "exhibitor investment as the only considerable value in the industry," and that the exhibitor was "the one indispensable element, where the larger profits should center" went even farther than many exhibitors themselves would choose to go.

Asked for an interpretation of his statements, and particularly of his reasons for announcing that he intended to give the exhibitors "who assume part of the functions of distribution a large share of the distribution profits of his organization," Mr. Hodkinson said:

"My plan of partnership with the exhibitor, giving him the major share of the profits of distribution, was not worked out because I wanted to give anything away, but because the situation where the exhibitor is entitled to this share is already here, and I am merely getting a little ahead of the procession by offering this share. The organization of exhibitor's distributing circuits, with an idea of crowding the producers off the map, the deadlock over the tax payments, all mean only one thing, and that is that the exhibitor has found his strength, and must be given his place in the industry. If not, he will wreck it by trying to perform functions which he cannot perform, just as the producers are trying to perform the functions of distribution, which they are unfitted to perform because they are so close to their own product.

"When I said that the aggregate exhibitor investment was the only real value in the industry, I mean just that. It has been upon the basis of that investment that the entire industry has been built, for that capital, that substantial return, has been the basis of all the financing which has been done for production and distribution. Star contracts are worthless. Contracts with executives are worthless. The studio investment is infinitesimal in proportion to the capital required to turn over the industry.

"A man who is not connected with the financing of business may find it hard to understand, but the amount of value tied up in this business is colossal, and is actually out of proportion to the average return—if the capital invested were actual cash. But it is not cash—it is credit. That credit is furnished by the presence of the exhibitor, who by merely being on the job guarantees that the money will ultimately come back from good pictures.

"The exhibitor has never had any returns on that credit, the capital of the business. I propose that he shall have a return for his part in furnishing the credit on which the business is built. That credit need not be invested capital—credit does not require always an outlay of money.

"There are other reasons for this plan of giving the exhibitor a large share of the distribution profits. The most stable elements in the industry are the big exhibitors. Those men have an investment which must be protected. They are today banding together because they see no other way in which to protect their investment. They are rushing in to upset a balance which is vital to the progress of trade, the balance between production and distribution. They must be protected from the harm which they would do themselves. They are justified in their motive, but the producer must be supported as well as the exhibitor. My plan is to give the exhibitor his share of distribution profits while at the same time the producer is protected.

"The producer, in the general scramble, got the first grip on distribution profits. It has doubtless been the saving of a great many trademarks in the business. But those profits do not belong to him. Protection does belong to him, and he must have it, but distribution profits outside of the exchangeman's belong to the exhibitor, who furnishes the credit which backs the great turnover of capital necessary to distribute pictures. Producer protection will never be found permanently in slicing off big distribution profits. My plan is so to rearrange the interests in the business as to give the producer the assured market which will support his good pictures, and the exhibitor the service of good pictures for which he pays. The distribution profits, earned not in the picture business at all, but merely by the credit and capital which the exhibitor furnishes, must go where they belong—and that is to the exhibitor."

Jeanie Macpherson

WITH the advent of big stars and the tremendous cost of production of present day feature photoplays great importance is placed upon the scenario. A young writer whose works have attracted considerable attention is Jeanie Macpherson, who is under exclusive contract with Artcraft and has contributed the stories for some of the biggest productions released by that organization.

Miss Macpherson is a brilliant example of what brains and concentration can do. In three years she has written twenty-four scenarios, either original or adapted from a story or play. She was responsible for "The Little American," in which Mary Pickford scored a great success, and "Joan the Woman" and "The Woman God Forgot," the big Geraldine Farrar spectacles produced by Cecil B. de Mille, and "The Devil's Stone," Miss Farrar's latest Artcraft release, was adapted by Miss Macpherson from the story by Beatrice de Mille and Leighton Osmun. As an artistic work, "The Devil Stone" is considered by Mr. de Mille one of the best pictures he has ever made.

Jeanie Macpherson.

At the present time Miss Macpherson is completing the script on "The Whispering Chorus" adapted from the book by Perley Poore Sheehan, which is to be the basis of a super-production by Mr. de Mille. The famous director is exceedingly enthusiastic over this latest subject, and is devoting considerable attention to the selection of the cast and the technical details.

That the public appreciates the work of Miss Macpherson was evidenced when she visited New York recently, on a vacation, when she was besieged by interviewers for big metropolitan dailies, who paid glowing tributes to her ability in their columns.

LONG MEMORIAL STARTS LAWSUIT.

That the piece of statuary of an angelic figure in bronze on the tombstone erected in Woodlawn Cemetery to the memory of Samuel Long, former president of the Kalem Film Company and one time director of the General Film Company, is an infringement of copyright is the charge made in an action on file in the United States District Court.

Mr. Long died in July, 1915, and his widow had a monument erected in his memory. An angelic figure in bronze formed an imposing superstructure on the monument, but Mrs. Minnie K. Young, widow of William Henry Young, alleges that the design is an infringement of a similar figure which she caused to be superimposed on a monument erected on her husband's tombstone several years ago.

Lozzari & Barton Co. and John Williams, Inc., are named as co-defendants in the unusual suit.

GLADYS HULETTE IN "ANNEXING BILL."

Gladys Hulette and Creighton Hale have started work under the direction of Albert Parker in their Pathe comedy headliner, "Annexing Bill," an adaptation from Edgar Franklyn's story that made a big hit when it was published in Munsey's Magazine. In the cast supporting the stars will be seen Marguerite Greene, Marc Smith, Helen Tracy, Saxon Kling and Frank Nelson.

Important Happenings of the Past Year

Events of Interest Occurring in 1917 Arranged in Chronological Order—It Was a Busy Year, Thank You

TAKEN all in all the year that has just slipped forever into the past—1917—has been a fairly strenuous period in the motion picture industry. Called upon almost at the outset to combat the ardent desire of the lawmakers of various states to tax its receipts or regulate its conduct, those who have chosen motion pictures as a vocation have been continually at their wits ends to circumvent or, in a measure, mitigate such demands. Withal the child is fairly healthy and active and promises to weather the storm—the demands of war and disturbed financial conditions consequent thereto.

During the year, it will be noticed, the dragon of official censorship was severely scotched whenever and wherever it raised its head. Sunday opening made some gains, though the failure of the Walker bill in New York was a disappointment. Funkhouser is still in the harness, but Breitinger's head fell in the basket.

Necessities of war, into which our country has been drawn, laid the heavy hand of taxation on the industry and has caused no little turmoil, but the disturbance will pass and the business prospects for the coming year will enable the motion picture to do its share toward winning the war in more than one way and to its everlasting credit.

The record shows unusual activity on the part of the organized exhibitors of the United States. The National Association of the Motion Picture Industry has also been busy and its influence has been felt in every branch of the business.

There have been remarkably few serious failures of motion picture firms. A few weak organizations have sprung up and quickly disappeared. There seemed to be no particular field for them.

Death has taken a light toll this year, for which all may be thankful.

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Mar. 3—Chicago Exhibitors Install Officers and Further Plans for Convention of Illinois Organization on April 6. 1932.
Mar. 5—Jaxon Film Corporation Enters Field. 1934.
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Mar. 7—Winfield Sheehan, Fox Official, Returns from Abroad. 1938.
Mar. 8—G. W. Bradenburgh Indicted for "Duping"; Mutual Makes Charge. 2084.
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Cutting and Editing a Picture

By Edward M. Roskam, Film Expert.

THE hardest part of the producing of a motion picture is the cutting and assembling of the print. Hundreds of directors are producing pictures which are really made in the cutting departments. If a director is a good film cutter and can follow the action of his picture on a pair of rewinders, the producer he is working with has something to be thankful for.

Directors who can cut their own pictures are few and far between. D. W. Griffith, Thomas Ince, Edwin Carew, George Tucker and Edgar Lewis are a few great directors who cut their own pictures, but it has taken them years to master this art.

The majority of directors make a child or a pet out of their pictures. To them the eliminating of this episode or that unnecessary scene is like cutting off the fingers or arms of his own child.

If directors would only realize that a comedy situation or a dramatic scene is over after the laugh or the suspense, emotion, or thrill is accomplished by bringing the scene to a hasty close, their pictures would be less of a task to cut and the stories far more convincing.

The use of close-ups in the midst of dramatic action is also a mistake made by a great many directors.

I have seen a woman roughly thrown to the floor and as the man's hand grasped her, the director cut to a close-up of the woman, thereby losing all the dramatic value and suspense of the scene.

Close-ups are effective when used to depict emotion, as introductions, and thoughts. They are necessary for switch-backs or suspense, but should never be used when they break into dramatic action.

There are a few film cutters in this business who try to cut and edit a picture while watching it on the screen in a projection room. By making notes to a stenographer, telling him to eliminate this scene, shorten that one, transpose this scene or that title, and so forth, they think they are cutting the picture properly.

I claim that no man or woman can properly cut a picture unless he looks at it once or twice in the projection room and then personally goes over the entire film by hand, on a pair of rewinders. Then when he comes to an unnecessary scene he can eliminate it, but he must first be sure that the next scene or title will not break his continuity of action. If a scene is dragged or too long he must ponder over that scene, placing himself as one of the characters in the picture in order to think up a proper title, and he must personally insert his title so that it will seem to come from the correct character when projected on a screen.

Dramatic switch-backs are a physical impossibility unless a cutter personally arranges the scenes. If his assistant does this work his assistant is the real cutter, or it is luck if he gets the title inserted perfectly.

I have been a film cutter for the past eight years and although the assembling girls that worked for me are now expert film cutters, I have never let one of them cut a picture with or for me. If film cutting could be taught by dictation I would have started a film cutting school long ago.

A film cutter must be able to write and originate comedy and dramatic titles. He must also know the proper color schemes for each scene in order to cut the negatives properly when the positive print is ready for the laboratory.

NIGEL BARRIE JOINS ROYAL FLYING CORPS.

Nigel Barrie, the well-known young English actor who plays the part of Roger, the husband, in Clara Kimball Young's latest production, "The Marionettes," has passed his examination for entry into the British Royal Aviation Corps, and has left for points unknown to take up his training.

Mr. Barrie has taken leave of Miss Young and Director Chautard and members of the company, some of whom he expects to see "over there," and is followed by a host of good wishes.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Devil Stone"

Artcraft Presents Geraldine Farrar in an Exceptionally Fine Piece of Artistry.

Reviewed by Louis Reeves Harrison.

ARTCRAFT'S latest subject, featuring Geraldine Farrar, entitled "The Devil Stone," is from an original story of the Breton coast by Beatrice DeMille and Leighton Osmun. Reduced to scenario form by Jeannie MacPherson and directed by Cecil DeMille, "The Devil Stone" starts with a flavor of romance and with the idea of representing an abstract idea by a symbol. The devil's stone is a magnificent emerald richly set in an ancient diadem. It is found by a fisher maiden on a rugged coast after a storm. Its history is most picturesquely associated in her mind with a fragment of story lore. It had been stolen by a Norse Queen from a Bishop whose convent her troops had looted, and she ordered him thrown over a cliff for concealing it. With his last breath he curses her, declaring that possession of the jewel shall become fatal to all who hold it until it is returned to the church.

The fisher maiden, Miss Farrar, soon after attracts the attention of the miserly owner of the fisheries, and his greed is so excited by a glimpse he is accorded of the emerald that he bends every effort to win the maid in marriage and succeeds The miser, Tully Marshall, steals the diadem after marriage and plots to get rid of his wife by compromising her with a young man in whom she has taken a deep interest, a reacting plot, for it leads her straight to a great criminologist, Hobert Bosworth, who has no difficulty in locating the thief. The wife discovers her husband gloating over the jewel. recovers it and is attacked by him in a fit of insane rage. She kills him in self-defense, but she effectually conceals her crime and the weapon. She is eventually married to the man of her choice. but the criminologist makes it his business to trace the author of the crime, and he refuses to believe that the

Scene from "The Devil Stone" (Artcraft).

husband was killed in self-defense. The girl on whom so much misfortune has been showered by the fatal stone asks leave to return the gem to its rightful owners before exposure is made and is accorded a month's time. She returns it to the church and comes back to pay the penalty with such good faith that she is believed, and her future made forever safe.

Such is the composite story of romance, tragedy and detective skill which, though the content is of vague purpose, is admirably constructed in every detail, showing a very high quality of craftsmanship in its formation for the screen. Thoroughly as this work has been done, however, it is really of secondary value to the exceptional artistry of production. In settings, picture composition, photography and scientific work generally, this production marks a high point in screen visualization. It sets a standard in these respects which will be difficult to follow, so harmoniously grouped are all the elements of success and production.

Miss Farrar has at last given an interpretation in accord with her accomplishments and experience as an artist, her operatic manners yielding gracefully to the more convincing naturalness of screen portraiture. Her eyes and their expressive accessories are ever busy, revealing with great force and intelligence the workings of her mind and heart. her attractive personality tremendously intensified by her swift comprehension of the exactions of her role. She has a strong support, notably in Tully Marshall, never better since the days of "Paid in Full," and Hobart Bosworth, as the criminologist; but she dominates the production by sheer strength of character irrespective of her superior opportunity. The play proved a winner at the Rialto, where it was presented to a packed house in masterly fashion.

"The Pride of New York"

War Picture That Will Make a Hit—Written By R. A. Walsh and With George Walsh as Hero It is a Most Satisfying Melodrama.

Reviewed by Hanford C. Judson.

TO THE mind of this reviewer, "The Pride of New York," recent five-reel Fox picture written by R. A. Walsh and with George Welsh in the hero's role, is the best war picture yet. It is a melodrama and has, like most of its kind, a most improbable denouement, but the old truth

Scene from "The Pride of New York" (Fox).

in the background of the story carries a tremendous punch. because it is the truth. The big thing in the picture is that these scenes and impressions of war conditions both in America and in France are pictured with artistic restraint. The eye sees them on the screen, the mind knows them to be true and the heart is made to feel the depth of them. There is a kind of whole-hearted democracy in the picture that will play no little part in making it a decided popular hit. It is a picture that will be welcome in any theater or church and will get a stirring ovation in the camps of soldiers.

"The Pride of New York" is Young Kelly, son of a builder, who is drafted, and the part is played by George Walsh, so everyone will know what kind of a lad the pride of New York is. The contrasting character is a son of wealth, played by William Bailey. The girl, taken by Regina Quinn, finds out the yellow streak in this son of wealth and becomes a Red Cross nurse, goes to France, is captured by a German prince and has to be rescued by Kelly, who has been promoted to be aviation captain. But this rough outline shows the picture on its weakest side; there are some other things. R. A. Walsh, the director, knows and shows how Uncle Sam sizes up a good soldier with no social backing and also a rich boob with a captain's bars on—for a while. He shows how the American people are taking the war; how the Allied soldiers are taking it in France and how the Boches are taking it. He has some fine battle scenes and has a picture that is taking audiences with a rush.

Studio Men Mary Garden's Xmas Guests.

When Mary Garden discovered last week that the stage hands, electricians and other attaches of the Goldwyn studio at Fort Lee were taking up a collection to defray the expenses of a Christmas Eve party at the studio she sent for one of their number and inquired how much the party was to cost. Told it had been figured at about $150, the star of "Thais" promptly drew a check for that amount and insisted that the studio employes be her guests. They said they'd be glad to be.

"Convict 993"

Five-reel Pathe Play, Produced by Astra Film Corporation, Features Mrs. Castle in Bright Crook Drama.

Reviewed by Robert C. McElravy.

"CONVICT 993" makes a strong bid for first honors in the entertaining series of Pathe Plays, with Irene Castle in the leading roles. It is a smoothly developed, fascinating detective story, with an unexpected denouement that gives observers a delightful thrill. Mrs. Castle also rises to her personal opportunities better in this number than in any of the others, achieving almost an emotional appeal at times. Her development along this line is one thing that contributes greatly to the surprise at the close.

The story opens with the prison experience of Roslyn Ayre, the girl portrayed by Mrs. Castle. She has none of the earmarks of a woman crook, but the prison garb speaks for itself. She has the cell adjoining that of a real girl criminal, Neva Stokes. Roslyn declares her innocence to Neva, who accepts the story without believing it, thinking Roslyn is merely trying to cover up her past mistakes by throwing the blame onto others.

Scene from "Convict 993" (Pathe).

A thrill runs through the prison one morning, when the cell bars to Roslyn's place of confinement are found cut, and it becomes known that "Convict 993" has escaped. Neva, left behind, hates her former acquaintance for her good luck.

The next scenes occur in the fine home in which Roslyn has established herself. She wears elaborate and expensive gowns and has formed the acquaintance of Rodney Travers, with whom she is in love. Neva Stokes, after her release from prison, trails Roslyn to her home and begins a system of blackmail. She threatens to expose the escaped criminal unless Roslyn helps Neva and her crook friends in making a big haul at the reception she is about to give.

Roslyn reluctantly consents, after meeting Dan Mallory, the head of the gang. Crooks are substituted for her retinue of servants, the guests arrive for the party and their gems are stolen in the night. Mallory makes a sudden agreement with Roslyn to double cross his gang and escape to America. The gang members get an inkling of this and hold up Mallory and Roslyn. At this crucial moment Roslyn plays her trump card, which reveals the fact that she has been from the first a member of the government secret service.

Harry Benham appears as Travers, Helene Chadwick as Neva, Warner Oland as Dan Mallory and J. H. Gilmore as Bob Ainslee. The story was written by Wallace Clifton and directed by Wm. Parke.

Two Christie Subjects

"Thirty Days" and "Nearly a Papa" Entertaining Comedies Featuring Jay Belasco.

Reviewed by Margaret I. MacDonald.

"Thirty Days."

THE theme of "Thirty Days" is not new; in fact, we have seen many comedies based on the same subject; yet this effort on the part of Al Christie and his company of players succeeds in pleasing. The comedy is clean and inoffensive, and has some original touches in the business.

The story centers around a young man's love of his club, and the sad results of his failure to keep his promise to his wife when she decides to take a vacation. To avoid the discomfort of staying away from the club, according to promise, he determines to bring the club to him, and so we find him with his chums in the midst of a game of cards on the approach of his wife's aunt and uncle from out of town. A scarlet fever placard placed outside the door not only saves them from unwelcome visitors but succeeds in getting them quarantined and eventually lands them in jail for a term of thirty days.

"Nearly a Papa."

An amusing situation arises in the development of "Nearly a Papa." A young man during his vacation receives a telegram in which a misspelled word causes considerable trouble in the household. In place of being duly informed that his wife's sister and baby are arriving he is led to believe that "mister baby has arrived." Upon reaching home, after purchasing a number of toys on the way, he is greeted by an empty house in which he finds what he believes to be twins. The discovery that the children belong to two different parties leaves the young hopeful in a much-disappointed mood. Quite entertaining.

"Unknown 274"

June Caprice as Friendless Orphanage Heroine Leads in Melodrama with Satisfying Sentimentality—Plot Is Well Made—Will Be Liked.

Reviewed by Hanford C. Judson.

THE story of "Unknown 274," a Fox five-reel picture in which June Caprice plays a poor raggedy orphan, beaten by the rough matron of the asylum, has freshness of interest and works up to an exciting struggle. It won many exclamations of approval among a fair-sized audience on Broadway, at the Nemo theater. It is the kind of picture that many people like extremely well.

There is a lack of breadth to June Caprice's acting at present, and she is so often cast as an orphan or other forlorn youngster who, by her kindliness and lovable personality, wins her way to good fortune, that it does take something from the value of this picture in the minds of a few who feel that they have seen some of it before. Even with this disadvantage the picture furnished good entertainment to the reviewer on account of the story and on account of the work of many of the characters. There were several in the audience near the reviewer who seemed to give their warmest approval to the work of the pretty leading woman.

June Caprice enters the picture as slavey at a country orphanage. We have seen her in the city, a motherless baby cared for by her father, a kindly musician. He is hurt and loses his memory of the past. The baby is brought to the country by a neighbor and later taken to the orphanage, where she is registered as "Unknown 274." In the next scene she has grown to be June Caprice, ill-treated drudge who makes friends of the children. A man and woman, New York crooks, come to the village and persuade her to run away and be their daughter. They intend to make use of her. She has her father's violin, and back in the city, they take her to the old musician to be taught. He has recovered, but fails to recognize her as his baby. Later the rich man she is set to decoy sees that something is wrong and truly falls in love with June. The crook, whom she calls father, gets jealous and says he wants her for himself. Here begins a struggle. The woman, the crook's partner, calls on the rich man for help, and the door is broken down and the crook knocked sick. The girl escapes to her old friend the musician with the violin and is recognized.

Scene from "Unknown 274" (Fox).

"Jealousy" Is Now "Madame Jealousy."

The title for Pauline Frederick's next Paramount release, following "Mrs. Dane's Defense" has been enlarged. Hitherto, known as "Jealousy," it has achieved the dignity of having "Madame" added to it and is now known as "Madame Jealousy."

Eve Unsell, prolific scenario writer, made the scenario for "Madame Jealousy" from the script furnished by George V. Hobart, author of the allegory "Experience," who wrote the story especially for Paramount. "Madame Jealousy" is announced as something new in pictures and is said to be one of the most elaborate productions in which Miss Frederick has appeared.

"The High Sign"

Herbert Rawlinson and "Brownie" Vernon Play Leading Roles in Romantic Universal Feature.

Reviewed by Robert C. McElravy.

THE HIGH SIGN" is a five-reel story of the romantic type, written by J. Grubb Alexander and Waldemar Young and directed by Elmer Clifton. It falls into that category of imaginative tales represented in fiction by Stevenson's "New Arabian Nights" and Anthony Hope's "Zenda" stories.

It has zest and go from the beginning and leads up to a

Scene from "The High Sign" (Universal).

lively and satisfying climax. Herbert Rawlinson makes an interesting figure as the young college man who palms himself off as a prince on the natives of Burgonia, or at least thinks he has has done so in his vivid dream. Mr. Rawlinson is easily one of the best looking men playing in pictures and works with a pleasant freedom from self-consciousness. "Brownie," or Agnes, Vernon, as the girl of mystery, makes an equally attractive feminine lead. Hayward Mack appears as the real Prince Arno and Edward Brown, after playing innumerable minor parts in former offerings, dons the royal purple and plays His Majesty, the King. He gives some good comedy touches to the part.

As the story runs, Donald Bruce is expelled from college for participating in the activities of a secret society. His room-mate, a prince of Burgonia, has been summoned home after years of study in America. The prince is in love with a supposed American girl and induces Donald to go to Burgonia in his stead. Donald also loves a girl named Hulda Maroff. During the narrative it develops that the prince's favorite is in reality a princess, and Hulda is her first lady in waiting.

Donald never, in fact, makes the trip to Burgonia, but he dreams that he does so, and this dream is worked up in an elaborate way, showing his arrival there, his reception by the citizens and the reigning monarch, the wedding ceremony and subsequent revolution. There are times when the action contains an amusing touch of burlesque, but it is toned down so that the dramatic moments get over with considerable strength

The settings and photography are excellent in this number and do much to make it appealing. Others in the cast are Nellie Allen, Marc Fenton, Frank MacQuarrie and Albert MacQuarrie.

"The Struggle Everlasting"

Florence Reed Gives Human Portrayal of Vampire Role in Seven-Part Morality Photoplay Written by Edwin Milton Royle—Produced by Harry Rapf.

Reviewed by Edward Weitzel.

HOGARTH'S "The Rake's Progress" and Balzac's "Splendors and Miseries of Courtesans" are the prototypes of Edwin Milton Royle's morality photoplay, "The Struggle Everlasting," produced by Harry Rapf, with Florence Reed as a symbolic character described as Body. The revival of the old morality "Everyman," about fifteen years ago, stimulated interest in this form of the drama and led to the writing of the two stage successes, "Everywoman" and "Experience." This method of pointing a moral, by reducing the passions to an elemental condition and then having them personified by the men and women of the cast, appealed to many minds, in spite of the fact that none of the metropolitan critics found even ordinary merit in either of the two plays. The screen also has essayed to forward the cause of virtue by the use of allegory, and its best efforts have met with a ready response.

"The Struggle Everlasting" was written for the spoken stage, and the screen version is the work of Bennet Musson. James Kirkwood directed the production. Its theme is illicit love. Body, Mind and Soul are the three principal characters. Other persons in the play are Champion Pugilist, Banker, Musician, Actor, Worldly Wise, Wife, Frail Sister, and Slimy Thing. Shorn of its cloak of allegory, the story is a modern "Harlot's Progress." It follows the career of a beautiful young woman from the time she first gives herself to a college student to her death, and shows how she becomes the companion of four other men as her fancy or her cupidity dictates. The story is sordid, and is unrelieved by any touch of comedy, except when the prize fighter loses the championship and is finally reduced to tending bar. However, the author has taken his subject very seriously, and displays a respectable degree of merit in preparing it for the spectator. The subtitles are in the same vein and will assist in inculcating the picture's moral lesson. At the end, the author has Body listen to the good counsel of Soul; and she is fatally wounded while trying to rescue a white slave from her owner. There is every reason to suppose that "The Struggle Everlasting" will be acceptable to a large number of screen patrons.

The novel feature in connection with the Royle photoplay is the performance of Florence Reed as Body. Here is an impersonation of the vampire-woman that is human, and not a thing of unlovely body contortions, exaggerated facial makeup and bizarre gowns. The handling of the theme has permitted the actress to wear an unconventional costume as the mountain girl, but her indication of the nature of the woman she depicts, her method of conveying the thoughts and desires that animate her mind, is from within, and has the natural expression of life itself. Her revelation of the moods of Body seem entirely unconscious, and through all the changes that experience gives she retains a womanliness that wins conviction for her sincerity when she turns her back on her old life. The method of her redemption is rather abrupt, but Florence Reed makes no unnecessary parade of this spiritual change. Her action is the usual one of falling on her knees, but the look on her face is that of a true Magadlene. The art of this actress is as fine as anything the screen has yet revealed.

The production of "The Struggle Everlasting" contains several other impersonations of uncommon merit. Chief among them is the acting of Mind by Milton Sills. Then follow E. J. Ratcliffe as Banker, Irving Cummings as Soul, Wellington Plater as Champion Pugilist, Fred C. Jones as Musician, and Edwin N. Hoyt as Worldly Wise.

A large share of the credit for the production goes to James Kirkwood for the skill shown in every department of his work. Both the exterior and interior scenes are thoroughly artistic, and the direction is never at fault. Lawrence Williams was the photographer.

"Just a Woman"

Seven-Part Screen Version of Eugene Walter's Powerful Drama Given Effective Presentation by Charlotte Walker and Her Support—Produced by S. & S. Photoplays.

Reviewed by Edward Weitzel.

A KNOWLEDGE of drama is always useful when fashioning a story either for the stage or the screen. Eugene Walter, the author of "Just a Woman," in a playwright who never fails to put good red blood into his characters and to see to it that the dramas he builds are constructed according to the rules of the art. The screen version of "Just a Woman," pro-

Scene from "Just a Woman" (S. & S.).

duced by S. & S. Photoplays and directed by Julius Steger, retains the strength of theme of the original and, in the main, tells the story with equal power. At times too deliberate action is permitted to interfere with the developmen of events; but the sincerity of the story and the fineness of its principal character outweigh every other consideration. Where so much merit is to be found, a few minor defects of direction need not be allowed to count against the picture.

The theme of "Just a Woman" is human and sympathetic.

The wife of a mill worker, who fought to save her husband from the drink habit, makes a more determined fight when prosperity brings another woman into the man's life and he consents to have his wife trapped in a compromising position that he may divorce her and marry again. The attitude of Anna, Jim Ward's wife, is explained in one speech when she meets her rival: "You're only part of Jim's spree; when it's over he'll come back to his family." The faithful woman does not think of her own happiness until the divorce is granted and the judge tells her that she must give her boy to his father. Her rebellion takes an entirely unexpected form. Standing up in the courtroom she denies Ward is his father, and defies the law to take the child from her. Anna's struggle is rewarded at last. Jim comes back to her, just as she had hoped and fought for, and the closing scenes show the father and mother proudly looking on as their son goes marching past on his way "over there." In its present form the finish is too long, but the director will quite likely apply the proper remedy.

The atmosphere of the story is correct throughout. Many of the exteriors were taken in Pittsburgh, and the drab existence of the workers in the mills is reproduced with striking fidelity. The acting is highly commendable. Charlotte Walker portrays the spirit of Anna Ward with understanding and skill. A habit of lifting her chin too high prevents her from always screening to the best advantage, but greater experience will overcome this fault. Lee Baker is satisfactory to a marked degree as Jim Ward, and more than average good impersonations are contributed by Edwin Stanley, Forrest Robertson, Cornish Beck, Henry Carvel, Charles Kraus, Paul Perez, and Anna Williams.

"Diamonds and Pearls"

Kitty Gordon in Five-Part World Photoplay Wears Stunning Frocks and Acts the Role of a Woman Who Marries for Money and Learns Her Lesson.

Reviewed by Edward Weitzel.

KITTY GORDON, the English actress whose husband is the Hon. Captain H. H. Beresford and who is known as one of the best-dressed women on the stage or the screen, is the star of "Diamonds and Pearls," a five-part World photoplay, directed by George Archainbaud. The story has for its heroine a woman who marries for money and narrowly escapes wrecking her life in consequence. The daughter of a proud but impoverished Southern colonel, Violetta D'Arcy, throws over Jack Harrington because she believes he is poor and marries Robert Van Ellstrom, a man of wealth, who can purchase the jewels she craves.

Although given a generous allowance, Violetta loses so heavily at bridge that she is forced to secretly pawn her sister-in-law's necklace. Being still pressed for money, she accepts a check from young Harrington's father, in return for an introduction into society for himself and wife. Later on he attempts to take advantage of the transaction, but Violetta's husband appears on the scene and the two men come to blows. Young Harrington, who is known to Violetta as Jack Rand, also becomes involved. His father tries to shoot Van Ellstrom, wounds his own son and, thinking he has killed him, puts a bullet through his own heart. Fearing the consequences of her folly Violetta is afraid to face her husband, but he goes to her and forgives her, when he realizes that she is repentant and has learned to love him. The material in this picture is

Scene from "Diamonds and Pearls" (World).

of good dramatic quality but it could have been more expertly put together. However, it gives Kitty Gordon a fair acting role and allows her to wear a number of stunning frocks. She meets the requirements of the part with considerable success and looks it remarkably well for a woman who is the mother of a sixteen-year-old daughter. The supporting company is made up of such well-known actors as Milton Sills, who plays Van Ellstrom; Curtis Cooksey, the Jack Harrington, and George MacQuarrie, as Jack's father.

"Love Letters"

Dorothy Dalton and Excellent Direction Make An Interesting Picture—Story by Shannon Fife Is Ably Handled, But Only Slightly Convincing.

Reviewed by Hanford C. Judson.

THE latest Paramount picture by the Thomas Ince company, "Love Letters," will be considered good entertainment by audiences in most theaters. Dorothy Dalton, ably supported by a cast of Thomas Ince players and helped by the best kind of direction, puts enough convincing human emotion into the

Scene from "Love Letters" (Paramount).

story's situations—sometimes not strongly convincing—to veil them in plausibility. The plot has unbroken continuity and the action carries speedily to incidents giving sustained excitement that truly grips the spectator. The picture's shortcoming is that it is too shallow to touch the deeper human emotions. There are times when most of us prefer to have our entertainment neglect to delve too earnestly into our feelings.

The villain of the plot is one of those teachers of erotic Eastern philosophies, enacted by William Conklin. He has a bad reputation, is now giving a course of lectures and Dorothy is one of his ardent admirers. Her paid companion, taken by Dorcas Mathews, has loved and been wronged by this teacher. Dorothy has been writing fervent letters to him couched in the stock terms of his free love teachings. He wants her to travel with him without marriage, but Dorcas spoils the plan by showing him up to Dorothy, who marries one of her other lovers. A year later the villain tries to get her back by threats. She comes to his house to get the letters, he tries to force her and she strikes him down with an Oriental sword. She leaves without the letters and the police find him dead. Next night—and this is the big scene—she goes back for them. Her husband and the police come to make a search and she is in the room. The action here is full of suspense.

One of the picture's qualities is its beautiful photography.

"Her Sister"

Five-Part Empire Production for Mutual Program Features Olive Tell—Based on Frohman Play.

Reviewed by Margaret I. MacDonald.

IN THE five-part Empire drama appearing for release on the Mutual program Dec. 24, Olive Tell lives up to her former record of doing things well. The picture entitled "Her Sister" was directed by John B. O'Brien in an adaptation of the Charles Frohman play of the same name, and contains situations of real dramatic excellence. In the cast with Olive Tell are Eileen Dennes, David Powell, Anita Rothe, Mrs. Clarat-Bracy, Harriet Thompson, Martha Dean, Eileen Errol, Madeline Meridith, Charles Edwards, Sidney Blair, Herbert Evans and Eleanor Seybolt.

The story which treats of the fortunes of two sisters who have been forced by circumstances to grasp the best opportunity that presented itself for earning a living. The elder sister enters the establishment of a fortune teller acting in the capacity of Isis, and at the same time strives to restrain her more wayward sister from certain associations of a harmful character. A pretty love story of which the elder sister is one of the central figures leads to a dramatic climax in which she attempts to sacrifice her own happiness to shield her sister. The final working out of the story lifts the finger of suspicion from both sisters and succeeds in placing the hand of justice on the right party.

The production is artistic and appealing, and while some may not like the fortune telling element, its presence detracts little if any from the charm of the picture.

"Taming Target Center"

Polly Moran in a Paramount-Max Sennett Comedy Wins Whole Audience—Breath-Catching Leap on Horseback Over Canyon One Feat.

Reviewed by Hanford C. Judson.

THE effective entrance of Sheriff Polly Moran into that Bedlam, Target Center, in the Paramount-Max Sennett comedy, "Taming Target Center," is a bit of able stagecraft. Things had been getting lively between the dance hall and the mission church across the way, and the old sheriff,

Scene from "Taming Target Center."

cross-eyed Ben Turpin, had much more than his hands full. The bad man, Tom Kennedy, and his right hand prairie flower, Gonda Durand, were running Cross-Eyed Ben off the claim. Then Ben's girl Polly arrives on the whirlwind of a mustang. She and the horse try to clean up the hotel. It is a chase upstairs and downstairs, canter and trot, till she gets the bunch outside where she ropes the lot at once and drags them off to the jail.

Cross-eyed Ben has a streak of yellow in him. There's a cry for help and Polly makes a dash over the prairie to save a drowning child after a death-defying leap over the canyon. When she comes back, the bad bunch is out of the coop and she finds Ben in a room with Gonda. Ben didn't know of Gonda's presence—he was afraid of her. Polly's "mother told her" that she could expect just that so she flounces over to the minister's. There are two adjoining rooms at the mission and she and the minister dress before the lighted shades and those outside have another scandal started.

It is a film to count on as a laugh maker. It's a speedy picture in which thrill is followed by burlesque comic situation and the whole is delightful entertainment.

"When Men Are Tempted"

Vitagraph Blue Ribbon Feature Written by Frederick Upham Adams a Loosely Constructed Story Featuring Mary Anderson.

Reviewed by Edward Weitzel.

BASQUES with muttonleg sleeves and full skirts that literally swept the earth are worn by Mary Anderson in "When Men Are Tempted," a five-part Vitagraph Blue Ribbon Feature, written by Frederick Upham Adams and directed by William Wolbert. The author has not shown any unusual ability in selecting his theme or in piecing it together. His hero is a poor young chap named John Burt, who is in love with Jessie Gordon, and has for a rival Arthur Morris, a wealthy young blackguard. Morris tries to compromise Jessie, and is given a thrashing by Burt. The young millionaire manages to draw a revolver, and there is another struggle over the weapon, which is discharged, Morris receiving the bullet.

Fearing that he has killed Morris, young Burt leaves town in a great hurry, goes West, locates a mine, becomes a rich man and sends a friend of his back East to find out what has become of the man he shot and the girl he left behind him. Morris has recovered and has Jessie's father in his power through tricking him in a railroad deal. His chances of forcing the girl to marry him look promising, but Burt puts in an appearance and turns the financial tables on Morris, and Jessie and John have the pleasure of signing their names to a marriage license. An unexplained point is why Burt never tried to communicate with Jessie until after he struck it rich. He knew he could trust her. Ineffectual is the word to apply to this picture. It is intelligently acted by Mary Anderson, Alfred Whitman, R. Bradbury, Otto Lederer and S. E. Jennings.

"Mother"

Six-Part Photoplay from Eden Phillpotts' Novel of the English Moors Contains Rare Character Studies, Scenes of Rugged Beauty and the Truthful Acting of Elizabeth Risdon—McClure Picture.

Reviewed by Edward Weitzel.

GEORGE LOANE TUCKER has done the screen a service by making a moving picture version of Eden Phillpotts' fine novel of the English moors, "The Mother of the Man." Under the title of "Mother," with Elizabeth Risdon in the leading role, the story has been produced on its native heath and the rugged beauty of the region and the quaint character types transferred to the screen. The skill shown in the acting and the directing has brought the happiest results, the only opening for criticism being found in the endeavor to retain all the characters and incidents of the novel. A little carefuly study will suggest the necessary cuts.

Mother love is the theme of Phillpotts' work. The novelist has treated his subject with the sincerity, depth of feling and perfect understanding of the people among whom he has laid his story that marks all his writings. Not since R. D. Blackmore has any novelist possessed the same familiarity with, and love of, the "Lorna Doone" country. And the story he tells will grip the heart of every true man and woman.

All that Abraham Lincoln said he owed to his mother is shown in the love and devotion of Avisa Pomeroy for her son Ives. The young chap is wild, easily offended and prone to evil. Only the keen insight of a mother saves him. Knowing her days are numbered, Avisa hides her own pain and bends every energy to setting Ives' feet in the right path. When he loses the girl he thinks is the proper mate for him and takes to drinking and poaching his mother gives him over to the law, well knowing that to shield him would only be to strengthen Ives in his yielding to further temptation. After Ives gets out of jail he vows he will never return home, but his mother lays his supper and places a light in the window every night, and one morning she is rewarded by finding him shaving himself before the kitchen mirror. The hardest trial comes when the woman who jilted Ives decides to leave her husband and tries to persuade Ives to go with her. Avisa has need of all her mother wit and determination to prevent this. She succeeds in keeping Ives away from Jill Bolt by showing the young fellow that Jill does not really love him. This is Avisa's last act for her boy. Her heart can no longer stand the strain. She dies in Ives' arms. After her death he turns to the woman that Avisa had hoped would be her son's wife.

To realize the character of Avisa Pomeroy in all its beauty of devotion, kindly humor and shrewd insight into life is an achievement of the highest merit. Elizabeth Risdon accomplishes this with a perfection that is the more remarkable from

Scene from "Mother" (McClure).

the fact that the woman she portrays is nearly twice her own age. Her makeup is a triumph, and the touches of character she imparts to Avisa make her a living and lovable reality. A list of the English actors who created the other parts has not reached this country, but mention must be made of the faultless work of the Ives of the cast. With but few exceptions, the remaining characters smack most convincingly of the soil.

Harold Lockwood Returns from Florida.

Harold Lockwood, Metro player, accompanied by members of his company, have returned to New York from Florida, where the fox hunt, the bathing beach episode and a number of other scenes in "Broadway Bill" were photographed under the direction of Fred J. Balshofer. The company had some exciting experiences on the way to the South due to two train wrecks which delayed their arrival at their destination by fifteen hours. No one was injured.

On the Triangle Program

"The Gown of Destiny," Novel Five-part Photoplay from Story by Earl Derr Biggers, and "Betty Takes a Hand," Triangle Prize Story Featuring Olive Thomas.

Reviewed by Edward Weitzel.

"The Gown of Destiny."

EARL DERR BIGGERS has written a war story from a new angle, and Lynn F. Reynolds has made it into a novel photoplay. "The Gown of Destiny" is a decided addition to the Triangle program. The picture starts in the shop of a Fifth avenue modiste, and the hero is Andre Leriche, head designer for Madame Felice. Andre is an undersized but loyal young Frenchman, who is fired with a desire to serve his country at the front, but is rejected by the French consul. His heart is broken; but he dreams one night of a new creation in smart frocks and hastens to transfer the design to paper. The gown is fashioned by Madame's workwoman and is the means of winning an erring husband back to his wife. It is

Scene from "The Gown of Destiny" (Triangle).

then sent to a niece in the West and helps to make a young English slacker fall in love with her, and of sending the young fellow back home to do his duty. The girl goes to her future father-in-law's home to await her lover's return.

In the meantime the father of Andre Leriche, who is the mayor of a town near the firing line, is sure that his boy is doing his duty wherever he is. Shortly after, the town is taken by the Germans and the mayor is condemned to be shot, but a detachment of British soldiers, led by the young Englishman, drives out the invaders and save the French designer's father and the town. Thus it happens that the gown created by Andre plays an important and patriotic service.

Lynn F. Reynolds has directed "The Gown of Destiny" with excellent results. There are several effective battle scenes, and the atmosphere of the French town is correctly maintained. The picture is also expertly acted. Herrera Tejedde fits the character of Andre at all points, and Alma Rubens and Allan Sears make an interesting pair of lovers. The other members of the cast are Lillian West, J. Barney Sherry, Pietro Buzzi, Frederick Vroom, Dorothy Marshall, Kathleen Emerson and Bliss Chevalier.

"Betty Takes a Hand."

Katherine Kavanaugh is the author of "Betty Takes a Hand," a five-part Triangle that won the second prize in the late contest. The scenario is the work of Jack Cunningham, and Jack Dillon directed the production. Olive Thomas is the featured player. The opening is cleverly conceived. Two miners who are partners in a claim separate, one buying the other out. Peter Marshall, the man who parted with his half of the mine, never becomes rich and always believes that he was cheated in the deal. James Bartlett, the other partner, amasses a fortune. Later in life Marshall's daughter and Bartlett's son meet and fall in love. The girl's father will not hear to the match, and the manner in which his objections are overcome forms the greater part of the action. Most of the scenes in which Olive Thomas appears are played in a comedy vein, some of them approaching farce. As Betty Marshall she is supposed to have been left in charge of a fine house belonging to the widow of the man who engineered the deal.

Knowing that her father is in need of money Betty hits upon the idea used in "All the Comforts of Home," and hangs out a sign, "Room and Board." The house is soon filled with boarders, who are glad to pay fancy prices for such fine accommodations. When the mistress of the house and her daughter return from a trip to Panama they walk in on a tableful of strange people, and drive them into the street. Young Bartlett is one of the boarders, and greatly disappoints the young lady of the house by marrying Betty.

The picture is amusing, and Olive Thomas makes up in attractiveness what she lacks in acting ability. Satisfactory impersonations are given by George Hernandez, Frederick Vroom, Charles Gunn, Bliss Chevalier, Mary Warren, Margaret Cullington, Graham Pette, June De Lisle and Anna Dodge.

"Sins of Ambition"

Seven-Part Ivan Photoplay Is Well Acted but Is Overburdened with Motives—Wilfred Lucas, Barbara Castleton and Leah Baird the Leading Players.

Reviewed by Edward Weitzel.

THE author of "Sins of Ambition," a seven-part Ivan photoplay, has selected an excellent theme, but has weakened his story by the introduction of too many motives. The central idea is strong enough to carry the burden of the action, and the rapidity with which the story skips from one motive to another prevents any single situation getting its full value. Generosity is an estimable quality in many cases, but there is such a thing as giving the spectator too much plot for his peace of mind. Another condition that detracts from the strength of the story is in making the leading female character an abnormal type. A mother who tells her husband that he is not the father of her child and utters the lie for the purpose of furthering her ambition to resume her profession as an actress reaches a depth of depravity that puts her outside the pale of common humanity.

Laurette Maxwell, in "Sins of Ambition," is credited with being capable of such an unnatural act, and the spectator is asked to be in sympathy with her when she repents and her daughter and husband forgive her and take her back into their hearts. The thing that brings this about is the killing by her daughter of the man who persuaded Mrs. Maxwell to leave her husband. The young girl tries to save her mother by encouraging the attentions of the villain. The man becomes too insistent and Ruth Maxwell is forced to shoot him in defence of her honor. The mother's testimony frees Ruth.

Aside from the main motive there is a fight with an ice trust, of which the villain is the leading spirit. Another motive is created by having Andrew Maxwell devoted to the perfecting of a universal language which will prevent the recurrence of the present world war. And still another one is introduced by having the sister-in-law of the young man, who is in love with Ruth Maxwell, the president of a charitable organization called "The Outstretched Arms," the good woman being the leader in the fight against the ice trust.

"Sins of Ambition" belongs to the class of melodrama that

Scene from "Sins of Ambition" (Ivan).

aims to appeal strongly to the emotions and hold the spectator's interest by force of the variety and vigor of its "punch." From this point of view it will sustain the reputation of its producer. Except that Barbara Castleton overacts several of her dramatic scenes the individual efforts of the members of the cast are uniformly admirable. The leading characters are taken by Wilfred Lucas, Barbara Castleton, Leah Baird, James Morrison, Madaline Traverse, Anders Randolf and Edward Lawrence.

"Smashed in the Career"

Fox-Lehrman Comedy That Filled the House With Laughter —Filled With Many Astonishing Stunts.

Reviewed by Hanford C. Judson.

THE new Fox Lehrman comedy, "Smashed in the Career," has among other properties a swimming pool and a race course for autos and a tall tower for the judges to view the race. It has the expected Lehrman quality in its wealth of dashes, splashes, jumps and almost unthinkable combinations. It is so filled with the unexpected and the astonishing that it baffles any description at all. One noticeable thing will be

the costumes of the maids attending the mistress of the house when she is taking her morning dip in the swimming pool—strong armed maids they are to keep the men servants in their place. Then we see the heroine come "fresh" from her dip to greet father. Her affectionate upper-cut of a love tap breaks the rocking chair. This is only a beginning. There is much of it that made the reviewer laugh. The house was laughing most of the time.

"Sadie Goes to Heaven"

Another Pleasing Story Filmed by Essanay, in Which Little Mary McAlister Sustains the Honors Delightfully.

Reviewed by James S. McQuade.

"SADIE Goes to Heaven," which has been adapted from a story that appeared in "Good Housekeeping" some time ago, is a most fitting vehicle for little Mary McAlister, and it is almost needless to state that little Mary invests Sadie

Scene from "Sadie Goes to Heaven" (Essanay).

with a glamor which captures the hearts of both old and young.

Sadie is stirred into thinking about heaven by a Sunday-school teacher, who chances to see the poorly dressed, dirty-faced child one day sitting on the bottom step of the flight leading up to her humble home, with her constant companion, George Washington Square, in her arms. This high-sounding name introduces Sadie's pet dog, also a creature of the slums, and just as dirty and untidy as Sadie herself.

Sadie's mother is a washerwoman, whose hard life is shown by her definition of heaven when Sadie asks her what it is like. "Heaven's a place where a woman don't have to sweat her soul out over the wash boiler," is her reply to Sadie's question

How Sadie contrives to smuggle herself and her dog into the beautiful home of a very rich woman, and how she believes that this home is heaven itself is the chief burden of the story. But when the rich woman discovers the child and is horrified by the appearance of George Washington Square, she orders one of her servants to remove the "beast" at once. It is then that Sadie makes her choice against heaven in favor of her tousled pet in the words: "I wouldn't give up George Washington Square for all the heavens what ever was."

I was much disappointed by some of the interiors in the supposedly beautiful home which Sadie takes for heaven. The cast also is rather weak, outside the parts of Sadie and Hal Hawkins, the latter being very well impersonated by Rod La Rosque.

Release will be made December 24 through the George Klein System.

"Madam Who"

General Film Company Releases Seven-Reel Paralta Production, Based on Story by Harold McGrath.

Reviewed by Robert C. McElravy.

THIS seven-reel offering must be added to the list of successful Civil War stories. Adapted by Monte M. Katterjohn from a narrative by Harold McGrath, it contains plenty of plot and action, as might be expected. In addition, the number has been given very careful attention in the matter of settings, costuming, characterizations and the further details that make for an atmosphere in keeping with the times depicted.

Bessie Barriscale is cast in the leading role, that of a Southern girl whose father and two brothers have fallen in the great conflict. As the story begins, she determines to offer her life if necessary to further the Southern cause. She accepts a commission to act as a spy and goes to Washington to carry on this work. Miss Barriscale gives a convincing portrait of this sensitive, high-bred girl, who matches her wits with the men of the government secret service.

The plot takes on unusual interest from the moment the girl is captured by a body of Northern secret service men and given the choice of death or marriage to one of their number. The situation itself lacks probability, but is made to seem real. The girl finds herself married against her will to a man whose face is concealed behind a black mask. In the course of the story several of the men who know her story and the manner in which she became known as "Madam Who," are killed, including the unwelcome husband. But the girl herself finds happiness at the close of the tale with the young Northern officer with whom she has reluctantly fallen in love.

The final reel of the number pictures in a graphic way the evacuation and fall of Richmond. This shows the thrills and excitement of warfare as it was waged in the '60s, and even in contrast with modern methods it rises to great dramatic heights.

The cast is a big one, hundreds of men being employed in the final scenes. Edward Coxen and Howard Hickman have two of the leading male roles. A word should be said for the subtitles and their accompanying scenes, which have been carefully looked after.

"An American Widow"

Ethel Barrymore Featured in an Amusing Comedy Based on Kellett Chambers' Play of the Same Name.

Reviewed by C. S. Sewell.

FOR the first time since she joined the Metro forces, Ethel Barrymore has been provided with a comedy role, in "An American Widow," adapted from Kellett Chambers' stage production of the same title. It is an amusing offering, affording her opportunities more in line with the parts portrayed in her stage successes and in contrast with her previous dramatic screen roles. The production is in five reels.

Elizabeth Carter, a wealthy widow, with everything she can wish except a title, prepares to marry the Earl of Dettsminster, when she is informed that, according to her late husband's will, his fortune will revert to a nephew unless her second husband is an American. She therefore hires a struggling playwright to marry her, with the understanding that there will be an immediate divorce so that she may then marry the Earl. After amusing complications and experiences, by the time the divorce is obtained the playwright, who has achieved success, discovers he really loves his wife and his affection is returned. The Earl elopes with an actress and it is discovered that the codicil has been forged by the unscrupulous nephew and his lawyer, who is also the executor of Elizabeth's estate.

As Elizabeth Carter, Ethel Barrymore is cast in a congenial

Scene from "An American Widow" (Metro).

role, which she handles admirably, and she is supported by a competent cast, including Irving Cummings as Mallory, the playwright; Dudley Hawley as the Earl, and Alfred Kappler as the nephew, together with Earnest Stallard, Arthur Lewis, Pearl Brown and Charles Dickson, the latter being particularly satisfactory as Elizabeth's old friend and adviser.

Frank Reicher directed the production, and the photography, settings and other details are in keeping with the Metro standard.

"The Blue Bird" a Photographic Marvel.

Filming Materlinck's "Blue Bird" is a stupendous undertaking, requiring every photographic trick ever conceived and the originating of many new ones.

It has remained for Artcraft to visualize these poetical visions, and under the direction of the great French artist and producer, Maurice Tourneur, the allegorical and symbolical epic is presented pictorially to civilization in a language understandable by all and depicted so clearly that a child can understand it.

"The Unmarried Look"

Metro-Drew Comedy in Which Mr. Henry's Unmarried Look Is Both His Good Fortune and His Misfortune—Fine in Comic Values.

Reviewed by Margaret I. MacDonald.

THE psychology of the Metro-Drew comedy "The Unmarried Look" is unquestionable. The production is one of the funniest of Drew comedies and will be enjoyed especially by the benedict class of the male population. Sydney Drew as Mr. Henry does some of his best work, and Mrs. Drew is sweet and more thoroughly feminine than ever in this number. One of the points of the picture that will be enjoyed is the presentation of various types of men with a "married look" as compared to Henry of the "unmarried look." But in spite of all the troubles (and successes) which the "unmarried look" causes Henry, he finally rises to the "very crown" of the hat business. For be it known Henry is a seller of Cupid hats, and is called upon to flaunt his graces before the feminine sex with whom he has become very popular, even to the near disruption of his domestic happiness.

One day when Mr. Henry left the house in an unusually buoyant spirit Mrs. Henry's suspicions caused her a very bad half hour, at the end of which she decides to call at the Cupid Hat Palace and investigate matters for herself. Here she finds hubby busy with a fair customer, and be it said to Henry's credit that his interest in the fair sex other than his wife is merely a matter of business.

The final straw falls when at home once again Mrs. Henry is obliged to take a phone message from one of these fair customers with whom hubby has made a lunch engagement, and is under the painful necessity of informing her that she is Mr. Henry's wife and not his mother. A tempest in a teapot ensues in the Henry household upon which the curtain is wisely drawn. We are then led over a skip of several years, when we find Henry a happy father. He has now climbed to the "very crown" of the hat business, as before stated, and has become an absolute nuisance by way of his pride in his possession of a son. For even should he forget to state that he has a wife, he never forgets to acclaim the fact that he is the possessor of a baby son.

"Brown of Harvard"

Six-Part Essanay Screen Version of the Successful Stage Play, Arranged and Directed by Harry Beaumont, a Pleasing Picture—Distributed by George Kleine System.

Reviewed by Edward Weitzel.

RIDA JOHNSON YOUNG and Gilbert P. Coleman, the authors of "Brown of Harvard," showed great insight by selecting a subject that appeals directly to youth. The life and energy of the college boys with which the play is filled and the sports and pranks in which they delight keep the action moving swiftly, and the young at heart, whether sixteen or sixty, will respond to the truthful pictures of college life. The serious motive of the story will not fare as well with many of the spectators. Moreover, most of them will receive it tolerantly for the sake of the amusing qualities possessed by the play.

The six-part screen version, arranged and directed by Harry Beaumont and produced by Essanay, is superior to the piece in its original form. The outdoor scenes and the college boat-race is much more effectively done in the picture, notwithstanding the fact that scenes from a real race are blended in with those made especially for the play.

The story of "Brown of Harvard" is of "The Cinderella Man" grade. The hero is one of those perfect mortals found only in fiction. Rich, handsome and generous to a fault, Brown goes through life achieving the impossible with that delightful ease which so captivates the feminine heart. Beloved by Evelyn Ames, a most attractive maiden, Brown nearly loses the girl through the conduct of her brother. The spoiled young cub secretly married the sister of one of the students who is working his way through college. The brother imagines that Brown has wronged his sister and there is all kinds of trouble for everybody until the final explanation. When the brother withdraws from the race at the last moment Brown takes his place as stroke and helps send the boat over the line a winner.

The acting of the cast is entirely satisfactory. Tom Moore as Tom Brown, Hazel Daly as Evelyn Ames, Warner Richmond as Claxton Madden, Kempton Greene as Wilton Ames and Sidney Ainsworth as Victor Colton have the more important roles.

Wyndham Standing with Petrova.

Announcement was made this week by the Petrova Picture Company that Wyndham Standing, the prominent English actor of stage and screen fame, had been added to the cast of the third Petrova production, now being picturized under the direction of Frank Crane. Mr. Standing comes of a long line of distinguished stage players.

The member of the Standing family who will be seen with Madame Petrova in "The Life Mask," which has been chosen as the third starring vehicle for the Polish artist, has appeared with all of the leading stage celebrities of the present day and has to his credit many notable characterizations in screen productions. Thomas Holding, who has played opposite Madame Petrova in the first two pictures bearing the mark of her own organization, will continue as leading man.

"The Girl by the Roadside"

Violet Mersereau Star of Five-Part Screen Version of Varick Vanardy's Novel, Has Congenial Role in Rather "Sugary" Photoplay.

Reviewed by Edward Weitzel.

IN "The Girl by the Roadside," a five-part Bluebird made from a novel by Varick Vanardy, Violet Mersereau gives a performance that is always consistent with the character. As Judith Ralston she is called upon to portray a young girl

Scene from "The Girl by the Roadside" (Bluebird).

who is found by the roadside by a young man in an auto just after her horse has thrown her and left her with a sprained ankle. Boone Pendleton, the rescuer, is on his way to his hunting lodge. Finding that he has run short of gasoline and a heavy storm is about to break, he takes Judith pig-a-back and tramps off to the cabin. They pass the night there, with due regard for the proprieties, and the next morning two officers come in search of the girl. Boone helps her to escape, but does not learn where she intends going until he accepts an invitation to visit a country home and finds Judith there.

Judith has a brother who earns his living dishonestly, his wife aiding him. The girl is ignorant of this. The three were stopping at a country hotel when she first meets Boone. A Secret Service man is after the Ralstons. He arrests the brother and his wife while Judith is at the lodge, but they escape and reach their home. The detective gets on their track, arrives at the country place and corners Budd Ralston down in the cellar, where he has a counterfeiting plant. Just as the Secret Service man goes to seize Budd that gentleman slips through a sliding panel and disappears. He has already promised Judith to reform, and Boone is on hand to comfort the girl and assure her that they will be married as soon as it can be arranged.

The mystery of Budd Ralston's misdeeds is not explained until the very end, and this helps to sustain the interest, but most of Judith's scenes are of the "sugary" sort and call for a youthful appearance, a kittenish manner and the ability to look natty in a cross-saddle riding costume. Violet Mersereau fills all these requirements and admirers of this school of fiction will find her performance very much to their liking. Allen Edwards is breezy and natural as Boone Pendleton, and Robert F. Hill is an excellent type of Secret Service man. Cecil Owen, Ann Andrews, Royal Byron, Kenneth Hall and Sam B. Minter complete the cast. The scenario was made by John C. Brownell and Theodore Marston directed the production.

Toto in "The Movie Dummy."

Following the announcement that Pathe would release the first Toto two-reel comedy on January 13, a statement this week contains the news that the picture in which the famous comedian will make his initial bow will be "The Movie Dummy," instead of "A One-Night Stand."

The change is made because quick service in shipping prints to exchanges can more easily be accomplished on "The Movie Dummy" than on the other "Laugh Festival" since, having been produced earlier, it was placed in work first. The second Toto comedy will be "The Junkman," the third "Fare Please," and the fourth, "A One-Night Stand."

In "The Movie Dummy" Toto is supported by a splendid cast. He himself plays the Dummy, "all wool and a yard wide." Kathleen O'Connor, an extremely attractive little blonde, is "Imogene, the ingenue, the three-sheet favorite," and Marie Mosquini is "Vera the Vamp—not so bad as she paints herself."

EXHIBITORS!
See the New Department on Page 131.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

MAKE YOUR EYES BEHAVE (Essanay).—A one-reel comedy, featuring Arthur Higson and Rose Burkhardt. This deals with a flirtatious husband and his very portly wife. The scenes occur in a park, on a bus and an automobile and wind up in the police station. This is quite amusing throughout and has some laughable knockabout scenes at the close.

AFTER THE MATINEE (Sparkle).—A knockabout number of the eccentric type, featuring Billy Ruge. He and his partner in the law business become mixed up with an actress and their wives discover them. The action is of the rough and tumble sort and contains some amusing moments.

THEIR MODEL CAREER (Jaxon).—Stull and Ruge appear in this number as two flirtatious individuals. The latter suddenly inherits his aunt's cloak and suit business, which they conduct in an amusing way. Some of the models make a rather breezy appearance, but there is nothing that will greatly offend.

HOW IT WORKED (Jaxon).—A comic number, featuring Burns and Stull as "Pokes" and "Jabs." The plot concerns a henpecked husband, whose wife returns home suddenly to find him having a good time. She breaks up the party in typical burlesque style. Not very new in plot, but quite amusing in spots.

SMASHING THE PLOT (Sparkle).—A comic number, featuring Billy Ruge. He plays the part of an Italian organ grinder who becomes involved in a bomb-planting plot. The girl saves a bridge from destruction and her lover's life. This makes a fair subject of the knockabout type.

MADAM WHO (Paralta-General Film).—A strong seven-reel number, adapted by Monte M. Katterjohn from a story by Harold McGrath. The plot is laid in the fourth year of the Civil War and leads up to the evacuation and fall of Richmond. The number is well made in every respect, the settings and atmosphere are good and the characterizations strong and convincing. The cast is an elaborate one and the plot and action are excellent. Reviewed at length elsewhere.

Artcraft Pictures Corporation.

THE NARROW TRAIL (Artcraft).—A thrilling western subject, featuring William S. Hart. It is reviewed in last week's issue.

THE DEVIL'S STONE, Dec. 17.—An intense romance of strong situations, produced with exceptional skill and featuring Miss Geraldine Farrar at her best in the leading role.

Christie Film Company.

THIRTY DAYS (Christie).—Not a new subject, but entertainingly presented. A husband, fond of his club, fails to keep his promise to his wife not to visit it during the period of her vacation. He gets into trouble which eventually lands him in jail by disobeying orders and pretending that his household is a victim of scarlet fever, while he and his pals transfer club life to his home. A full review will be found elsewhere.

NEARLY A PAPA (Christie).—An amusing production, featuring Jay Belasco and Betty Compson. The situation of the story arises out of a mistake in a telegram which leads a young husband to believe that he is a father. A full review of the picture will be found elsewhere.

Fox Film Corporation.

THE PRIDE OF NEW YORK, Dec. 9.—A Walsh patriotic five-reel melodrama that will be a decided hit, especially with the soldiers. The audience at the Fox Academy of Music in New York showed clearly that it was appreciated. It is noticed at more length on another page of this issue.

SMASHED IN THE CAREER (Fox-Lehrman Comedy), Dec. 9.—Plenty of dash and full of unexpected comic situations mixed with wit, burlesque, comic characterization, and irresponsibility. It made a large audience bellow. For a longer notice see elsewhere in this issue.

UNKNOWN 274, Dec. 16.—A June Caprice picture in five reels. The plot works up to an exciting struggle between the villain and the girl when her simplicity has led her into danger. June has a typical role as slavy in an orphanage and wins out by her heart qualities. There is excellent heart interest in it, and it is well played and directed. See longer review elsewhere in this issue.

General Enterprises, Inc.

MOTHER (McClure).—Six-part screen version of Eden Phillpotts' novel of English rural life, George Lorne Tucker has directed the picture with skill and Elizabeth Risdon plays the title role with remarkable feeling and effect. A longer review is printed on another page of this issue.

Greater Vitagraph.

WHEN MEN ARE TEMPTED, Dec. 24.—This Blue Ribbon Feature was written by Frederick Upham Adams and Mary Anderson is a member of the cast. The story is not very convincing. It is given a longer review on another page of this issue.

Ivan Productions, Inc.

SINS OF AMBITION (Ivan).—Barbara Castleton, Leah Baird and Wilfred Lucas are the leading players in this seven-part photoplay which shows the unnatural length to which one woman goes when inspired by a mistaken ambition. A longer review is printed on another page of this issue.

George Kleine System.

SADIE GOES TO HEAVEN (Essanay), Dec. 24.—This is a very pleasing and amusing story in which Little Mary McAlister will please everyone by her remarkable realisms in the leading role. A detailed review is given on another page, this issue.

Metro Pictures Corporation.

BLUE JEANS (Rolfe Metro) Dec. 10.—The seven-part screen version of the celebrated old melodrama with its famous sawmill scene retains the life and vigor of the original. Viola Dana is excellent as June, and the entire cast and production are highly creditable. A longer review was printed in last week's issue.

WAGES NO OBJECT (Drew), Dec. 10.—An original subject has been found for this amusing Drew comedy which appears to be slightly behind some of the others in comedy values. The necessity of engaging a cook for the Minor household is brought about by the temporary desertion of Mandy for her home in old Kentucky. An answer to an advertisement in which it is stated that a home rather than high wages is the object of the party, brings a neat, refined, capable person, whose middle name is "gloom." After a week of tear-steeped service, Mrs. McGuire, as she is named, is palmed off on a western friend.

AN AMERICAN WIDOW, Dec. 17.—This five-reel picture is based on Kellett Chambers' play of same title. It is an interesting comedy, the first in which Ethel Barrymore has appeared, and deals with the heroine's attempt to frustrate her husband's will and marry an English earl. She finally falls in love with a struggling playwright, who has aided her by becoming her second husband and then divorcing her. Reviewed elsewhere in this issue.

THE UNMARRIED LOOK (Drew), Dec. 24.—One of the very best of Metro-Drew comedies. Mr. Henry of the unmarried look, in this number is seen selling Cupid hats, and is successful, by means of his marvellous ability, to read human nature. He has learned, among other things, that frequently the amount of a sale depends largely on the amount of champaigne the seller is able to spill. Mrs. Henry, becoming unduly suspicious of Mr. Henry's associations with his fair customers, decides to look into things, and in doing so "nearly spills the beans." A full review will be found elsewhere.

Mutual Film Corporation.

JERRY'S DOUBLE CROSS (Cub), Dec. 20.—The young lady has again appeared in the Jerry comedies, but the story in this number is an improvement on the last in which this attractive little actress appeared. In this instance Jerry's future father-in-law keeps an antique store in which a sale of fake articles marked with a double cross is to be held. Jerry buys a vase and, in breaking it on the head of a clerk, who has offended him, the nice sum of ten thousand dollars is discovered, which he promptly pockets, at the same time walking off with the girl on whose account he had all but committed suicide.

THE LOST EXPRESS NO. 14 (Signal), Dec. 19.—One of the most interesting of the episodes of this serial is the fourteenth, entitled, "Unmasked." In this episode Helen, in spite of a feeling that the Gaston Pitts of the present is not the same as in the past, marries him. A great deal of suspense is created by the preparations for the wedding and the rescue of the real Gaston Pitts, brother of Theodore, better known in the character of "Harelip," running neck and neck. The fact that the marriage takes place before news of Gaston's rescue can reach the Thurston household makes an exciting circumstance.

THE LOST EXPRESS NO. 15 (Signal), Dec. 26.—This is the final episode of this serial and is entitled, "The Return of the Lost Express." In it the Baron is shot while trying to get away with some

loot, and tells the whereabouts of the Lost Express. Theodore Pitts, in a struggle with his brother, is mortally injured. It closes in rather an unsatisfactory manner, in spite of the fact that it holds the interest of the spectator by thrilling events as in former episodes.

HER SISTER (Empire), Dec. 24.—An attractive five-part adaptation of the stage play of the same name, featuring Olive Tell. The production directed by John B. O'Brien, is artistic in quality, and Olive Tell's interpretation of the principal role will be enjoyed. A full review will be found elsewhere.

MUTUAL WEEKLY NO. 156 (Gaumont), Dec. 23.—Excerpts from a letter from a boy in France with the Red Cross Ambulance Corps forms an interesting part of this number of the Weekly. Scenes in Chicago showing preparations for the soldiers' Christmas, and also the arrival of a Christmas tree ship are interesting. Other items treat of the happenings in Europe and at the American camps.

MARY'S BOOMERANG (Strand), Dec. 25.—Billie Rhodes is charming in this amusing comedy in which she gets in wrong trying to prove to a friend that no man, even her friend's husband, is above being tempted by a pretty girl. She writes the husband, with his wife's sanction, to meet her at a certain hotel. The husband sends a friend in his place, who, upon treating the young lady to supper, is forced to send for the man for whom the invitation was intended to settle the bill. Funny complications occur which are finally smoothed down when misunderstandings are explained.

Paramount Pictures Corporation.

NAN OF MUSIC MOUNTAIN (Lasky), Dec. 17.—A remarkable cast surrounds Wally Reid in this fine story of the early west. An extended review will be found in last week's issue.

LOVE LETTER, Dec. 24.—A five-reel picture with Dorothy Dalton in a part that gives her a chance to do some commendable acting. She is ably supported by cast and director, and the photography is exceptionally fine. The story has good continuity and the big scene is very tense. There is a longer notice on another page of this issue.

TAMING TARGET CENTER (Mack Sennet Comedy), Dec. 30.—A two-reel Mack Sennett comedy with some rich burlesque turns and one or two hair-raising stunts like a marvelous leap on horseback over a canyon and a chase on horseback through a hotel, upstairs and down. For longer notice see review on another page of this issue.

Pathe Exchange, Inc.

THE FLOWER OF DEATH (Pathe), Dec. 30.—Episode No. 6 of "The Hidden Hand." New attempts are made upon Doris and Jack Ramsey in this number. No sooner have they escaped from the church than Dr. Scarley pours poison into a night blooming cereus. He intends to kill Jack with this, but the servant places it in Doris' room, and the girl is almost overcome by the poison as a result. Later the "Hidden Hand" prepares a bed of boiling lime, over which Doris is suspended as the instalment closes. The number contains much action of an exciting, melodramatic sort.

CONVICT 993 (Astra-Pathe Play), Jan. 6.—A strong five-reel crook story, written by Wallace Clifton and directed by William Parks. This features Irene Castle as Roslyn Ayre, and opens with her serving a prison term. She escapes from prison and is afterward blackmailed by a girl she met while behind the bars. She joins the latter's gang of crooks and this leads to their undoing. The plot is more or less familiar, but is handled skillfully and has a genuine surprise at the close. Reviewed at length elsewhere.

Harry Rapf.

THE STRUGGLE EVERLASTING (Harry Rapf).—Seven-part screen version of Edwin Milton Royle's morality play, the production is an excellent one, Florence Reed's performance of the leading part being something new in vampires. A longer review is printed on another page of this issue.

S. & S. Film Corporation.

JUST A WOMAN (S. & S. Film Corp.), December.—Eight-reel screen version of Eugene Walter's stage play, directed by Julius Steger, the story has a strong heart interest and is well acted by a competent cast headed by Charlotte Walker. It is given a longer review on another page of this issue.

Triangle Film Corporation.

THE GOWN OF DESTINY, Dec. 30.—Founded on a story by Earl Derr Biggers, this five-part photoplay is novel in theme and interesting from start to finish. It is given a longer review on another page of this issue.

BETTY TAKES A HAND, Jan. 6.—This story took the second prize in the Triangle contest. The situations are treated almost entirely in a comedy vein and are amusing. Olive Thomas is the star. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 3 (Universal), Dec. 19.—Ice boating on Shrewsbury River, N. J.; Red Cross activities, women acting as stage hands, scenes from stricken Halifax, labor for blind French soldiers, and cartoons by Hy Mayer are features of this number.

CURRENT EVENTS NO. 32 (Universal), Dec. 22.—Recruiting in Australia makes a strong feature of this number; also the scenes taken in Halifax after the explosion. Other features are women letter carriers in New York City, drilling field artillery at Yaphank and newspaper cartoons from prominent dailies.

THE HIGH SIGN (Universal Feature), Dec. 31.—A five-reel number, written by J. Grubb Alexander and Waldemar Young and directed by Elmer Clifton. Herbert Rawlinson and "Brownie" Vernon play the leads, supported by Edward Brown, Nellie Allen, Marc Fenton and others. The story concerns a college youth who dreams that he goes to the kingdom of Burgonia, where he passes himself off as a prince and marries a princess from an adjoining state. The action is lively and reaches a pleasing climax, and the settings and photography are attractive. Reviewed at length elsewhere.

BUSTED HEARTS AND BUTTERMILK (Nestor), Dec. 31.—A two-reel subject, based on a play by Lincoln J. Carter, featuring Adele Farrington, Hayward Mack and others. This is a broad burlesque on the vampire type of melodrama. The characterization of the vampire is well done, but the costume may be subject to some criticism. The burlesque touches are very funny, showing the way the husband is lured from his wife and becomes a buttermilk fiend. The wife struggles with poverty by playing solitaire. The closing scenes occur in the den of the vampire and her followers. An entertaining subject, though broad in tone.

CARNIVALS AND CANNIBALS (L-KO), Jan. 2.—A two-reel comic, featuring Mert Sterling, Al Forbes and Rues Powell. The number contains much amusing nonsense, picturing the adventures of a young country couple at a county fair. They visit the various amusement concessions and then fall asleep in a canoe and dream they have been captured by a band of cannibals. The humor consists of little tricks and mishaps. Children will undoubtedly like this number.

KIDNAPPED (Universal Special), Jan. 5.—Episode No. 6 of "The Mystery Ship." Important changes in the plot occur in this number, some of them a little too casually to keep a good degree of interest and suspense. Betty and Gaston, after their long enmity, unite forces and return to Los Angeles, in pursuit of Harry, who has fled with the treasure. The latter has joined interests with "The Spider" and his gang. The action is entertaining, but considerably lacking in dramatic effect in contrast with that of previous numbers.

THE RED ACE (Episode No. 12, "Overboard"—Two Parts—Universal Special), Jan. 5.—This continues the efforts of Virginia and Winthrop to overtake the fleeing spies. They succeed by a daring trick, in boarding the vessel on which the spies are coming to the United States. The situation creates much suspense and winds up with a hand-to-hand struggle. The interest is very strong as this serial continues.

World Pictures.

DIAMONDS AND PEARLS (World).—Kitty Gordon and Milton Sills have the leading parts in this five-reel photoplay which shows a woman's attempt to win happiness by sacrificing everything for wealth and position. It is reviewed at length on another page of this issue.

Biograph Studio Available for Producers

Many Large Productions Have Been Made There During the Past Year—Room for Ten Companies.

THE big Biograph studio, at 807 East 175th street, The Bronx, as well as its adjoining laboratories, is at the service of producers who are looking about for motion picture manufacturing facilities. The stages, all equipped with overhead and side lights, together with a large assortment of scenery, etc., are available by the week or longer. Thomas A. Persons, who has had large experience in studio control, especially with the Selig company, is manager. Mr. Persons says there is ample room for ten companies to work comfortably.

The completion of Harry Rapf's production, "The Struggle Everlasting," starring Florence Reed and directed by James Kirkwood, is the sixth production staged there by Harry Rapf during the past year. His former productions were "The Argyle Case," "The Silent Master," "The Mad Lover," 'The Forced Honeymoon," all featuring Robert Warwick, and "To-Day," with Florence Reed.

Aside from directing some of the Harry Rapf productions, Ralph Ince has produced "The Co-respondent" and "The Battle Cry," with Elaine Hammerstein.

Mme. Petrova is at present busy with her Petrova pictures and has already completed two productions at this studio. Clara Kimball Young produced three subjects during the past year. Others who have made pictures in the studio during the past year are "Fatty" Arbuckle and Harry Weber.

Mark M. Dintenfass is now producing Ambassador Gerard's "My Four Years in Germany," under the direction of William Nigh.

"HIS FISHY FOOTSTEPS" (General Film).

The second of the Finn & Haddie Comedies, "His Fishy Footsteps," is released this week by General Film Company. This concludes the fifth series of Jaxon comedies, which will be followed immediately by a series of six Finn & Haddie comedies. Billy Ruge, the inimitable comedian who has been starring in the Sparkle Comedies, appears this week in "Double Cross," a rollicking screen comedy with some unusually entertaining situations.

State Rights Department

Conducted by A. K. GREENLAND

Silverman Explains Further Details

Presents New Twist to Current Efficiency and Economic Combinations Aimed Primarily to Advance Interests of Exhibitors in His Territory.

MAYER SILVERMAN is hard at work perfecting the initial details of his proposed organization, which is to combine his exchange, The Liberty Film Renting Service, Pittsburgh, Pa., with a circuit of sixty or more motion picture theaters located within the normal booking radius of his exchange, into a joint buying and distributing corporation, whereby the securing and distributing of feature state rights productions may be conducted not only with efficiency, economy and time-saving, but also at an actual profit to the mutual stockholders that subscribe to his views and take stock in the new enterprise.

Mr. Silverman points out that he does not desire to own the controlling stock for himself but is willing to retain only about 15 per cent. thereof, and aims at a constant buying fund of about $15,000 with which to make purchases of productions measuring up to the accustomed standard, and provide for the maintenance of such basic expenses as would be part and parcel of the exchange, minus all its present heavy and avoidable encumbrances. No one exhibitor is to be allowed more than 3 per cent. of the stock, which again will prevent any one man appropriating the voting power and control. In many other ways, too, Mr. Silverman has aimed to protect the stockholders.

Meetings are being called by Mr. Silverman, in which all interested exhibitors have been asked to participate.

Insomuch as the movement presents a new twist, the Moving Picture World, without attempting to deviate from its truly neutral course in all matters of this kind, herewith prints for the attention of its readers the following explanatory letter in which the Pittsburgh state rights exchangeman sets forth his ideas in brief form:

"We desire to co-operate with exhibitors in our territory for the purchase of state rights productions, regular weekly releases, comedies and so on, in order to eliminate the excessive overhead expenses of traveling salesmen, excess advertising, disparity of ideas regarding the booking of productions, and to cut the excessive time limit required in booking pictures independently.

"We have been in the moving picture business for ten years—always independent. It is almost necessary for us to add an excessive overhead in order to meet the expense as above described. We will eliminate this expense by combining approximately ninety-day bookings, using two subjects among our own exhibitors, who will be taxed with the entire cost of the production plus overhead expenses. Our additional profit will be derived from exhibitors outside of our combination who book and run our subjects.

"We will incorporate only to the value of our stock. We are not figuring on any exorbitant ideas, only on a pure, simple, business-like basis, by booking up the subjects we have open in our territory. We will be enabled to give back to the exhibitor in dividends the sums derived from the bookings, almost a sufficient amount to pay for his initial investment. Accrued dividends will be available to our exhibitors every two or three months.

"We will not publish the names of member exhibitors in connection with this idea until we have at least twenty checks on hand, for the reason that should we not be enabled to go through with this proposition we will return their checks and endeavor to do business as heretofore.

"I am informed that there are already several of these circuits in operation and have knowledge of several being promulgated in various sections of the country. In our advance notices sent out to exhibitors in this territory you will note that we called attention to these various ideas of producers and manufacturers, but in not one of these do they figure in the exhibitor. It is true I am backing a great deal of my reputation as a fair-minded exchange man to induce a number of exhibitors to join with us and am agreeably surprised at the attitude taken by the majority of theater-men whom I have approached.

"The old methods of doing business followed out by certain feature exchanges who figure on volume and end up with a loss must necessarily be eliminated. The release of certain subjects on a state rights basis as high-priced productions which are generally without great profit to the exhibitor, will, of a necessity, be eliminated. The exhibitor must receive state rights productions at a reasonable figure to allow him a living profit, and I do not think that there is any method that has so far been advanced that can equal my proposition."

JOE LEE OFF ON SWING.

The Joseph F. Lee Buying Agency is on the tongue of many of the independent exchangemen throughout the country this week and next, as it also was last week, for Joe Lee, founder of the movement and its head, is off on the swing around the circuit, as promised in an interview with the representative of the Moving Picture World, chronicled on page 1650 of our December 15 issue. Already Mr. Lee has been in Chicago, Kansas City and other distributing centers in that belt, and is due, or perhaps has already arrived, on the coast, where he will doubtless spend the holidays.

Mr. Lee is an energetic worker and one who does not fail to line up any proposition that he may espouse, so that the trade may well look forward to a full statement of his accomplishments upon his return to New York, which is expected before the middle of January. As it is, the Joseph F. Lee Buying Agency is already organized completely,, and the trip of its founder is really in the nature of a last moment consultation before embarking upon its career. In addition to the details contained in the issue above referred to, our readers are hereby advised that much data on this proposition is to be found on page 1710 of our September 15 edition.

EARLY G. E. PLANS FOR 1918.

Arthur H. Sawyer and Herbert Lubin, moving spirits of General Enterprises, Inc., announced this week that their plans for the new year embraced continued activity in the field of state rights, together with a widening of their present scope, so as to embrace the production of special features during the year 1918. Herbert Lubin, who negotiated the contract between Madame Olga Petrova and Superpictures, Inc., has closed arrangements whereby William Christy Cabanne, author and producer of "The Slacker" and "Draft 258," will head Cabanne Superpictures, Inc., in the production plans of which Mr. Lubin will play a prominent part. The formation of this new organization is now in course of process and work on production will start early in January.

The next big film spectacle to be exploited by General Enterprises, Inc., as a successor to "The Warrior" will be seven reels in length and will offer as a star one of the leading

Scene from "The Liar" (General Enterprises).

female screen players at present high in public favor. In addition to the plans outlined above, the McClure production, "Mother," is at present being successfully exploited by Messrs. Sawyer and Lubin, and they have recently acquired the rights to "The Liar," a six-part society melodrama, starring the former Universal favorite, Jane Gail, and directed by William Haddock.

The present offices of General Enterprises, Inc., at 1476 Broadway, will be enlarged so as to include a projection room.

"Mickey" a Comedy Plus

Trade Showing After the Yuletide Season—Mack Sennett Furnishes Interesting News Regarding Production.

THE Western Import Co., who control the world rights to Mabel Normand in "Mickey," gave out the following interview with Mack Sennett relative to the reasons why "Mickey" was so costly.

"Wastage in the production of motion pictures is a favored topic among writers. They scold the industry very severely for flinging money away. Pioneers are always wasteful. In the old buffalo days on the plains, hunters cut ont the tongues and rump steaks and abandoned the rest of the meat to the wolves. Just so the pioneers in any mining district take only the richest of the ore. It is the men who come afterward who sift the gold from the ore dumps."

"I have no doubt that in time the production of motion pictures will be as carefully systematized as a packing house where they sell every part of the pig but the 'squeal.' At present we are progressing too rapidly in big things to occupy ourselves with stuffing up little leaks."

"At the same time the wastage is less than appears to the superficial observer. Compare the production of "Mickey," the big feature picture which we are about to release, with a big theatrical productions. Before a big theatrical show sees Broadway it has been rehearsed for weeks. By the time it appears in New York the chances are that not more than one line out of ten remains of the original manuscript. We can't put a motion picture out on a trial run. When it leaves our hands its mistakes are irrevocable. What appears to be an

Scene from "Mickey" (Western Import)

appalling wastage of film is our substitute for the tour of trial performances in the small towns. When we hit upon a comedy idea we go over it in council and pick it to pieces. We weigh it, we taste it, we do everything but take the filling out of its teeth; finally we decide to tear it to pieces again at rehearsal. Finally it goes to the camera. At this point occurs the apparent wholesale wastage. We take each situation from half a dozen angles. If we get two or three 'hunches' we take them all. When we finished 'Mickey,' we came to the projection room with enough film to make five or six big pictures. On an average we cut out four or five feet of film for every foot that we made. In fact, the cutting of 'Mickey' could be compared with the Chinese Ling Chee (the death of a thousand cuts). Some of the scenes from 'Mickey' have been made twenty times. This was not because the first time was not good. We were determined that no matter how much time it took or how much film was used up, 'Mickey' must be as near perfection as human effort could make it. 'Mickey,' the adorable little girl around whom this story was woven, is as real to me as though she were a living person. If I let 'Mickey' go out upon the road to seek her fortune, knowing there was one more thing I could have done for her, I would feel as though I had starved a child. Robert Louis Stevenson said that good writing consists not in writing, but in rewriting. Our way of rewriting 'Mickey' was to take a lot of film and use a little of it."

Incidentally, this Mabel Normand seven-part comedy is slated for its initial trade showing in New York after the holiday season.

STERLING HEAD IN CHICAGO.

Arthur F. Beck, president and general manager of the Sterling Pictures Corporation, spent the greater part of last week in Chicago on a deal of a state right nature. "Observation of conditions" is the way sales and exchange manager H. R. Ebenstein explains Beck's trip, though there is reason to expect an announcement of greater details upon his return.

McGOVERN WITH W. H. PRODUCTIONS.

Elmer J. McGovern has joined the ranks of W. H. Productions Company in the capacity of production editor. He is supervising the completion of the program of twenty-eight two-reel Keystone Comedies. These are considered the pick of the entire Keystone output, and in them are featured the world's famous comedy stars—Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mabel Normand, Max Swain, Chester Conklin, Ford Sterling and Charles Murray.

W. H. Productions Company, as evidence of its policy to help the independent exchangeman and the exhibitor, created a stir, indeed, among the trade last week by announcing the offer to dispose of this series of comedies at the rate of $80 per reel, with the war tax prepaid.

Mr. McGovern, who will supervise the editing of these productions, has had considerable experience in the industry. He has occupied the following executive positions: assistant to Adam Kessel of the New York Motion Picture Corporation, general manager for Frank Powell Productions, Inc., and studio and casting director for the Vitagraph Company. He is also author of a number of successful photoplays.

Carl P. Lothrop is also a new addition to the staff of W. H. Productions Company. He was born in Braintree, Mass.; was educated in the public schools of Braintree, in Thayer Academy, College of Liberal Arts of Boston University, Boston University Law School, of which he graduated with a degree of LL.B., of 1910. He has practiced law in Boston for the past eight years, and has been connected with big business for the past ten years, having been retained in a special advisory capacity relative to Massachusetts income tax law and the United States income tax law.

OLDKNOW RETURNS TO FAMILIAR POST.

With the addition of William L. Russell, prominent Pittsburgher, to the executive forces of the U. S. Exhibitors' Booking Corporation, Frank Hall, president and general manager of the concern. has completed his organization, as stated elsewhere in this issue.

Mr. Russell henceforward will make his headquarters in the York York offices of the booking corporation, in the Times Building, and will serve as treasurer in place of William Oldknow, the prominent southern film distributor, who has been acting in that capacity pending the selection of his successor.

Now Mr. Oldknow will transfer his activities again to the South, where he will continue to serve as general manager of the Consolidated Film and Supply Company. He also will have complete supervision over the distribution of U. S. subjects in the territory below the Mason-Dixon line, for which task his long experience in the southern field eminently equips him.

By the acquisition of William L. Russel the U. S. will greatly increase the efficiency of its sales forces, for Mr. Russell bears a high reputation in the Middle West as an organizer and developer of large mercantile interests. His familiarity with conditions beyond the Alleghanies also fits him for the important position he will undertake.

All this comes about after Mr. Oldknow had announced his resignation as executive of his southern interests and had received an elaborately engraved testimonial from thirty-nine members of his organization. The return of the popular exchangeman to his familiar haunts is indeed a logical move on the part of the U. S. Exhibitors' Booking Corporation.

ABRAMSON ASSEMBLING CAST FOR "MORAL SUICIDE."

Ivan Abramson, in his new post as president and director exclusive of the Graphic Film Corporation, is at present devoting his full time to the selection of the cast that is to interpret his gripping, original, seven-reel production, "Moral Suicide." Extreme care is being exercised by Mr. Abramson in this matter as he is particularly anxious that his first creation for the Graphic company should be as perfect as possible not only as to fidelity of types for the various parts, but particularly in that each performer selected should possess the full quota of unmistakable histronic talent that the respective roles call for. The Graphic head favored the writer with a skeletonized reading of the scenario, and he must confess being very much impressed with the power and vibrancy of the theme. He agrees that the director cannot be too careful in the selection of the talent. The names of some now under consideration give full evidence that Mr. Abramson intends to mark his independent re-entry to the producing field with an all-star cast. Announcements as to engagements should be forthcoming before the holidays have passed.

HOFFMAN ENGAGES ANOTHER GAINSBORG.

Eduardo Gainsborg, who has been engaged by M. H. Hoffman to take charge of the San Francisco Foursquare Pictures exchange, left last week for his destination. Mr. Gainsborg is one of the recent entrants into the film industry, but his progress has been sufficiently rapid to win his appointment to one of the most important posts in the Foursquare Pictures organization. Mr. Gainsborg is a Columbia College graduate, a man of keen discernment, and his methods will be those of the experienced man of affairs, who applies sane business methods to the distribution of motion pictures.

Frank Hall Organization Complete

The United States Exhibitors' Booking Corporation a Tribute to His Capacity.

ONLY three months ago and in that period expanded into a distributing organization covering the world, with three special attractions already on the market and others soon due, the success of the U. S. Exhibitors' Booking Corporation is a tribute to the energy and business acumen of Frank G. Hall, its organizer.

In record time he completed his sales forces to cover the domestic field with special representatives stationed in independent exchanges in every large city in the United States, after which he contracted with the firm of Robertson Cole, of New York and London, one of the largest importing concerns in the world, to distribute the U. S. output in the foreign territory.

Frank G. Hall.

Today the U. S. is in direct communication with exhibitors all over the globe, and has set so high a standard in its first group of pictures, embracing "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian," that it has established itself in the front rank of the independent distributing concerns.

Mr. Hall's success as a state rights operator in New Jersey impelled him to expand his efforts. A year ago he organized the Civilization Film Corporation in the commonwealth across the Hudson, through which he marketed such productions as "Civilization," "Joan the Woman," "Enlighten Thy Daughter," "The Garden of Allah," "Beware of Strangers," "On Trial," "The Bar Sinister," and others.

The growing demand among exhibitors of his State for special productions to show at intervals in their theaters for the purpose of stimulating business, impressed Mr. Hall with the need for a concern that specialized in such productions. The outcome was the formulation of the U. S. Exhibitors' Booking Corporation. At present it is the intention of Mr. Hall and his associates in the booking corporation to distribute about twelve such producions a year.

HUGHES VISITS MANHATTAN.

M. C. Hughes, district manager of the Metro Film Service, Ltd., with headquarters in Montreal, Canada, spent three days last week in New York. He was in conference with the home office of Foursquare Pictures, whose Canadian exchanges—operated in conjunction with those of the Metro Film Service—are being cared for by J. J. Unger, general manager of that organization.

"Foursquare Pictures may regard with satisfaction the prospective business which we are lining up in Canada," said Mr. Hughes. "Its features are of a quality which the Canadian exhibitors and public desire, and we expect a satisfactory volume of business for the coming year."

FRANK SENG SENDS CHRISTMAS MESSENGER.

The trade undoubtedly paid more than passing attention to the Parentage Messenger Christmas edition, which was last week circulated from the offices of Frank J. Seng, exploiter of "Parentage," the production with a purpose, produced by Hobart Henley. The eight-page holiday booklet is the work of Victor B. Johnson, general advertising manager of the Seng enterprises, and only goes to reinforce the reputation for able work that this gentleman enjoys.

LILLIAN WALKER SIGNS WITH CREST.

Lillian Walker, star of "The Grain of Dust," now being sold on the State Rights basis, has just signed a contract, by arrangement with Lester Park, with Carl E. Carlton, president of the Crest pictures, to make four more productions. Miss Walker will begin work as soon as the first of the four scenarios is determined upon.

GARFIELD REPORTS SUCCESS.

Herman J. Garfield has taken occasion to advise the Moving Picture World that he is meeting with success in his tour throughout Ohio, Indiana, and Kentucky, in behalf of the "Submarine Eye," which is controlled in that territory by the Submarine Film Corporation, of which he is general manager.

SPECIAL SALES-DRIVE ON "MOTHER."

A vigorous sales-drive has been inaugurated for the George Loane Tucker production, "Mother," by the departure from New York, this week, of Herbert Lubin, Harry G. Kosch and M. R. Fink, of General Enterprises, Inc., which firm controls the territorial distribution for the six part state rights offering.

Mr. Lubin left New York Monday afternoon, December 17, for Chicago and further across the continent to California. The G. E. executive has established headquarters at the Sherman House in the windy city and arrangements for a special showing have been made there on December 19.

Elisabeth Risdon, star of "Mother," at present playing a leading role in "Misalliance," played Chicago last week, and Mr. Lubin took advantage of the coincidence to have the young star appear at the showing.

Harry Kosch also left the city Monday, bound for Boston, Mass., where he will preside at several screenings of the George Loane Tucker production and close contracts for the New England territory.

Mr. Fisk, at present in the South, reports widespread interest in the Tucker picture and is also taking care of the arrangements recently completed whereby "Mother" will be shown in the various penal institutions as an aid in the uplift work now being vigorously pushed by many prison authorities.

During the absence of Messrs. Lubin, Kosch and Fink from the offices of General Enterprises, Inc., Arthur H. Sawyer is looking after the interests of the pictures controlled by the firm, namely: "The Warrior," "Mother" and "The Liar."

"BIRTH OF DEMOCRACY" SPECTACULAR.

A pretentious form of advertising and publicity will be connected with the release of "Birth of Democracy," Franko-American's spectacular film, which has been bought for New York state and northern New Jersey by the Merit Film Corp.

A special showing of the film will be given the first week during January at the Theatre Francaise, New York, and some of the most prominent foreign government representatives, as well as American administration representatives, are being invited.

Large publicity in the dailies throughout the country is being arranged for, especially because of the fact that some of the foremost editors have expressed the desire to give this production enthusiastic support, considering the picture both from the patriotic as well as entertainment standpoint.

In the metropolitan district the Merit Film Corporation is making special arrangements between the exhibitor and the public school to give special morning and matinee performances in the respective districts where the schools are situated.

The picture, from its dramatic value should, of itself, make a wonderful success. Lydia Borelli, having the leading part, is so well known as a star of clearest lustre, that her appearance in the picture itself would guarantee the dramatic work.

The objection that several would raise of its being a foreign picture, in this case will be entirely discarded, because the picture of necessity must needs have been made in foreign countries, for the settings, the streets, the building, and all connected therewith, being chiefly Parisian, and of such suburbs as are around Paris, made it a matter of necessity to take the picture in France.

"THE STRANGER" NOT A PROSPECTOR.

The January first release of the King-Bee Films Corporation, starring Billy West, is to be called "The Stranger" instead of "The Prospector," as previously announced.

In this picture Billy West will be seen in some new stunts, according to President Burstein, that will prove a genuine novelty in comedies. This is the second comedy made by the King-Bee company in California, and is said to be as funny as "The Slave," which is claimed the best release made by this company since it started making two-reelers.

Billy West and his associates went into the Rockies to screen "The Stranger," and what Director Gillstrom made poor Billy do caused him to take "osteopathic" treatments for ten days.

ELLMAN MANAGER OF WOLFBERG HEADQUARTERS.

J. L. Ellman, for the past few months publicity director for the Harris P. Wolfberg Attractions, has been appointed manager of the home office, Pittsburgh.

He succeeds Howard Stahler, who is in Maryland opening up that territory with "The Crisis." The Wolfberg Attractions now also distribute "The Mad Lover," "To-Day," "Persuasive Peggy" and "The Deemster."

"THE SLAVE" WITHOUT SUB-TITLES.

The King-Bee Films Corporation announces that their first picture made in California, entitled "The Slave," is so funny and the story so easy to follow that sub-titles might hurt the action, and they will release this latest Billy West King-Bee comedy without any sub-titles whatsoever.

It has been conceded by all authorities that sub-titles are of great importance in the presenting of a film story, and here is one instance where the action and the humor are said to dove-tail so perfectly that sub-titles are of no help.

"Triumph of Venus" Soon

Seven-Part Production Bearing Classical Greek Theme Will Introduce Betty Lee to Stardom.

EDWIN BOWER HESSER, general manager of the Victory Film Manufacturing Company, is busily engaged with the presentation of "The Triumph of Venus," starring Betty Lee. The story itself deals with Grecian gods and goddesses, fair nymphs and natural and super-natural beings. Captain Hesser, in addition to producing this spectacular seven-reel photo drama, is its director and author.

Although this story was written several years ago, Hesser did not undertake to produce it until he found a girl suitable to portray the character of Venus, and in the selection of Betty Lee he claims to have discovered a modern Venus de Milo. Supporting Miss Lee in this photo-drama are William Sherwood, Phyllis Beveridge, Hassan Mussalli, Grace Hamel and Baby Bonnie Marie Katz, who plays the part of Cupid. The company of nymphs consists of a bevy of pretty girls. All are expert swimmers and perfect specimens of womanhood.

Edwin Bower Hesser.

This is Captain Hesser's second production of the year, the first being "For the Freedom of the World," which was purchased and exploited by Goldwyn.

Mr. Hesser, who is but twenty-four years of age, has had a varied career and has traveled the world over. When a mere boy he held positions as dramatic critic on several dailies in New Jersey. When wireless was the craze he became an associate editor of the Aerogram. This post gave him an opportunity to write stories of travel as he went from place to place. With the coming of the motion picture Captain Hesser entered the silent drama industry. At one time he was the press representative of the Kinemacolor Company of America and manager of the Kinemacolor theater in New York. From publicity work Hesser entered the scenario writing field. He next learned the motion picture camera and became an assistant director. Soon he entered the field for himself. Realizing the value of publicity in the motion picture field he soon organized the Hesser Publicity Bureau, which handled the road tours of the Boston Opera Company and the Royal Cwent Chorus from Wales.

With the sinking of the Lusitania Captain Hesser dropped his commercial work and entered the Canadian army. Rejected at first because of physical unfitness, he remained in Canada, and owing to his ability to campaign and organize was commissioned lieutenant in the 212th Overseas Batalion. His ability was soon recognized and he was made a captain and appointed Brigade Director of Recruiting and Publicity for the American Legion. This strenuous campaign again brought on ill health, which prevented his engaging in active duty in the present conflict, and brought him back to civilian life. While in Canada the Hesser Bureau was devoted chiefly to recruiting campaigns, but Metro pictures were also introduced in that territory in a six-months' campaign mapped out by the Captain, who further announces that the next production of the Victory Film Manufacturing Company, following "The Triumph of Venus," will be a patriotic super-feature entitled "For the Glory of the Stars and Stripes."

FARNHAM REPORTS PROGRESS.

The alliance of independent manufacturers, namely, the Ivan, Frohman Amusement, High-Class, Triumph and Ogden companies, who through their spokesman, Joseph H. Farnham, addressed the joint exhibitors gathering in Washington on December 12, as recorded in our last issue on pages 1919 and 1967, with a manufacturer-exhibitor joint co-operative booking proposition, has been in frequent session with the heads of the two exhibitors' bodies, namely with Lee Ochs and Louis Blumenthal of the M. P. E. L. of A., and Charles Pettijohn and Frank Rembusch of the A. E. A., during the past week. No decisions have as yet been announced but should be forthcoming very shortly.

TOLMAS SUCCEEDS GILMAN.

B. R. Tolmas, a prominent Pennsylvania film man, has joined the sales force of the U. S. Exhibitors' Booking Corporation in that district, having charge of the marketing of U. S. subjects in Eastern Pennsylvania. He succeeds F. H. Gilman, who will assume charge of another territory for the same concern.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

W. H. PRODUCTIONS COMPANY is maintaining its record in the consummation of sales on their product.

During the past week the following deals have been made: To Tom Moore, Washington, the rights to the second and third Hart features, viz.: "The Bandit and the Preacher" and "The Hell Hound of Alaska" for Delaware, Maryland, District of Columbia and Virginia; To A. Dresner, Exhibitors' Film Exchange of Washington, the rights to Wm. S. Hart as "The Two-Gun Man," in "The Bargain," for Maryland, Delaware, District of Columbia and Virginia; To Masterpiece Film Attractions, Cleveland, Leon D. Netter, manager, the rights to Wm. S. Hart as "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," for the State of Ohio; To the Keystone Distributing Corporation of Philadelphia, the rights to William S. Hart as "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska" for eastern Pennsylvania; To T. E. Larsen, Oklahoma City, the rights to Wm. S. Hart as "The Two-Gun Man" in "The Bargain" for Texas, Oklahoma and Arkansas.

* * *

A. Weinberg and Maurice Fleckles, of the Renowned Pictures Corporation, announce the closing of the following deals in which the Harry Raver production, "The Public Defender," is the central figure: To Reginald Warde, exporter, 729 Seventh avenue, the rights for the world, exclusive of the United States and Canada, and to Hirman Abrams' exchange, the Boston Photoplay Company, Boston, for the six states of New England.

* * *

The Ivan Film Productions, Inc., announce the following state right sales this week: To the Liberty Film Renting Company, for western Pennsylvania and West Virginia, "Babbling Tongues" and "Sins of Ambition"; to the Eastern Feature Film Company, for New England States, "Human Clay" and "Sins of Ambition"; to the Merit Film Corporation, for New York State and northern New Jersey, "Human Clay" and "Sins of Ambition"; to the Electric Theater Supply Company, for eastern Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia and Virginia, "Human Clay"; to Peerless Feature Film Exchange, for eastern Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia and Virginia, "Sins of Ambition."

* * *

Almost simultaneous with the announcement that Renowned Pictures, Inc., had purchased the United States and Canadian rights to the Keenan-Edeson-Hanlon production, "The Public Defender," comes the report from Messrs. Weinberg and Fleckles that Walter E. Greene has secured the rights to the Raver picture for Greater New York and the entire state. Modern Feature Photoplays, Inc., Greene's New York exchange, of which Charles Streimer is manager, will release "The Public Defender" by January 1 if possible.

BRENON PRODUCTIONS START 1918 AUSPICIOUSLY.

By the first of the year three big special features which Herbert Brenon has made will be launched simultaneously throughout the country. "The Fall of the Romanoffs" opens in New York in January and will be exhibited throughout the state for the first three months of the year. During that time it will also start its drive throughout the United States.

"Empty Pockets" will be released during January at the most important houses on the First National Exhibitors' Circuit, followed by runs in every state in the Union.

"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which has just been completed at the Brenon studios, will be shown for the first time publicly in New York next month, following which it will be generally released.

These three pictures are entirely different from each other. "The Fall of the Romanoffs" deals with history. It proves the theory of the value of the screen as a historian, making realities live before one's eyes. It is being state-righted. "Empty Pockets" is a melodrama, adapted for the screen from the novel by Rupert Hughes.

The third picture, "The Passing of the Third Floor Back," presents for the first time Sir Johnston Forbes-Robertson, the noted English actor, who came to America for the sole purpose of appearing in the screen in Jerome K. Jerome's drama.

"The Passing of the Third Floor Back" is a timely offering. It carries a noble message to mankind. It brings a ray of hope and kindliness into these troublous times.

COAST GETS "ZEP" SPECTACLE.

The Pacific Coast will have its first view of "The Zeppelin's Last Raid" at the Mack Sennet Theater, San Francisco, shortly after the first of the year. The fame of the new Ince production has spread rapidly beyond the Rockies, and special representative James Gausman, for the coast district of the U. S. Exhibitors' Booking Corporation, reports heavy bookings. The engagement at the popular San Francisco theater will be made the occasion of a festival,

The Sennett theater has obtained the first-run privilege to the Ince production. It is understood that following the showing in that house the picture will be released to all exhibitors on a wide-open booking policy.

Manufacturers' Advance Notes

The "Sign Invisible" Sold

Edgar Lewis Disposes of His Latest Subject to the First National Circuit.

AFTER a busy and enjoyable summer's work up at Lake George during which time they made two features, Mr. and Mrs. Edgar Lewis, looking tanned and strong, are back in New York for the brief stay necessary to closing the sale of one of the negatives to The First National Exhibitors Circuit.

Mr. Lewis is justly proud of the fact that he is one of the few directors producing entirely on his own capital. "The Bar Sinister" was his first picture under his own banner, but he is well known to the trade as the man behind such releases as "The Barrier," "The Great Divide," "The Nigger" and many others as well known.

Edgar Lewis.

The production just sold to the "First National" is from an original script by Anthony P. Kelly entitled "The Sign Invisible" and is built on a big theme—the dominant and ever present powers of Providence and Nature. The locale of the story is the Canadian Northwest—land of towering mountains and human men and women. Into these surroundings wanders a heartsick, embittered man of the world who has lost faith in himself, renounced his Creator and learned to despise mankind. The story of his chastening is dramatically told by a big cast headed by Mitchell Lewis, who was Poleon in "The Barrier"; Victor Sutherland, Edward F. Roseman and Mabel Juline Scott will be recalled as having had prominent roles in the same play.

Speaking of his summer's experiences Mr. Lewis said: "We built our town at Black Point on the shores of Lake George, where we did "The Barrier." It was pioneering with a vengeance. We had to erect not only our sets but living quarters for all hands. We installed our own power plant, electric light and water system. Our post office, Fort Lewis, was officially recognized—we had telephones and everything—except politics and police."

Aaron Jones, of Chicago, and Robert Lieber, of Indianapolis, both came to New York to pass judgment on "The Sign Invisible" before the big deal was completed.

Mr. and Mrs. Lewis are shortly leaving for a rambling vacation trip through the South and West. A visit to the producer's birthplace in the "Show Me" State will break the journey which has California—which Mr. Lewis has never visited—as its objective.

FAMOUS PLAYERS TO MAKE "LA TOSCA."

After much time spent in negotiations and elaborate preparations for the production, the Famous Players-Lasky Corporation announces it has secured "La Tosca," and that Pauline Frederick will appear in the role of Floria Tosca. It will be a Paramount picture and will be done on a most elaborate scale of excellence.

It would be difficult to find, in the whole range of drama and opera, a piece that has won more signal renown than "La Tosca." Written by Victorien Sardou upward of thirty years ago expressly for Sarah Bernhardt, it was in this play that she made one of the greatest successes of her career. It was recognized far and wide as a play of extraordinary power, inasmuch as it possessed dramatic intensity of the most compelling and enthralling character, and also because it reflected the high lights of human passions.

The possibilities of "La Tosca" as a screen drama can hardly be overestimated. It is as perfectly adapted to the films as if it had been written for them, because it is one thrill on top of another, emotional in the extreme, and with opportunities for every member of the cast.

Many "O. Henrys" for New Year

Four Directors Hard at Work East and West on Future General Film Releases.

ONE of its numerous series successes which General Film Company will continue to release during the new year will be the Broadway Star Features "O. Henry" stories now nearing the close of their first year. According to present plans, these features will be continued for some months to come, as there is still a large number of the "O. Henry" stories capable of being adapted for picturization. Ambitious plans are now being worked out for an extensive "O. Henry" program of entertainment for the great army of followers of the "O. Henry" pictures.

The enormous increase in the demand for these short length features has made it necessary to keep four directors and as many companies busy producing them. Three directors, Ashley Miller, Martin Justice and George Ridgewell, will continue to produce these stories in the New York studios, while on the west coast Director David Smith is at work on a new series of Western and Central American stories by the famous author. Some of the "O. Henry" stories to be released at an early date, according to present plans, are "The Clarion Call," "The Hiding of Black Bill," "The Fifth Wheel," "The Moment of Victory," a story of the Spanish-American war; "The Count and the Wedding Guest," "The Thing's the Play," "The Compliments of the Season" and "The Trimmed Lamp." Many others are being adapted for the screen and will be ready for production shortly.

General Film Company expects to begin the new year with a program of "O. Henry" stories which will excel the many popular successes released last year. No other series of short length features in many years has scored such a success as the "O. Henry" pictures, which are continually adding to their fame as box-office attractions.

JEWEL CARMEN IN NEW FOX PRODUCTION.

C. M. Franklin is now directing Miss Jewel Carmen in a new William Fox production with an Alaskan locale. Work was begun last week at Hollywood, Cal. Miss Carmen's first production as a star, "The Kingdom of Love," released December 23, was made under the direction of Frank Lloyd, who directed the William Farnum de luxe production, "Les Miserables," now being shown at the Lyric theater, New York.

Mr. Franklin, with his brother, S. A. Franklin, has been confined since his association with Fox principally to the direction of the Francis Carpenter-Virginia Lee Corbin and the Georgie Stone-Gertrude Messinger companies, making such productions as "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," and pictures based on the story of "The Mikado" and "Ali Baba and the Forty Thieves."

Scene from "The Kingdom of Love" (Fox).

Francis Carpenter and Gertrude Messinger are included in the cast of the new Carmen production, as are Carmen De Ru and Lloyd Perl.

Goldwyn Completes First Year

Will Celebrate Opening of Second Twelvemonth by Release of "Thais"—Another Star Coming in Spring.

ALTHOUGH slightly more than twelve months old, Goldwyn is but one third that old in a releasing sense, with eight Goldwyn pictures thus far presented for public patronage. The first eight months of the company's history were devoted to organization and production. This time spent in advance preparation enabled Goldwyn to spring full-fledged into existence, with a number of completed productions on its shelves and completely eliminated rush work on productions to enable the makers to release well-rounded instead of hurriedly completed pictures.

Coincident with the attainment of its first birthday Goldwyn is releasing on December 30 throughout North America its greatest production and its most celebrated star—Mary Garden in "Thais" by Anatole France. This marks Mary Garden's first appearance on any screen and is the highest achievement technically and dramatically of the new company.

"Thais" represents a new note in production, and Miss Garden on the screen turns out to be the same sensational success that she had been on the operatic stages of two continents.

Goldwyn in its first year established close relations with a score or more of America's most popular and successful authors and playwrights, who did not stop when they had sold their novels or manuscripts to the organization, but followed their stories into actual production to help impart to them the solicitous care and many refinements which have been apparent in all of the pictures thus far released under the Goldwyn imprint.

Long before the completion of "Polly of the Circus" and its release in September, Goldwyn had organized the Goldwyn Distributing Corporation and dotted North America with its offices, through which are now handled not only the Goldwyn productions but special productions of other individuals or companies wishing to avail themselves of the selling capacities thus afforded.

Goldwyn Distributing Corporation today operates offices in nineteen American cities; Goldwyn Pictures, Ltd., of Canada, operates offices in six cities of the Dominion; Goldwyn representatives have opened offices for the organization in Australian cities, and at this moment England is witnessing the entry of the Goldwyn productions into the theaters of the United Kingdom.

In the year ahead Goldwyn will be an even more active producer than in the first year of its existence. In addition to its group of popular stars, embracing Mae Marsh, Madge Kennedy, Mabel Normand, Mary Garden and Jane Cowl, another star of world-wide fame will enter the Goldwyn studios for the first time early in 1918, and still other stars are to be announced before spring. An average of four companies will be kept at work constantly in the big Fort Lee plant which is under lease to the company.

In every sense Goldyn is satisfied with its first year's achievements and with the business returns therefrom. It is a well-adjusted, smoothly-organized mechanism capable of still bigger things and it foresees in the coming year a great improvement in business conditions and public patronage which will mean enlarged returns for exhibitors and itself.

STRONG SUPPORT FOR BEBAN IN "JULES."

Many of the best players in the Paramount roll have been assembled for the supporting cast of George Beban's starring vehicle, "Jules of the Strong Heart," which is to be released by Paramount, January 14. Jules Lemaire, the title role portrayed by Mr. Beban, the Lasky star who has scored tremendously in the past in delightful Italian character roles, is a good-natured, singing, happy-go-lucky French-Canadian trapper. Jules is seen in the atmosphere of a lumber camp in the big north woods, surrounded by an interesting group of rough, but stout-hearted, men of the timber lands.

Raymond Hatton appears as Ted Kendall, timekeeper of the camp, of a higher type than the lumberjacks, but inured to the life of the big woods. Charles Ogle is the boss of the camp, Tom Fransworth, a large, stalwart lumberman, competent, powerful and firm, but just. Guy Oliver plays the heavy character, Big Jim Burgess, a rough and overbearing lumberjack, crafty and cunning in his dealings with men, and caveman-like in his wooing of the boss' daughter. Ernest Joy is Jack Ligitt, a coarse, rough type of lumberman, leader of discord. Horace B. Carpenter appears in a more likable role, that of Reddy, a rough and uneducated lumberjack. Edward Martin is the Factor, head of the Hudson Bay trapping colony, a large man of rough, rural type; while James Neill appears as Sommerville, a trapper.

"THE CLARION CALL" RELEASED.

One of the snappiest and brightest of the "O. Henry" stories released in many weeks is "The Clarion Call," one of the current releases of General Film Company. This is a story of New York in which a detective and a crook engage in a game of wits which results in a surprising last-minute victory for the former.

Walter McGrail, Bernard Randall and Alice Terry are featured in "The Clarion Call," which is the first "O. Henry" picture in which the latter has appeared. "The Hiding of Black Bill," a dramatic story of a Western sheep rancher and a desperado, will follow "The Clarion Call."

Edison Will Release Flagg Pictures

Twelve "Social Satires" to Be Released as Edison Perfection Pictures.

JAMES MONTGOMERY FLAGG has thrown his combined genius into a series of what he calls twelve "social satires," twelve humorous stories involving twelve attractive American girls. The stories are being produced in the form of a single-reel motion pictures under Mr. Flagg's personal direction, at the Edison Studios, and are to be released separately under the general title, "Girls You Know."

Mr. Flagg's recognized ability to paint truly feminine girls is an assurance that the stars he has selected to enact the types in his series of satires will in each case be truly attractive.

The first picture of the series, "The Screen Fan," will be ready for release on January 2, and will be followed on January 16 by "The Bride," and on January 30 by "The Superstitious Girl," with succeeding releases at two week intervals. Some of the remaining subjects to follow are, "The Man Eater," "The Blase Miss," "The Gold Digger," "The Regular Fellow" and five others. The humorous situations in the pictures are made even more laughable by the sub-titles which will be recognized as typical of Mr. Flagg's wit.

Jas. Montgomery Flagg.

One of the interesting attractions in connection with the series are the posters reproduced from original water color drawings drawn from life by Mr. Flagg, of the twelve girls featured in the satires, and in addition to these drawings, the Goldberg Studios have made a group of highly effective photographic poses of the stars, prints from which will also be available for lobby display.

The series will be released as Edison-Perfection Pictures and distributed through the George Kleine System.

"HELL'S CRATER" (Universal).

W. B. Pearson's romantic narrative, dealing with events in "the days of '49," has been produced and directed by the author with Grace Cunard the star, and will be released as Universal's five-reel offering to exhibitors for the week starting Jan. 14. Director Pearson took his company as far into Death Valley as prudence warranted to make the scenes of desolation and barrenness that are necessary to many incidents in the story.

Scene from "Hell's Crater" (Universal).

Supporting the star, George McDaniel will play the leading role with Ray Hanford and Eileen Sedgwick prominently involved in the action. Dance hall and gambling scenes, methods employed in winning gold from the earth, and several sensational "fight" episodes are promised to put a "punch" into the melodrama that matches the nature of the offering.

Mutual's New Year's Schedule

Edna Goodrich Heads the List in "Her Second Husband"—Other Interesting Numbers.

EDNA GOODRICH, famous beauty and star of the speaking stage, is announced by the Mutual Film Corporation in the photodrama, "Her Second Husband," in the New Year's schedule of releases. The play, which was filmed under the direction of Dell Henderson, is said to afford Miss Goodrich the most sympathetic role in which she has yet appeared on the screen. The cordial reception accorded the other Goodrich productions, "Reputation," "Queen X," "A Daughter of Maryland" and "American Maid,'" augurs well for this latest picture. It is available December 21. In the supporting cast are such capable actors as William B. Davidson, Richard R. Neill and Miriam Folger.

Billie Rhodes appears January 1 in a hilarious Strand comedy, "Her Awful Fix," which will bring many a laugh from below the diaphragm. The story concerns Mary, who rejects the matrimonial advances of a young doctor to marry Tom. On her wedding day she becomes quarantined in her chum's house when the young doctor pronounces a case of prickly heat to be smallpox. The complications that ensue are exhilarating and amusing, but all turns out happily when an older doctor gives a true diagnosis.

The Mutual Weekly is replete with topics that are timely, covering incidents and events of international interest, keeping pace with the kaleidoscopic changes that are making world history.

As a sample of the timeliness and efficiency of the Weekly can be cited the fact that James Barr-O'Neill, Gaumont-Mutual cameraman, got into Halifax, N. S., and took 500 feet of film covering the worst aspects of the disaster, arriving in New York twenty-four hours ahead of any competitor.

Mr. O'Neill was five miles from the harbor front at the time of the explosion, at the house of a friend, the windows of the house being shattered and several occupants cut with glass. His camera was buried in the debris of his hotel, which was wrecked by the explosion, but he succeeded in putting it in working order and getting some thrilling pictures. This is an added feature of the Weekly released December 17. The release of December 31 will be just as up to date on current affairs.

GENERAL FILM RELEASES JUDGE BROWN STORY.

"Bud's Recruit," a timely patriotic story in which "Bud" wins a recruit for his country in the person of his older brother, a slacker, is the first and current release in the series of nineteen of "Judge Brown Stories" to be released by General Film Company. The novel manner in which the young patriot serves his country makes this two-reel subject a timely feature for the average exhibitor's program, and sets a fast pace for the succeeding subjects in the series. Advance inquiries received by General Film indicate that the "Judge Brown Stories" will be most popular because of the appeal they will have to women's organizations and individuals interested in obtaining clean pictures.

With the exception of the first release, the "Judge Brown Stories" are founded on real incidents noted by Judge Brown in his long fight on behalf of his great army of juvenile friends.

Judge Willis Brown with Some of His Charges.

They are clean, wholesome and highly entertaining stories in which the captivating humor of boy life plays a prominent part. The titles of the first five subjects announced to date indicate something of the nature of the treat in prospect for picture fans from six to sixty years of age. "The Chocolate of the Gang," the second subject, deals with the efforts of a little colored boy to gain admission to a boy's gang which had rejected him because of his color, and provides two reels crowded with infectious humor. "The Preacher's Son," "The Accusing Toe" and "Two Boys and Two Lies" are other subjects which have been completed and will be released shortly.

"A MODERN MUSKETEER" IS FINISHED.

The next release of the Artcraft Pictures Corporation will be Douglas Fairbanks in his latest rapid-fire photoplay, "A Modern Musketeer," written and staged by Allan Dwan and based on the story by E. P. Lyle, Jr., "D'Artagnan of Kansas." The last scene of this production was filmed at the Lasky studio in California recently. The prints will be made at the Famous Players-Lasky Eastern laboratory and distributed to the various Artcraft exchanges shortly.

In "A Modern Musketeer," Douglass Fairbanks holds up the mirror of the past and compares the chivalry of olden times to that of the present day. In this photoplay the acrobatic player interprets the role of Ned Thacker of Kansas, a young man who inherited the spirit of D'Artagnan through pre-natal influence, his mother having been an ardent reader of Dumas. The self-reliance of the modern woman as compared with her sister in past generations is strikingly shown, for in many cases the chivalry of the modern D'Artagnan is mistaken and his gallant attempts to assist ladies in distress lead to rebukes from the independent maidens who are on the alert to squelch flirtatious pests. Ned finally meets his fate in the person of Dorothy Morane, a tourist, played by Marjorie Daw, and in scenes of super-heroism done in dashing Fairbanks style saves the girl from a horrible fate and wins a bride.

"A Modern Musketeer" has been selected to open the new Rivoli theater by S. L. Rothapfel, its general release date being the last day of this month.

"WHISPERING CHORUS" SCENARIO COMPLETED.

The scenario for the initial photoplay of the Cecil B. DeMille-Artcraft series, "The Whispering Chorus," has just been completed by Jeanie Macpherson, and the production of this story will be commenced immediately. This scenario is an adaptation of a novel with the same title by Perley Poore Sheehan, which will be published simultaneously with the release of the picture, and Miss Macpherson expects it will prove her best work since she began writing for the silent drama.

Unusual care is being taken in handling every branch of the production of this film, from the writing of the scenario to the final assembling of the picture. Every detail affecting the staging of this photoplay will be given extra attention in an effort to make this a picture as near 100 per cent. perfect as is possible. In selecting the cast Director De Mille devoted the greatest time and care he has ever accorded such work, searching for the exact person for each character. Kathlyn Williams, Elliott Dexter and Raymond Hatton are among the prominent film artists already chosen for this picture play which will disclose the work of an all-star cast.

Work on the building of big sets for "The Whispering Chorus" at the Lasky studio in California is now well under way and an extra large staff of mechanics is busily engaged under the direction of experts. The producing organization for this picture expects to leave Hollywood for the Mississippi River regions shortly, where the exteriors will be staged.

"THE WIDOW'S MIGHT" (Paramount).

Florence Vidor, who came out of a Texan convent and flashed her beauty on the screen in a number of Paramount successes, is the leading woman opposite Julian Eltinge in his third Paramount release, "The Widow's Might." Others in the support of Mr. Eltinge are Gustav Von Seyffertitz, James Neill, Mayme Kelso and Valerie Thew, baby daughter of Harvey Thew.

An actor of Mr. Eltinge's ability has to be provided with unusual stories and productions, and it is said that "The Widow's Might" is the most unusual and interesting of anything he has previously done, and if he returns to the stage Mr. Eltinge contemplates having a spoken version of this story written for his personal use.

In the first part of the picture, Mr. Eltinge is seen as a Western rancher and resorts to robbery to save his property. How he is trapped in a fashionable hotel and is forced to don a woman's garb, gains possession of the only wig of a fashionable society woman, meets the girl he loves who at first suspects him of being the mother, and later the father, of a foundling, is brought about in a series of intensely interesting situations.

This production also gives Mr. Eltinge an opportunity to wear everything known to femininity from the morning negligee to evening gowns.

"CAVE MAN'S STUFF" (Nestor).

Gale Henry will be co-star with William Franey in the Nestor comedy to be distributed through Universal exchanges Jan. 7. "Cave Man Stuff" is the illuminating title, and Tom Gibson wrote the story. Under the direction of Allen Curtis a large and lively company, including Lillian Peacock and Milton Sims as chief supporters to the co-stars, has worked out an entertainment that is promised to maintain the standard set by previous Nestors.

Incidentally it may be noted that the determination to discontinue Nestor comedies as Universal releases has been rescinded—for the present, at least. The negatives that were in stock when Universal first notified exchange managers that Nestors would be dropped have been sorted over and the supply has been found to be so abundant and of such good quality from an entertainment standpoint that the brand will continue on the market for some time to come.

"NAULAHKA" DESIGNED AS ARTISTIC CREATION.

Rudyard Kipling's remarkable story of romance and adventure, "The Naulahka," which has been produced as a Pathe photoplay de luxe, has been staged in a way to make it a pictorial exposition as well as a spectacular drama of American life and East Indian intrigue. The still photographs that have been issued in advance of the production promise scenic views that in richness and variety of subjects will be decidedly artistic and unique.

In staging "Naulahka," Director George Fitzmaurice paid

Scene from "The Naulahka" (Pathe).

special attention to the backgrounds against which he directed the action of the story, with the stated object of creating as perfect an illusion as nature, artistry and the modern cinema camera could make it. In writing the story, Kipling carried his readers from Colorado to the Orient and it is reported that in the picturized version the spectator is carried over the same ground on what could easily be termed a sight-seeing journey, if the absorbingly interesting story could be forgotten while viewing the films.

Director Fitzmaurice, who lived in India for over nine years, located spots in America that so closely resembled the East Indian country that by getting the proper focal range, American topography appears in the film as views that might have actually been photographed in the far East. In some of these scenes, East Indian landmarks, well known to Mr. Fitzmaurice, were duplicated under his personal direction to further advance the truthfulness of the atmospheric qualities of the feature.

"I have worked hard to make Mr. Kipling's story a thing of art as well as action," said Mr. Fitzmaurice, "and I believe I have succeeded and I am now confidently awaiting the judgment of the exhibitors and the public."

ARBUCKLE A REFORMER IN "OUT WEST."

Fatty Arbuckle's next Paramount-Arbuckle comedy has received the title "Out West." The release date has not been set. In his new comedy Fatty plays the role of reformer, successfully, albeit humorously. Thrown off a freight train into the heart of the Western desert, Fatty lands eventually in the village of Mad Dog, described by the fervid scenario writer as "the toughest, wildest and wooliest town in the West." Here our intrepid hero mixes up with more bad men than Nick Carter ever imagined in his wildest flights of fancy, and after finally cleaning them out, sets out to reform the whole Mad Dog village, with the help of a pretty Salvation Army girl, several hundred feet of film and a barrel full of comedy situations.

Arbuckle's current release, "A Country Hero," has made a hit everywhere it has been shown. The scene in which Buster Kearton dances as Fatima, using a long black stocking as a snake, has received credit as being one of the finest hits of burlesque ever filmed.

PETROVA SUBJECT GOES TO RIALTO.

In order properly to emphasize the importance attached to the presentation of "Daughter of Destiny," the initial release starring Madame Olga Petrova in a series of productions bearing the stamp of her own organization, Managing Director Samuel L. Rothapfel of the Rialto arranged an especially elaborate program for the week of December 23. He arranged an unusually beautiful series of lighting effects as an introduction to the Petrova production.

As a preliminary to the appearance of Madame Petrova at the Rialto during Christmas week the star herself officiated at a little ceremony recently during which she hung upon the walls of the lobby a likeness of herself in oils done by a famous artist.

SHOREY SIGNS FIRST HODKINSON CONTRACT.

The first actual closing of a contract for the Paralta Plays took place in the offices of the W. W. Hodkinson Corporation December 17 when George N. Shorey, of Knoxville, Tenn., booked the full Paralta series for his Queen theater. When the Hodkinson Corporation closed arrangements last week whereby it makes use of the exchange service of the twenty-eight General Film exchanges, the files of applications for the Paralta Plays were sent to the exchanges, but as Mr. Shorey is in New York his application was made out and accepted in the head office. Under the Hodkinson plan of exhibitor protection, every contract rate as well as every contract must be accepted by the head organization, and each contract bears a national serial number. Mr. Shorey is therefore Number 1 in the Hodkinson exhibitor family.

MISS ATKINSON BADLY BURNED.

Florence Atkinson, playing the role of Mme. Jesse, the vampire, in "The Marionettes," which Clara Kimball Young is just finishing, was badly burned at the Thanhouser Studios, New Rochelle, where the company is working. Miss Atkinson's hair became ignited from the flame of an alcohol lamp while making up in her dressing room, the flames extending to her clothing before assistance could reach her. Emile Chautard, Miss Young's director, and W. G. Belew, studio manager, reached Miss Atkinson just in time to save her from serious injury. As it is, Miss Atkinson is minus most of her beautiful hair and badly burned about the hand, arms and shoulders. She was immediately removed to her home in New York, where it is reported that her injuries will not terminate seriously.

REID'S NEXT PICTURE ALSO A WESTERN.

Following his appearance in "Nan of Music Mountain," Wallace Reid will be seen in another Western production. "Rimrock Jones," from Dan Coolidge's novel of that name, scenarioized by Harvey F. Thew and Frank X. Finnegan, and produced under the direction of Donald Crisp.

Both in settings and numerous characters who appear in the production, there is a picturesque portrayal of the still rugged West, and where a man finds more than the usual number of opportunities to prove the fibre of which he is made.

"MEN WHO HAVE MADE LOVE TO ME" (Essanay).

In George K. Spoor's Ultra-Feature, "Men Who Have Made Love to Me," Director Arthur Berthelet obtained after much scouting about the country just the summer settings he desired. such scenes as the country club at its mid-season activities, the lake surrounded by foliaged trees and flowering bushes are striking and artistically perfect.

Miss MacLane, herself an ardent admirer of motion pictures, expressed wonder over the tireless efforts of directors in obtaining, at whatever cost, just what they want.

"Men Who Have Made Love to Me" is a correct reflection of the peculiar woman writer who has aroused the whole country by

Scene from "Men Who Have Made Love to Me" (Essanay).

her remarkable writings. The picture interprets the sensational, sentimental and satirical high lights of six amazing romances in the life of Miss MacLane. Although the true names of the suitors are withheld, the stamp of sincerity and realism is there.

It pictures six episodes in the life of a strangely magnetic woman, that might occur to any woman. The lovers are each of a different type and the players who assume their roles selected from various parts of the country, many of them taken from important roles in stage productions.

Ethel Barrymore to Make Comedies

Talented Member of Stage Family to Adhere to Line That Made Relatives Become Famous.

ADMIRERS of the talents of Ethel Barrymore will rejoice to hear that her future screen appearances will be devoted to feature comedy productions under her present management, Metro Pictures Corporation. This decision has been reached on account of the great success of her latest Metro offering, "An American Widow," which Albert Shelby Le Vino adapted from Kellett Chambers' play, and recalls the fact that some of the greatest triumphs of Miss Barrymore on the speaking stage have been in comedy ever since the days when "matinee girls" were in vogue and she was their favorite actress.

The Barrymore family has always excelled in brilliant, sparkling representations of the humorous side of life, and it was as a comedienne that Miss Barrymore won the hearts of those theatergoers who have ever since been her loyal friends, by such characterizations as the leading roles in "Captain Jinks of the Horse Marines," "Cousin Kate," "Trelawney of the Wells," and more recently "Our Mrs. McChesney." Metro's screen play, "An American Widow," has demonstrated that the quality in these can be successfully transferred to the screen.

Comedy has been the vehicle of Mr. and Mrs. Sidney Drew, who in their Metro-Drew comedies have made themselves known throughout the world. Sidney Drew is Miss Barrymore's uncle. Some of the finest works of John Drew, another uncle, have also been in comedy vein. John Barrymore, her brother, has done admirable work in comedy, both on the stage and screen, and the same is true of her other brother, Lionel Barrymore. Her father was the celebrated and much-loved Maurice Barrymore, whose humor was a delight both on and off the stage, and her mother was the charming Georgie Drew. Another relative, Georgie Drew-Mendum, has a valuable comedy gift. The versatility of her famous grandmother, Mrs. John Drew, mother of John and Sidney Drew, is a matter of theatrical history. With such a heritage, and with her own personal beauty and charm, Ethel Barrymore takes her place as comedienne by right divine.

"MORGAN'S RAIDERS" (Bluebird).

Wilfred Lucas produced his first Bluebird at Leonia, N. J., with Violet Mersereau the star. Having finished the picture, he changed his personal location to Universal City and was assigned to the screen management of Ruth Clifford. It was his fine work in creating "Morgan's Raiders," to be released on the Bluebird program, Feb. 4, that decided Managing Director Carl Laemmle to send Mr. Lucas to the West Coast.

Violet Mersereau, it is asserted, has the best role she ever played in this Bess Meredyth story, previously referred to by its working title, "The Wild Cat." In the nature of the character Miss Mersereau appears first as a hoydenish child, who is changed by the necessity of vital emergency into a girl of purposeful demean and heroic conduct.

"Morgan's Raiders" is an illuminating title, as the story deals with events that transpired during the Civil War in which Morgan's band of daring horsemen performed sensational exploits. In the action Miss Mersereau is compelled to don boy's

Scene from "Morgan's Raiders" (Universal).

clothes and does some daring horseback riding that proves her right to join the Morgan band.

Director Lucas found ideal locations on the Ramapo Hills, where the rough scenery of Northern Kentucky is majestically duplicated in forests, rocks and mountain vistas. Unusual care was taken in the selection of Miss Mersereau's support, essential roles having been assigned to William Cavanaugh, Frank Holland, Edward Burn and Barbara Gilroy with Frank Artego performing many sensational feats of reckless riding.

COMING GOLDWYN RELEASES.

Goldwyn, announcing three new releases that follow the release on December 30 of Mary Garden in "Thais," still further emphasizes and increases its production standards with the following pictures:

January 14, Madge Kennedy in "Oh, Mary, Be Careful!" by George Weston; January 28, Mabel Normand in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy and directed by George Loane Tucker; February 10, Mae Marsh in "Fields of Honor," by Irvin S. Cobb and Edgar Selwyn.

In "Oh, Mary, Be Careful!" Goldwyn has obtained for Miss Kennedy one of the most popular novels of the past twenty-four months and with the deliberate intention of diversifying the work of this star, who came into public favor with "Baby Mine" and "Nearly Married."

The government's request for the postponement by Goldwyn of the release date of "Joan of Plattsburg" is more than offset by the production of a remarkable picture under the direction of George Loane Tucker, "Dodging a Million."

In "Fields of Honor" Mae Marsh does some of the best emotional acting she has revealed in the past two years. This is a vivid emotional drama by Irvin S. Cobb and Edgar Selwyn and was directed by Ralph W. Ince, a director of marked popularity and maker of many notable screen attractions.

SELECT BUYS "THE KNIFE" FOR ALICE BRADY.

Select Pictures has acquired another Broadway success for one of its stars. "The Knife," which was one of the past season's hits and the attraction chosen to open the New Bijou theater, has been purchased for Miss Alice Brady and will be her next production. Competition was exceedingly brisk among the film companies for the motion picture rights. Select's acquisition of the picture rights represents lavish expenditure.

"The Knife" is another gripping play from the pen of Eugene Walter, author of "The Easiest Way" and "Paid in Full." It is a melodrama of the highest class and in tensity of theme and action lends itself particularly to screen adaptation.

The story centers about a Southern girl reared in all the superstitious fancies of the South. The play provides Miss Brady with big moments and ample opportunities for tense emotional acting.

Production has already been started and the star with her director, Robert G. Vignola, and part of her company have just returned from a flying trip to Florida, where the opening scenes of the story were filmed.

"THE SONG OF SONGS" BEING ASSEMBLED.

The last scenes of Artcraft's adaptation of the famous play, "The Song of Songs," have been taken, and Director Joseph Kaufman is now assembling the picture. Miss Elsie Ferguson is starred in this production, and has a role very similar to the one she played in "The Outcast," which was the crowning achievement of her stage career.

In "The Song of Songs" she interprets the part of Lily Kardos, a girl of unusual beauty, who begins life as a salesgirl for an Oriental store with branches on the boardwalk of Palm Beach, where she attracts the attentions of wealthy men. Her career is a series of dramatic incidents, and the girl rises from poverty to riches as the wife of ex-Senator Calkins, who, in a jealous rage, drives her away though she is innocent of wrongdoing. She plunges into the fast life of the set in which she is thrown, and later meets a man with whom she falls in love. Through the intervention of this man's uncle, the shadows of the past are brought up and she is unwittingly led into a situation where her whole future happiness is threatened.

The scenario was written by Charles Maigne and adapted from the play by Edward Sheldon.

BROCKWELL AND PEARSON RELEASES SWITCHED.

"Stolen Honor," the Virginia Pearson picture which William Fox had announced as his Special Features release for December 30, will not be available for exhibitors on that date. The illness of Miss Pearson delayed work on the production, with the result that "For Liberty," a war picture featuring Gladys Brockwell, has been substituted for it. As the schedule now stands "Stolen Honor" will be released January 6 and "For Liberty" December 30.

The January Special Features have been announced only for the first three weeks. "Cupid's Round Up," in which Tom Mix will make his debut as a star of Western dramas, is set tentatively for January 13, and "A Heart's Revenge," Sonia Markova's second production, is down for January 20.

PARAMOUNT SHOOTS VOLCANO FOR HAYAKAWA PICTURE.

What is claimed to be some of the most beautiful natural scenery ever secured by a motion picture camera for a feature photoplay is a scene in "Hidden Pearls," Paramount's newest starring vehicle for Sessue Hayakawa. This particular scene was taken at the crater of the volcano, "Kilauea," under the most difficult conditions for actors, cameramen and directors. The volcano is one of the most picturesque ones in the Hawaiian Island, where most of the scenes of "Hidden Pearls" were taken on the island of Hilo.

Three weeks were spent in a native village, filming scenes which depict the life of the real old Hawaii.

Pathe Program

Irene Castle and Doris Kenyon Featured in the Schedule for the Week of January 6.

IRENE CASTLE'S best feature, Doris Kenyon in a thrilling chapter of "The Hidden Hand," and Harold Lloyd in a one-reel comedy, are big points in Pathe's program for January 6. Irene Castle appears in "Convict 993," a Pathe Play special in five reels; produced by Astra; story and scenario by Wallace C. Clifton; directed by William Parke. To this picture goes the distinction of being the first Pathe feature of the year 1918. It marks the first time that Irene Castle has been under the direction of William Parke and it is the best picture in which the famous star has yet appeared. In the cast are a number of players of sterling merit, including Warner Oland, Helene Chadwick, J. H. Gilmour and Bert Starkey ("The Spider" in "The Fatal Ring").

"Convict 993" is a "crook" play of the kind that every audience delights in. There is plenty of action and thrills. It is an excellent picture from every angle. In it we offer to exhibitors a great box-office star, an unusually good cast and strong story.

The story gives Mrs. Castle every opportunity for a display of her artistic talents and for an exhibition of a gorgeous array of gowns. It also has the virtue of a happy ending after working up a great amount of sympathy and compassion for a popular heroine who finds herself in an apparently hopeless situation.

Doris Kenyon is seen in the seventh episode of "The Hidden Hand," entitled "The Fire Trap," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

Twenty feet from the ground Doris descends hand over hand down the rope which is held by Ramsey at the opening of this exciting chapter. Despite the Hidden Hand's best efforts they escape. The Hidden Hand pursues them to the Whitney lodge in the country, near which on a swaying foot bridge Ramsey and Doris come to a pause as they see the henchmen of the Hidden Hand at both ends of the bridge. Blocked, Ramsey takes a pair of handcuffs and loops one around his wrist. He fastens the handcuffs to a wire which leads from the bridge to the opposite bank of the ravine. Doris clings to him and they both shoot on the wire across the ravine, as the Hidden Hand and his men fire at them.

Harold Lloyd stars in "The Tip," a one-reel comedy produced by Rolin. This is a wonderful burlesque of the various crystal gazers, fortune tellers, and other fakers in whom some people repose such confidence. Farina, the crystal gazer, tells Harold he is going to meet a beautiful blonde, a millionairess. He proceeds from then on to have one adventure after another.

"Picturesque Rivers of France—The Tarn and Its Gorges" and "Here and There in Keswick," in Cumberland, England, is a Pathe colored split reel scenic.

An International Cartoon and Educational Split Reel and Hearst Pathe News Nos. 3 and 4 complete this program.

NO LET-UP AT GOLDWYN STUDIOS.

The business outlook in the motion picture industry, as viewed by Goldwyn Pictures Corporation, is such that Goldwyn, instead of lessening or temporarily curtailing its production activities, has redoubled its labors in its big Fort Lee plant, with three companies working under the glass top and a fourth company ready to begin work the day after Christmas.

Madge Kennedy is hard at work under the direction of Edward Dillon making "Our Little Wife" from Avery Hopwood's successful play. Mabel Normand, having finished work in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy, under the direction of George Loane Tucker, has started work again in a new production, as yet unnamed, and Mae Marsh, just through working in "The Beloved Traitor," is hard at work in a new picture from a story by Irvin S. Cobb. Within a few days R. A. Walsh, one of the industry's ablest directors, makes his advent into the Goldwyn organization.

ESSANAY SCENICS MAKING GOOD.

A favorable impression among exhibitors of the country has been created by Essanay's series of one-reel de luxe scenics being distributed by General Film Company. Theaters which have shown the first of this series, "Salmon Fishing in New Brunswick," almost invariably have booked the remaining subjects in the series for their programs. One of the many examples noted in the last two weeks is the action of the Rialto theater in Denver, a leading picture theater of that city, in booking the entire series for extended runs, after having seen the first release.

Forthcoming releases in this series are "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmers Co-operate in Grain Raising," "Agricultural Opportunities in Western Canada," "The Two Biggest Things in the World—the Grand Canyon of Arizona and Canyon DeChelly," and "Electrification of Railroads."

NEW MARY PICKFORD PICTURE FINISHED.

Mary Pickford's newest Artcraft picture, "Stella Maris," adapted by Frances Marion from the novel by William Locke, has just been finished at the Hollywood studio of the Famous Players-Lasky Corporation. It is announced that William J. Locke's novel has made an extraordinary production, even for Artcraft, replete with stirring incidents and deeply charged with pathos. In the parts of Stella Maris and Unity Blake, Mary Pickford will present on the screen two of the most

Scene from "Stella Maris" (Artcraft).

widely different characterizations ever disclosed in one production.

Opposite the star is Conway Tearle. Others in the excellent cast are Camille Ankewich, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Coonleu. The photoplay was produced under the direction of Marshall Neilan. Mr. Neilan was assisted by Nat Deverich, and Walter Stradling is responsible for the camera work. This film will be released by Artcraft the latter part of January.

AMERICAN RED CROSS WORKERS IN FRANCE.

The work of an American Red Cross Ambulance Corps in France is most interestingly pictured in No. 156 of the Gaumont-Mutual Weekly, which is released on Sunday, December 23.

On arrival in France the members of the Ambulance Corps proceed immediately to the headquarters of the Red Cross in Paris, where they are given their credentials. Their personal belongings are forwarded to the ambulance bases by Red Cross motor trucks, while they proceed by train.

Red Cross workers do not wait long before reaching the "front," where they are under fire almost from the hour of their arrival. Nothing is sacred to the Huns, and the members of the Ambulance Corps who must seek out the wounded on the battle field are probably in more danger than the actual fighters in the trenches.

The wounded soldiers are given first-aid treatment at dressing stations just behind the lines, and then removed to base hospitals further from danger. It is a common sight to see ambulances which have been wrecked by German shells, as pictured in one of the scenes of this subject.

Another of the foreign subjects pictured in this number of the Gaumont-Mutual Weekly shows the convoying to their French homes of soldiers who have been interned in Switzerland for many months.

That the United States has not yet been fully aroused to the destruction which can be wrought by German spies in this country is shown in the picture of the steamer O. P. Clark, which was burned by incendiaries on the Pacific Coast with the loss of a valuable cargo. However, U. S. Marshal Bradley, of Chicago, is "doing his bit" in guarding property, and one of the pictured subjects shows him superintending the posting of warnings to alien enemies.

TOM MIX FINISHES "CUPID'S ROUND UP."

Tom Mix, who is working at the William Fox western studios, has completed "Cupid's Round Up," his first picture as a star in Western dramas. The story deals with the results of the betrothal of a girl and a boy because of the desire of their parents, who are old friends, to unite the two families.

Most of the scenes are laid on a ranch where the young woman, posing as a maid, meets the young man a few weeks prior to the date set for their marriage. Mr. Mix is supported in the production by Wanda Petit and the production was made under the direction of Edward J. Le Saint, this being the latter's first picture for William Fox.

"Cupid's Round Up" is tentatively scheduled for release January 13 as a Fox Special Feature.

Sir Johnston's Picture Finished

"The Passing of the Third Floor Back" to Be Shown in January—Great Actor Returns to England.

Herbert Brenon has "shot" the last scenes for his forthcoming production, "The Passing of the Third Floor Back," upon which he has been working for over two months. The first public showing of "The Passing of the Third Floor Back" will take place in January. The release date is announced for February.

Sir Johnston Forbes-Robertson, the eminent English actor, who came to this country to take part in what, it is expected,

Scene from "The Passing of the Third Floor Back" (Brenon).

will be one of the season's most important screen contribution, has already taken his departure for England. He completed his portrayal of his beloved role of the Stranger about two weeks ago. Since that time Mr. Brenon has been taking the scenes in which Sir Johnston does not appear.

In its screen form "The Passing of the Third Floor Back" has undergone certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome's drama the action centered in the living room of a shabby London boarding house. The motion picture adaptation on the other hand reveals the different rooms of the lodgers. The three whole floors of the Bloomsbury lodging house were constructed at the studio.

In transferring this message of hope and kindliness Herbert Brenon has lost none of its beauty for the screen. He has developed, in many cases, what was merely suggested. He has somewhat elaborated the original plot, and he has added the many little touches to the production which always give distinction to his work.

It is a subject which again calls into play all the skill and artistry with which he is endowed. There is no doubt this production will be one of the most beautiful that has yet found its way onto the screen.

The picture is produced with typical Brenon thoroughness. The cast, too, is an exceptionally notable one, headed by Sir Johnston Forbes-Robertson, it includes Molly Pearson as the Slavey, the part which she played in the original London production, and Augusta Haviland, Ricca Allen, Ketty Galanta, Grace Stephens, Dora Mills Adams, Ben Graham, Sydney Golden, Thornton Bastion, Robert Fisher, George Le Guere, Germaine Bourville and Alfred Hickman.

WILLIAM FOX TO RELEASE "DU BARRY."

The fourth release this month of a Standard Picture will be made December 30 by William Fox. It will be "Du Barry," a Theda Bara superpicture, produced under the direction of J. Gordon Edwards. This production completes the longest list of Standard Pictures given to exhibitors in any one month since the inauguration of this service last August. In all, thirteen Standard Pictures have been placed on the market and a number of others are reported to have been finished, or to be nearing completion.

"Du Barry," which requires a cast of twelve persons, deals with the life of the famous Madame du Barry who rose from obscurity and comparative poverty to the position of favorite of King Louis XV of France. The play deals with her methods of establishing herself in the good graces of the king and of continuing herself in favor in the face of inconstancy and constant intrigue. The play follows history in eventually escorting Madame du Barry to the guillotine.

More Bluebirds

Managing Director Laemmle Makes Substantial Additions to the New Year's Schedule.

MANAGING Director Carl Laemmle has adjusted the Bluebird program until the week of Feb. 11 by adding features that will employ as stars Dorothy Phillips, Franklyn Farnum, Violet Mersereau and Carmel Myers. This list of added features starts the second year of the Bluebird program with the release of "Broadway Love," starring Dorothy Phillips.

W. Carey Wonderly's story, first appearing in a popular magazine, furnished the basis of Ida May Park's production of "Broadway Love," in which Miss Phillips will reappear among Bluebirds after a considerable lapse of time, Jan. 21. Lon Chaney and William Stowell again unite with the star they have so many times supported in the Bluebird series to play the leading male roles, while Juanita Hansen will head the large female contingent that the nature of the story requires in photoplaying.

Franklyn Farnum's regular appearance will be made Jan. 28 in "The Fighting Grin," a comedy of speedy action, in which he has Edith Johnson as his leading lady. R. N. Bradbury and F. H. Clark wrote the story and Joseph De Grasse directed the production from Charles Kenyon's scenario. In the company supporting Mr. Farnum and Miss Johnson will be J. Morris Foster, Charles H. Mailes and Fred Montague, heading a numerous organization.

"Morgan's Raiders" will have Violet Mersereau as the star of the Feb. 4 release in a melodrama reflecting incidents in the Civil War. Bess Meredyth wrote the story and furnished her own scenario, with Wilfred Lucas directing the production. Barbara Gilroy, Edward Burns, leading man; Frank Holland and William Cavanaugh will have important roles in the support of Miss Mersereau. This feature has previously been referred to as "The Wild Cat," but under the more illuminating title of "Morgan's Raiders," the definite release has been fixed for advertising by exhibitors.

"The Wife He Bought" brings Carmel Myers to star among Bluebirds for the third time Feb. 11, when she appears in a screen-version of a story by Larry Evans that appeared in a popular magazine under the title of "One Clear Call." Harvey Gates made the scenario and Harry Solter directed the production with Kenneth Harlan in the leading male role. The others in the cast are Howard Crampton, Fred Schilling, Allen Sears and Sidney Dean.

There are Bluebirds enough completed at Universal City to run the program until the middle of March, but the formality of scheduling the produce remains to be accomplished. Among the subjects, all complete and ready for release, are mentioned "The Eternal Columbine," in which Mae Murray will star; "The Girl Who Dared," presenting Dorothy Phillips, and "The Highest Card," a Bluebird for Ruth Clifford and Monroe Salisbury.

POLO DOES STUNTS IN "THE BULL'S EYE."

With one end of a lariat looped around the top of a tall tree and the other grasped firmly in his hands, Eddie Polo made a running jump from the top of an eighty-foot cliff, circled at a nearly horizontal angle through the air, and came to earth in a clump of underbrush. Hemmed in at the brink of a cliff by a band of outlaws who were determined to capture him, "Reckless" Polo took this novel way of escaping from them in one of the scenes of the Universal's Western serial, "The Bull's Eye," now being filmed by Director James W. Horne, near Universal City.

Novel stunts are a feature of the new serial. A few weeks ago Polo leaped from the edge of a cliff to the top of a tall, slender tree which bent under his weight and bore him safely to the ground. In this latter feat, performed a few days ago, W. B. Pearson, the author of the story, brought the principal of centrifugal force into play. Had Polo leaped straight off the precipice, he would have been dashed against the trunk of the tree. By running at top-most speed at the rope's end along the edge of the cliff and then making the leap, he swung in a circle around the tree, the centrifugal force retarding his descent, and landed on the opposite side.

Although he struck the ground with considerable force at the finish of his swing for life, the "stunt actor" was uninjured except for numerous painful bumps and scratches. Director Horne declared the stunt to be one of the most thrilling and unique feats he has screened in the half dozen serials he has filed during his career as a producer of adventure films.

RUSSIAN COUNTRY LIFE IN "THE CLOVEN TONGUE."

The Russia that one finds in the works of Tolstoi, Dostoievsky, Pushkin and Andrieff, not the Russia of which one reads in the newspapers of the day, a nation in the throes of countless Revolutions, that Russia is to be seen in "The Cloven Tongue," a Russian Art Film to be released by Pathe on January 13 as a special. If it had nothing else to recommend it, and it has plenty, "The Cloven Tongue" would be of interest to everyone as a picture of country life in the "land of snows."

What Triangle Offers in January

Olive Thomas, Jack Richardson, Alma Rubens and J. Barney Sherry Are Among Featured Players.

TRIANGLE will open the new year with a program of merit that substantiates in every degree the policy of diversified features announced by General Manager H. O. Davis. A comedy drama with Olive Thomas, a big drama of the Navajo Indian country with Jack Richardson, a production of beauty featuring Alma Rubens, with scenes laid in Italy and France, and a tense drama of professional life with J. Barney Sherry, are among the features to be released in January. And there will be others, all with an interesting story to tell.

For the first week in January, Olive Thomas, with Charles Gunn, is scheduled to appear in "Betty Takes a Hand," a pleasantly humorous, fast moving story written by Katherine Kavanaugh, winner of the second prize in a recent contest.

For the second release of the week, Jack Richardson will appear in "Man Above the Law," with Claire McDowell and Josie Sedgwick supporting. This is a story of a man who leaves the civilized world in disgust because of an unlucky love affair and an even more unlucky brush with religion and law.

The second seven-part feature to be produced under the new Triangle plan of a seven-reel picture every month, will be released January 13, under the title "I Love You," with Alma Rubens as the star.

For the second part of the week's program, "Law's Outlaw," featuring Roy Stewart, now recognized as one of the foremost delineators of western characters, will be released. The story was written by Ethel and James Dorrance.

For the week of January 20, "Evidence," a drama dealing with professional life and with J. Barney Sherry in the leading role, will be released. Jack Cunningham of the Triangle's scenario staff, wrote this play, which has for its principal characters a highly successful criminal lawyer and his closest friend, a physician. Margery Wilson, who has added new laurels to her achievements with every successive appearance, will have the leading role in the following story, "Flames of Chance," adapted from the story, "Three Godsons of Jeanette Contreau," by Francis W. Sullivan, which recently appeared in a magazine. In this picture Miss Wilson plays a dual role.

For the last week in January, the first release will be "The Gun Woman," a brilliant western story. Texas Guinan, formerly of the Winter Garden, New York, has the title role. To round out the month's program Triangle has a Japanese production of exceptional beauty, "Her American Husband." The play is a reversal of the characters and situations in John Luther Long's famous "Madame Butterfly." Dainty Teddy Sampson appears in the leading feminine role as a Japanese girl and Darrel Foss has the leading male part. This is Miss Sampson's first appearance in Triangle features. Thomas Kurihara, the well-known Japanese actor, and Jack Abbe, also have prominent parts.

HOW ENGLEBRECHT PLAYED UP "DRAFT 258."

A lobby display which may well be duplicated by exhibitors booking Metro's great play of the hour, "Draft 258," was erected by Manager Englebrecht of the Regent theater in Arlington, N. J., where the patriotic production played a two days' run to big business.

The spirit of patriotism dominated this timely display, which was of a military nature. At one side of the lobby, the floor was covered with sand and a regulation army tent erected. In front of the tent were placed a bench, stacked guns, and a tripod with a pot hanging over a pile of wood, which was lighted with a red electric light bulb to give the effect of a fire. Brush wood was scattered at one side and a very good idea of a typical tent home of "our boys" in camp at home and abroad was presented. The properties used may easily be borrowed for the occasion, without much cost.

The lobby was tastefully decorated with American flags and bunting. Stills from the production were displayed. The entire display is commendable because of its fitness and dignity.

"THE SPIRIT OF '17" JACK PICKFORD'S NEXT.

Having earned praise by his portrayal of a real Tom Sawyer, Jack Pickford is now engaged in making "The Spirit of '17." The story is of particular boy scout interest, since it was written by Judge Willis Brown of the Juvenile Court of Chicago, who is intensely interested in the boy scout movement.

Appearing in support is a new leading woman, Katherine McDonald, who is already known by her screen work. Charles Arling, the well known and successful actor, is cast as John Edwards. L. N. Wells plays the role of Captain Jerico Norton. Ashton Dearholt, successful juvenile player, is seen in the unsympathetic role of the slacker. Charles H. Geldert, Edythe Chapman, William Chester and Helen Jerome Eddy also are in the cast.

TYPHOONS ARE INSTALLED IN CALIFORNIA.

The Typhoon Cooling and Ventilating System has reached California by way of the Star Theater, Reedley, Cal., owned by W. L. Sheibley. The Star is the first house in this state to be cooled and ventilated by Typhoons and the company is looking forward to a big California business next season.

JAXON SERIAL READY JANUARY 19.

Another postponement in the release of the first episode of "A Daughter of Uncle Sam," the Jaxon serial which will be distributed by General Film Company, has been made necessary due to the fact that several timely scenes were obtained for the earlier episodes which will add materially to their dramatic qualities. It is now definitely stated that the first episode will be released on January 19, and that there will be no hitch in the release of the succeeding chapters in this sensible serial, as it is called.

In order that the exposures of spy plots and the enemy intrigues might be brought up to date, advantage was taken of an opportunity to include several thrilling scenes in the first few numbers of the serial. "A Daughter of Uncle Sam" is a comprehensive picturization of the activities of enemy spies and the manner in which they have been balked in their attempts to destroy ships, munition plants, warehouses containing food and other supplies, and as such is arousing tremendous interest among exhibitors. Advance bookings for the serial have been notable.

Scene from "A Daughter of Uncle Sam" (General Film).

Wonderful photography and settings unusually well adapted for the filming of the thrilling encounters which are a feature of the twelve chapters of the serial are two features which add tremendously to the pulling power of the Jaxon serial. Jane Vance and William Sorelle are featured in this swiftly moving martial kaleidoscope, which guarantees some rapid-fire action.

EXHIBITORS PRAISE PETROVA ALBUM.

Following the presentation of the Petrova Pictorial Album to the members of the First National Exhibitors' Circuit by Frederick L. Collins, president of the picture star's organization, the Petrova executive has been deluged by congratulatory communications from the various recipients of the novel gift. All of the members of the Circuit who will distribute the eight starring vehicles of Madame Petrova during the forthcoming year are warm in their praise of the artistic and business-getting qualities of the pictorial brochure.

The beautifully mounted leather novelty which contains a complete review of the various scenes from the first Petrova production, "Daughter of Destiny," has aroused strong interest among the many exhibitors dealing with the Circuit and in response to universal requests for additional copies of the album, the Petrova Picture Company has arranged to supply each distribution office with five of the booklets.

Due to the reception which has been accorded the album by the distributing organizations as a sales aid for their roadmen, Mr. Collins has decided to issue one of these novelties with each presentation of the forthcoming productions in which the Polish star will appear.

"TORPEDO PIRATES" (L-Ko.).

Hughie Mack, one of L-Ko's new stars, lately won over from Vitagraph surroundings, will be the featured comedian in "Torpedo Pirates," the L-Ko to be distributed through Universal exchanges Jan. 9. Director General J. G. Blystone had personal charge of this production with Noell Smith carrying out the details.

Gladys Varden, an L-Ko girl who has become a favorite in that series through her long association with the organization, will be featured as Mr. Mack's chief aid to mirth provoking and there will be a large company of bathing girls to make the water scenes attractive to the eye. Several assisting comedians will co-operate with Mr. Mack in making things lively throughout the two reel offering.

Metro Has Four January Subjects

Will Feature Emily Stevens, Viola Dana, Edith Storey and Francis Bushman and Beverly Bayne.

FIVE of the public's favorite stars will be represented in the January list of releases announced by Metro. These are Emily Stevens, Viola Dana, Edith Storey, Francis X. Bushman and Beverly Bayne.

"Daybreak," a screen version of the Broadway success written by Jane Cowl and Jane Murfin, will be Metro's first production given to the public in 1918, with Emily Stevens as star. June Mathis and Albert Capellani have prepared the play for screen presentation. "Daybreak" is the first Metro production directed by Mr. Capellani. It has been given a brilliant production, with a superb supporting cast, headed by Julian l'Estrange. The cast includes Augustus Phillips, Herman Lieb, Evelyn Brent, Frank Joyner, Joseph Dailey and Evelyn Axzell. January 7 is the release date.

The January 14 release will be "The Winding Trail," with Viola Dana as star. The photodrama was written by Katharine Kavanaugh and June Mathis, and directed by John H. Collins. The scenario has been prepared by H. P. Keeler. The story is of western mining days. Supporting the star are Clifford Bruce, Mabel Van Buren and Hayward Mack.

Edith Storey is the star of "The Eyes of Mystery," Metro's January 21 release, which will be this favorite star's first appearance on the Metro program. It is a magnificent melodrama, made from the adventure story, "The House in the Mist," by Octavus Roy Cohen and J. U. Giesy. June Mathis prepared it for the screen, and Tod Browning has directed it. Much of the action of "The Eyes of Mystery" takes place in the South, in and around an old mansion, the ancient home of the Carmichaels. Bradley Barker plays opposite the star. In the support are Harry S. Northrup, Frank Fisher Bennett, Seth Meggett and Kempton Greene.

Metro's final January release will be "Under Suspicion," a five-act comedy melodrama, starring the popular co-stars, Francis X. Bushman and Beverly Bayne. William S. Davis has directed this brilliant offering, which Albert Shelby Le Vino has adapted from the original story by Hugh Weir. J. J. Dunne is Mr. Davis' assistant. "Under Suspicion" is a colorful story of New York life in all its phases. Hugh Jeffrey, long a Metro favorite, plays the villain. Other players are Sidney Dalbrook, Eva Gordon, A. H. Hogan, A. H. Housman and Jack Newton.

MISS DALTON AT WORK ON "'FLARE-UP' SAL."

Dorothy Dalton will star in a new photoplay, "'Flare-Up' Sal," following her appearance in "Love Letters," released December 24.

The early fifties in the gold camps of California were exciting days and "'Flare-Up' Sal," reflecting that period, is filled with thrills. There is an abundance of genuinely interesting comedy, too, while the towering Redwood forest trees form a beautiful and picturesque background for the story.

R. William Neill directed "'Flare-Up' Sal" under the supervision of Thomas H. Ince.

GLADYS BROCKWELL STAR IN "FOR LIBERTY."

Soldiers going over the top in a night battle, activities of the United States secret service, a girl's sacrifice for her country

Scene from "For Liberty" (Fox).

and an absorbing love story involving intense rivalry, the whole scene being laid in Germany, are emphasized by the producer as the outstanding features of the Fox Special Features release for December 30. The picture is entitled "For Liberty" and the star is Gladys Brockwell.

The theme is love, an American girl in Berlin being courted both by a German general and an American spy. The girl tries to aid the spy in obtaining papers which he desires and the latter, misunderstanding her attentiveness to the general, repudiates the girl. Subsequently the spy is caught and the young woman, to save him, offers herself to the German officer. The American reaches the Allies' trenches and returns with an attacking party in time to save the girl from the general.

Two roles in the production are played by Charles Clary, who is cast opposite Miss Brockwell. Others in the supporting company are Bertram Grassby, Willard Lewis, Colin Chase and Clara Graham. The production was directed by Bertram Bracken and the scenario is credited to Bennett Cohen.

PARALTA PRESS BOOK FOR "MADAM WHO."

Paralta Plays, Inc., has issued an especially attractive press book for the exploitation of "Madam Who," in which Bessie Barriscale will make her debut as a star in Paralta Plays in the immediate future. The cover, which is done in three colors, bears the well known Paralta border, together with a most attractive picture of the star in process work.

Realizing the fact that practically all exhibitors throughout the country prefer to make up their own advertising copy, the stock advertisements have been omitted and in their place is a page devoted to catch lines to be used as an assistance in laying out display advertising copy.

On the next pages are cuts of the billing paper and stock cuts to be used in newspapers and programs. Then follows a series of press stories arranged for the requirements of the theaters showing the production. In preparing these pages the fact has been taken into consideration that most of the newspapers throughout the country have a regular schedule for the handling of motion picture copy. In practically all of the towns to-day the papers run an advance notice of a coming production, then an extensive Sunday notice which appears the Sunday before the attraction is booked, followed by a mid-week reader usually printed on Wednesday or Thursday. In some of the smaller towns where the run of a picture is but for one or two days the papers devote a certain section of the Sunday edition to photoplay news, and then run each day a column announcing the attractions showing that day.

The Paralta press book is so arranged as to supply the exhibitor with advance notices, Sunday notices, mid-week readers and special stories for the exploitation of "Madam Who" written in such a manner as to save the exhibitor the time and effort to prepare them to suit his local needs.

On the final page of the book is printed music cues for the picture which is a decided step forward, as it insures the delivery of these cues to theaters, where heretofore exhibitors were compelled to rely on the shipping departments of the exchanges, who often omit the sending of cue sheets.

OUIDA BERGERE OPENS NEW OFFICES.

The motion picture industry generally, producers and stars in particular, will be interested in learning that Miss Ouida Bergere has perfected plans for a complete and independent organization along lines of the most advanced efficiency.

A long-time lease has been executed for offices situated at 516 Fifth avenue, with affiliated branches in London, care of Hughes Massie, 40 Fleet street, and at Los Angeles, through the recognized activities of the Mabel Condon exchange. These affiliations will give an international significance to Miss Bergere's manifold operations.

Responsible executives of long experience are to be found in the departments now established. Additional executives are already being contracted for to head the new departments under consideration. The fact tnat Miss Bergere will now be operating free from any other affiliations or business complications, will enable her to give first-hand attention to all transactions of major importance, and the efficiency of her organization will guarantee prompt and effective results in minor details.

Producers will be automatically supplied with lists of best available directors, stars, and supporting talent, scenario editors, and continuity writers; and a screen test of new talent will be made for their consideration. Miss Bergere will confer in person with directors at the various studios so as to intelligently cast the productions, or furnish the necessary talent. Original manuscripts will be read with the same objects in view. Directors who are free for new affiliations can place their business affairs in Miss Bergere's hands, who will project their past pictures upon the screen in her private projection rooms. Authors will receive personal representation. Books, plays and original stories will be converted into scenario form, for practical selling purposes; desirable material and original ideas will be purchased.

THREE BRENON SUCCESSES IN MONTREAL.

Chandos Brenon, Canadian representative of the Herbert Brenon Film Corporation, reports the successful showing of three features made by Herbert Brenon now playing in Montreal at the foremost moving picture theaters in the city. The three Brenon features playing in Montreal at the present time are "The Lone Wolf" at the New Grand, "The Fall of the Romanoffs" at the Regent, and "The Daughter of the Gods," which was made two years ago under the Fox banner, at the St. Denis.

In the past four weeks Montreal has seen no less than five pictures directed by Mr. Brenon, for in addition to those already cited, "Neptune's Daughter," which is still a drawnig card, and a reissue of "The Two Orphans" also have been running simultaneously.

Mutual Productions for January

Feature Releases Announced for the First Month of the New Year Include Notable Stars.

STUDIOS producing features for the Mutual Film Corporation have completed releases for the first two months of the new year and a schedule for January, 1918, has been announced.

Completed productions include pictures from east and west coast studios starring William Russell, Mary Miles Minter, Margarita Fischer, Edna Goodrich, Olive Tell, Ann Murdock and Anita King.

The schedule for January includes:

December 31: Edna Goodrich in "Her Second Husband," a five reel satire built on the extraordinary adventures of a young husband and wife who rush into divorce when "easy money" jars domestic tranquility and find love again in a strange fashion.

January 7: Margarita Fischer in "Molly Go Get 'Em," a five reel comedy drama of the experiences of an attractive and irresponsible young woman who chafes under parental efforts to keep her charms subdued until a rapidly ageing sister manages to marry.

January 14: Ann Murdock in "The Impostor," a picturization of the Charles Frohman play which casts Miss Murdock in the role of a self-supporting, unsophisticated miss, whose trust in a well-meaning married man leads to complications, defiance of convention and stops just short of a scandal.

January 21: Mary Miles Minter in "Mlle. Tiptoe," wherein the adorable Miss Minter is cast as a charmingly enthusiastic reformer of things as they are, political and economic, and relates her adventures in trying to make the world better and easier.

January 28: William Russell in "In Bad," an adventure drama which reveals Mr. Russell's abilities as an actor and an athlete to even greater advantage than they have heretofore been shown. Preview of "In Bad" has resulted in a declaration that it is easily the best thing Mr. Russell has done and trade and newspaper critics used superlatives in their reviews of his latest release, "New York Luck."

Other productions completed at the Mutual studios include "The Girl and the Judge," starring Miss Olive Tell, star in "The Unforeseen" and "Her Sister," both Frohman plays. "The Girl and the Judge" was written by Clyde Fitch. Miss Murdock has finished "My Wife," scheduled for February release, and "The Richest Girl." William Russell is at work now on "Polo Jack;" Miss Minter's forthcoming release is well under way although it has not been given a title.

Studio managers and directors of production, at work on pictures for Mutual release, are under strict orders to spare neither energy nor money in maintaining the standard of production which has been established in recent Mutual releases.

SIX LEADING MEN IN GOLDWYN SUBJECT.

In these days of tremendous quantity output of motion pictures dealing with wide variety of subjects, it seems almost impossible to think of anything really new in the way of a plot; but Goldwyn pictures is claiming a genuine theme novelty in its new Madge Kennedy starring vehicle, "Oh, Mary, Be Careful!" from the best-seller book of the same name by George Weston.

This play has no less than six leading men, all having important parts of almost equal value, playing opposite the star,

Scene from "Oh, Mary, Be Careful!" (Goldwyn).

Madge Kennedy—and her eyes, and her smile, as the advertising has it. The nature of the story demands that Miss Kennedy, as the charming heroine, shall have a series of amazing adventures in search of a man worthy of her love. Her principal method of determining the suitability of each is to read the given gentlemen some poems by Keats while she displays a couple of inches of dainty ankle. If the victim is inhuman and listens to the poems without looking at the ankle, he thereby proves himself above temptation and worthy to share her joys and sorrows.

The six selected from the large number considered were George Forth, Bernard Thornton, Dixie Thompson, Harry Myers, A. V. Drehle and Harry Fraser.

BILLIE BURKE IS SUPPORTED BY IRISH CAST.

There is a company of Irish players now holding forth at the Famous Players' studio in New York, which includes Billie Burke. The peculiarity of this assemblage is in the fact that all the members of the cast have Irish names. The production is "Eve's Daughter," now being filmed under the direction of James "Irish" Kirkwood, and starring Billie Burke. Mr. Kirk-

Scene from "Eve's Daughter" (Paramount).

wood's family, several generations back, was Scotch, but he is an out-and-out Irishman, inasmuch as his immediate forbears all lived in Ireland, and Kirkwood has the red hair and sandy complexion that goes to make up the Irish characteristics.

Miss Burke is Irish only in the fact that she, too, has a tint of gold in her hair and a very evident Irish name. Thomas Meighan, Miss Burke's leading man, could have no more typical Irish name.

Here are the "Irish" players, all appearing in prominent parts in support of Miss Burke in the new picture: Florence Flynn, Lucille Carney, Ivy Shannon, Riley Hatch, Clarence Doyle, Jimmie Gorman, Mary Ann Hughes (Navaro), Larry Williams, Julia Mann and Harry Lee.

"Eve's Daughter," of course, is in no sense an Irish play, but is an adaptation of the stage play of the same name produced this year and starring Grace George.

BILL HART CHANGES TYPE OF CHARACTERS.

In "Wolves of the Rail," his newest Thomas H. Ince production to be released by Artcraft, William S. Hart is introduced in a new role—that of an upholder of law and order, rather than an outlaw, although the early scenes of the drama depict Hart as the leader of a daring and notorious gang of bandits, who so terrify the officials of a Western railroad that a famous Eastern detective, known as "The Bloodhound," is sent to break them up.

How Hart, as Buck Andrade, meets this detective; how his reformation is brought about at the bedside of his dying mother and how he does the work that The Bloodhound came West to accomplish, forms the basis of a thrilling and interesting photoplay.

"Wolves of the Rail" was photographed in the recesses of the California mountains. Many of the scenes depict a railroad station at Smoky Gap, a deep defile in the Sierras and a favorite spot for a hold-up. To add realism to the picture, Mr. Ince built a real station, with switch tower, superintendent and division officials' offices and everything that is to be found in a typical mountain depot.

HEARST-PATHE SHOWS VIEWS OF HALIFAX.

By reason of the timeliness of the scenes shown as well as their diversity and general excellence, the Hearst-Pathe News No. 101 ranks as among the very best of its issues of the year.

First in the point of interest come views of the terrible disaster in Halifax. As soon as word was received over the wires that most of the city lay in ruins as the result of the blowing up of a munition ship, a cameraman was rushed from New York to the stricken city. The result is shown in the numerous views which this issue of the News presents, of the Belgian Relief steamer Imo which caused the trouble, of the section of the city which suffered the most, of relief trains and of various prominent buildings which were either wholly or partially destroyed. The result is an adequate conception of the extent of the disaster.

PARALTA PLAYS FOR HODKINSON.

Announcement is made this week from the offices of Paralta Plays, Inc., that the third Paralta play which, like J. Warren Kerrigan in "A Man's Man," by Peter B. Kyne, and Bessie Barriscale in Harold MacGrath's "Madam Who," is to be distributed through the W. W. Hodkinson Corporation, the regular distributing medium for Paralta plays, is Henry B. Walthall in "His Robe of Honor."

"His Robe of Honor" is founded upon the well known novel by Ethel and James Dorrance, which was one of the "best sellers" of the past season. Its central character is a shyster lawyer who, as a political reward, is made a judge of the Supreme Court. On the bench he becomes a splendid character, dispensing exact justice despite the obstacles which his former course and associates impose. The motive for his reform is the love of a good woman.

This Paralta play gives Mr. Walthall an opportunity for a wide range of emotion as he is called on to characterize not only a shyster lawyer, but also to show the gradual dawn of integrity and honor and finally its complete flower.

Mr. Walthall is ably supported. Among the other principals are Lois Wilson, who is his good inspiration, and Mary Charleson, who is an adventuress concerned in the earlier part of his career.

ARTCRAFT FINISHES FOUR SUBJECTS.

THE production of four Artcraft releases were wound up simultaneously in the eastern and western studios of that concern during the past week, and the only producing unit now working is Maurice Tourneur's "The Blue Bird" company at the Fort Lee plant. The other companies will commence activities in the near future.

At the Lasky studios in Hollywood, Cal., Mary Pickford's newest vehicle, "Stella Maris," was just recently finished and, under Director Marshall Neilan, cut and assembled. This picture will be released in January.

The new Douglas Fairbanks picture, "A Modern Musketeer," has also just been finished at the Lasky studio. This production is the last Artcraft offering for 1917.

Elsie Ferguson's latest photoplay, "The Song of Songs," staged under the direction of Joe Kaufman, has also been completed. This film, however, will not be Miss Ferguson's next Artcraft release, "Rose of the World" being scheduled for release ahead of it, as the opening attraction of Artcraft for the new year.

William S. Hart has also just concluded activities on a new Ince production to be released by Artcraft, "Wolves of the Rail." This picture will be released in the middle of January.

Each of these stars within a week will all be at work again. Another Artcraft producing unit that will start activities shortly is the Cecil B. De Mille company.

L-KOS FOR JANUARY.

President Julius Stern has arranged the L-Ko series of comedies for January release with two features starring Hughie Mack, lately signed up as a star; with Mack Swain, in another "Ambrose"; and Myrtle Sterling and Eddie Barry, old line favorites with L-Ko audiences, heading the others. Director-General J. G. Blystone has supervised all of these productions and edited the completed issue. Here they are in detail:

Jan. 2.—"Carnivals and Cannibals," with Myrtle Sterling the star and Al Forbes principal comedian. Vin Moore directed.

Jan. 9.—"Torpedo Pirates," starring Hughie Mack, and Gladys Varden featured in his support. Noell Smith directed.

Jan. 16.—"Home-Run Ambrose," presenting Mack Swain in a baseball comedy; produced by W. S. Frederick as the second "Ambrose" in the L-Ko series.

Jan. 23.—"Ash-Can Alley," featuring Eva Novak and Eddie Barry. Directed by Dick Smith.

Jan. 30.—"Barbarous Plots," starring Hughie Mack, with Bobby Dunn, Eva Novak and Kathryn Young featured in his support. Bobby Kerr directed.

METRO BUYS "WESTERN" FOR EDITH STOREY.

Motion picture rights to Charles A. Taylor's famous Western melodrama "Yosemite" have been acquired by Metro as a starring vehicle for its athletic star, Edith Storey. The author himself will adapt the play for the screen and therefore all the characteristic Western action and incidents which have made this melodrama a success on the stage will be transferred to the screen.

In acquiring this great Western play Metro is carrying out its policy of securing the best possible vehicles for its players. This is the second stage play that Metro has secured recently for Edith Storey. Miss Storey is a famous delineator of Western characters and is just completing her first picture of this type under the parrot trade mark, "Revenge," a screen adaptation of Edward Moffat's novel, "Hearts Steadfast."

SETTING FOR BABY GRANDS VALUED AT $500,000.

Recently there appeared in many newspapers a story that Jane and Katherine Lee, William Fox's "Baby Grand" stars, were working in a scene of a new picture the setting of which was valued at $40,000. Now comes announcement from Fox publicity department that the final scenes in the picture referred to are being made in a setting valued at half a million dollars.

The set comprises six luxuriously furnished rooms, supposed to be the residence of an army officer who had seen service in many parts of the world and who had accumulated bits of bric-a-brac and pieces of rare furniture during his travels.

"GATES OF GLADNESS" (World).

Many of the scenes of "Gates of Gladness," a new World picture Brady-Made, for publication at the end of January, were photographed upon the superb estate of George Gould.

Scene from "Gates of Gladness" (World).

The Gould place, probably the most magnificent in the north, if not the entire country, is named Georgian Court, and its most picturesque beauties are backgrounds for the stirring episodes of this play.

The story of the new World picture coils around two brothers who are both in love with the same girl. The younger brother marries the girl and is disowned by the father, who afterward dies, leaving his fortune to the elder son. The younger has a hard time of it trying to earn a living as an artist, but his little daughter, played by Madge Evans, ultimately brings the estranged brothers together, although she is shot and very nearly killed in the process.

It was for the home of the rich brother that the Gould estate was utilized. One of the "shots" takes in a birdseye view of the most ornamental section of the grounds, and it can scarcely fail to arouse the keenest of interest in every spectator with the faintest appreciation of landscape architecture. Another situation represents moonlight in a grove of tall, slender trees, with a midnight marauder threading his way among the trunks as he stealthily approaches the mansion to "break in and steal," as the Scriptures put it.

The experts of the World pictures' studio unite in describing "Gates of Gladness" as unmistakably the most beautiful exhibition of photography in the records of this organization. It is no more than fair in this relation to give credit to Rene Guissart, the cameraman.

Featured with little Miss Evans in this screen play will be George MacQuarrie, who has played many roles in World pictures, and played them so well as to fully justify this promotion in the advertisements. Also, in the specially assembled cast are Gerda Holmes, Mrs. Stuart Robson, Baby Joan, Niles Welch and Rosina Henley, the last mentioned a daughter of the late E. J. Henley, an actor of positive genius, and Helen Bertram, one of the most beautiful and gifted prima donnas who ever graced the lyric stage in America. "Gates of Gladness" was staged by Harley Knoles.

GOLD ROOSTER PLAYS AT SPECIAL PRICES.

Coincidental with the announcement this week by J. A. Berst, vice-president and general manager of Pathe, in connection with his big plans for Pathe plays in 1918, F. C. Quimby, sales manager, issued a statement which reveals a nation-wide drive on Pathe Gold Rooster plays at special prices, before the new star series of Pathe plays, with Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn are ready for booking.

This means that a large number of good live reel features, with well-known stars will be available to exhibitors at remarkably low rentals, constituting a Christmas present to the trade. The special price list numbers sixty and includes pictures released prior to Dec. 2.

RED CROSS BATTLEFIELD SCENES.

Jack Cohn, manager of the Universal Animated Weekly, announces that his firm has signed an important contract with the Red Cross whereby every week two hundred feet of film taken under their auspices showing their work among American troops on the battlefield of Europe will be shown on the screen. Mr. Cohn said: "At last the public can see duly authenticated films of what fine work the Red Cross is doing at the front. There are so many phases of Red Cross work besides nursing that the films will prove a revelation."

Picture Theaters Projected

DOWNEY, CAL.—Albert Hall succeeds L. H. Baumgartner as manager of the Downey theater.

FRESNO, CAL.—New $115,000 Liberty theater, at Van Ness boulevard, near Tulare street, has opened under the management of Mr. Keech.

MARTINEZ, CAL.—New moving picture house in Curry street has been opened under the maagemet of H. E. Case.

PASADENA, CAL.—Carl Ray sold Strand theater to Douglas Jarmuth of Los Angeles. Lee Lazelli remains as manager. New owner to provide organ music.

RED BLUFF, CAL.—Red Bluff opera house has been opened with high-class moving pictures.

SAN FRANCISCO, CAL.—New Mission theater at 22d and Mission streets, owned by Kahn & Greenfield, has been remodeled and reopened under the management of Robert F. Abraham.

SAN PEDRO, CAL.—George Elliott of Los Angeles will erect moving picture house with seating capacity for 850 people. N. Mann, manager of Empire theater, is the lessee.

SAWTELLE, CAL.—R. W. Lam succeeds Foster Jackson as manager of the Crown theater.

JACKSONVILLE, FLA.—R. A. Benjamin is preparing plans for a $150,000 theatre with seating capacity for 2,500 people.

BOISE, IDAHO.—Inland Amusement Company, under management of Herman J. Brown, manager of Majestic theater, has purchased from Noble estate and Ernest Noble, the Strand, Isis and Comic theaters.

BOISE, IDAHO.—Seventh Day Adventists will spend $2,000 in remodeling the old Turnverein theater building at 6th and Main streets.

EMMETT, IDAHO.—Liberty theater, 50 by 130 feet, is being erected for C. D. Buchum. It will have seating capacity for 1,800 people and cost $15,000.

CHICAGO, ILL.—Barne, and A. J. Balaban and Morris and Samuel Katz have plans by C. W. and George L. Rapp for a theater at Sheridan road and Lawrence avenue, with seating capacity for 3,500 and to cost $750,000.

COLFAX, ILL.—New Colonial theater has opened under the management of H. A. Arnold.

ELGIN, ILL.—R. Levine, 835 W. 63d street, Chicago, has plans by George E. Morris, Elgin, for a one and two-story theater and office building, 66 by 160 feet, to cost $45,000.

ELKVILLE, ILL.—Moving picture house has been opened here by R. E. Atkins.

KEWANEE, ILL.—Chris and Walter Taylor, managers of the Rialto and Dreamland picture houses, have taken over the Grand theater.

PLEASANTVILLE, ILL.—H. A. Travis has sold his moving picture business to Will Earb.

STONINGTON, ILL.—Gem theater, operated by G. E. Roadman, has been taken over by Fred K. Weiser.

BLOOMINGTON, IND.—Auditorium in new building owned by Showers Brothers is being converted into a moving picture theater.

TERRE HAUTE, IND.—Charles Wacher of Indianapolis, has the contract to erect moving picture theater at 8th and Wabash avenue, for the Terre Haute Theaters Co. House will have seating capacity for 1,300.

VEEDERSBURG, IND.—New Tokyo theater has been opened under the management of Harry Whistler.

BIRMINGHAM, IA.—Fred Workman has disposed of his moving picture business to Anderson Brothers.

CEDAR FALLS, IA.—A. S. Vivian has disposed of his interest in Cotton theater to Charles Callup.

DES MOINES, IA.—Cantonment Camp Association, 401 S. & L. building, have plans by Sawyer & Watrous, 401 Hipple building, for a one-story theater, 57 by 125 feet, to cost $7,000.

ELLIOTT, IA.—E. V. Smith plans to erect a moving picture theater here.

HERROLD, IA.—Moving picture theater will be opened here under the management of Walter F. Davis.

MISSOURI VALLEY, IA.—Extensive improvements are being made to the Majestic theater.

MT. PLEASANT, IA.—Pastime theater has been purchased by Hugh Bennett.

TOMPKINSVILLE, KY.—Palace theater has reopened under the management of Kenneth Maynard. Pictures will be shown two or three times a week.

DETROIT, MICH.—A. J. Gillingham has purchased Colonial theater at Woodward avenue and Sibley street. It will be changed from vaudeville to moving pictures.

DETROIT, MICH.—F. Burton and G. C. Hoffman, 1437 Dime Bank building, are having plans prepared for a one-story moving picture theater, 60 by 100 feet, to cost $20.000.

BLUE EARTH, MINN.—George M. Kaupp has disposed of his interests in the Converse opera house.

MINNEAPOLIS, MINN.—Shubert theater has reopened with moving pictures.

ST. JOSEPH, MO.—J. G. Schneider has awarded contract for remodeling moving picture theater. Improvements will cost about $1,500.

BROOKHAVEN, MISS.—C. J. Enochus has formed a partnership with Charles A. McElravy to operate Arcade theater.

BAKER, MONT.—Moving picture theater is being erected for J. W. Brandt.

DILLER, NEB.—F. E. Tincher of Fairburg has purchased Diller opera house.

GENOA, NEB.—Grand theater has been opened.

KEARNEY, NEB.—H. E. Wait has purchased Comet theater from A. F. Bills.

ONG, NEB.—Ong moving picture theater has been purchased by D. C. Wilcox.

ULYSSES, NEB.—Crystal theater, operated by Earl Blacketer, has been purchased by C. M. Hogan.

CRESSKILL, N. J.—New York City interest will erect moving picture theater here, with seating capacity for 1,500 people.

CODYVILLE, NEW MEXICO.—A company has been organized here by L. G. Lyon, O. P. Henderson, W. H. Smith and T. F. Hartnett, with capital of $10,000, to erect a moving picture theater.

NEW YORK, N. Y.—Blinderman & Choen have plans by F. J. Weiher for two theaters, one at 80-82 Clinton street, and one at 97-103 Attorney street, to cost $50,000.

WALHALLA, N. D.—Hemsley & Fraser have disposed of their moving picture business to Regnal Cochran.

CINCINNATI, O.—Carrel theater in Eastern avenue, near Carrel street, operated by Shober Brothers, has been purchased by Jerome M. Jackson. Structure will be remodeled and seating capacity increased.

PURCELL, OKLA.—E. E. Waters has sold an interest in the Rex theater to J. W. Graves.

CONFLUENCE, PA.—Moving picture theater to cost $8,000 will be erected here by C. E. Yeagley.

PHILADELPHIA, PA.—John J. Cree has conveyed the two-story brick moving picture theater at the southwest corner 25th and Allegheny avenue to Sarah Mayer, subject to a mortgage of $25,000. The building is situate on a lot 108.10 by 71 feet, and is assessed at $25,000.

ARLINGTON, S. D.—Fed theater has been purchased by S. H. Cornell.

CANASTOTA, S. D.—New opera house being erected here.

CARTHAGE, S. D.—Opera house conducted by A. M. Brown has been purchased by C. P. Johnson.

DYERSBURG, TENN.—Kate Shepard succeeds C. J. Enochs as general manager of the Frances and Vaudette theaters.

QUANTICO, VA.—Thomas W. Lion, proprietor of the Dixie, has taken over the Joy tneater.

WHEELING, W. VA.—Liberty theater has opened under the management of Jim Veles.

NORTH YAKIMA, WASH.—Buildings on South 3d street purchased by Frederick Mercy for a moving picture theater, are being razed. Site is 100 by 14 feet. House will have seating capacity for 800 people and cost $15,000.

CASSVILLE, WIS.—Glen Ashlock has sold his moving picture equipment to Warren Craig and Peter Wester.

RIO, WIS.—Princess theater will be opened under the management of Bridges & Price.

SHEBOYGAN, WIS.—John G. Froidel has purchased the interest of Otto Koch and George Froelich in the Idle Hour theater.

WAUPACA, WIS.—Con Gmeiner has the contract to remodel the Lyric theater. Seating capacity will be increased by installing 400 new chairs. Charles Cohen is manager.

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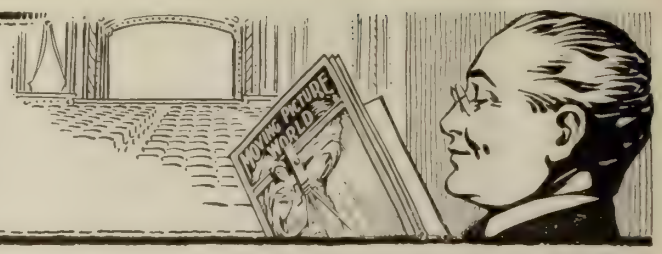

GATHERED BY OUR OWN CORRESPONDENTS

New England Film Trade Doings Last Week

Big Symphony Hall Benefit for Papa Joffre's Children—Film Men Enter National Service—Theater Changes in the Territory.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Several thousands of dollars were realized at the benefit moving picture performance at Symphony hall in Boston Thursday evening, December 20. The show was under the personal direction of Paul D. Rust, director, and Mrs. Alice Rice Carroll, film executive of the New England Division of Official United States Government Films.

The proceeds of Thursday evening's performance will be given the fund which is now being raised by patriotic organizations to provide a happy Christmas for the 150,000 fatherless children of France. The money will be cabled to Marshal "Papa" Joffre.

Lightless Nights Hamper Boston Theaters.

Boston, Mass.—The motion picture theaters of this city and other sections of Massachusetts will suffer from the recent order of National Fuel Administrator Harry Garfield that Thursday and Sunday evenings be designated as "lightless nights," only lights necessary for safety being allowed to be burned on these evenings. The theatern have been warned not to display electric lights for advertising purposes.

James J. Storrow, State Fuel Administrator, has received instructions from Washington for two "lightless nights" a week, Thursday and Sunday evenings.

A War Romance in Film Circles.

Boston, Mass.—Announcement has just been made of the engagement of Miss Florence Greene, member of the staff of the Boston office of the Paramount, and sister of Walter E. Greene of the Paramount-Artcraft organization, to J. Lester Reardon, former manager of the local office of the Vitagraph Film Company. Boston and New England film circles were greatly surprised when the announcement was made, as no one had any intimation of the romance. Mr. Reardon, who was subject to the selective draft, enlisted in Uncle Sam's Navy last week and was assigned to the receiving ship at Commonwealth Pier.

John F. Flanagan in Navy.

Boston, Mass.—John Francis Flanagan of the local Select office has joined the naval branch of Uncle Sam's service, having been appointed a second-class storekeeper at the receiving ship at Commonwealth Pier, Boston.

Abraham Barry Joins Navy.

Boston, Mass.—Another member of the Boston film circle who has joined the naval branch of the country's fighting forces is Abraham Barry, booker in the local Paramount exchange. Mr. Barry, whose number would have been called in the next draft quota, enlisted last week and is temporarily located at Chaplain Stone's office at the Charlestown Navy Yard. He is in the yeoman division, but expects to secure a better position later. Mr. Barry is considered to be one of the best bookers in the Boston film district, and has been identified with the motion picture business for more than nine years.

Plaza at Springfield Will Show Vaudeville.

Springfield, Mass.—The management of the Plaza theater, Springfield, has changed its policy of straight moving picture shows to that of pictures and vaudeville, which was its former policy. There are now three Springfield houses using the policy of moving pictures and vaudeville. They are the Plaza, Poli's and the Broadway.

Majestic at Pittsfield Burns.

Pittsfield, Mass.—Fire recently seriously damaged the Majestic theater in this city. The loss was estimated by the police to be over $50,000. J. F. Sullivan, owner of the Empire theater, North Adams, Mass., who controls the Majestic, is now putting on his performances, which consist of moving pictures and vaudeville, in the Grand, which he has leased temporarily until the Majestic can be rebuilt.

G. Hammond Takes Springfield Theater.

Springfield, Mass.—The Bijou theater of Springfield has been taken over by George Hammond, who controls the Suffolk theater in Holyoke, Mass. The Bijou seats 1,100 persons and runs only moving pictures. Manager Cameron of the Suffolk, Holyoke, has been transferred to the Bijou.

J. Roper Opens Theater at Miller's Falls.

Miller's Falls, Mass.—A new theater, the Ross, with a seating capacity of 300, has opened its doors in this town under the management of J. Roper. The policy of the new house is moving pictures.

Sugar Matinee Attracts Crowds.

Boston, Mass.—Tremendous success attended the "Sugar Matinee" conducted last week by Manager A. Montague of the Day Square theater, an East Boston moving picture house.

This unique advertising stunt of Mr. Montague's was conducted in a most orderly manner, none of the great mad rush, which had been expected. A long time before the performance began a line of women, a large number of them carrying children in their arms, formed in front of the theater and along the sidewalk. Every woman attending the afternoon show accompanied by an infant was promised one pound of sugar, which at the present time is a valuable gift.

G. Sharron Will Travel for Foursquare.

Boston, Mass.—The Boston office of the M. H. Hoffman company has appointed George Sharron, former sales representative of the Federal Feature Film to travel in Connecticut selling "Foursquare" features. Mr. Sharron has left on an extended road tour.

Thompsonville Theater Closed.

Springfield, Mass.—The Majestic theater in Thompsonville, Mass., which is owned by Goldstein Brothers of this city, has been sold to the Burbank-Sissisky corporation, formed recently. The corporation closed the Majestic and will in the future devote its energies to the operation of the Franklin theater in that town, which was formerly controlled solely by Mr. Burbank. The Franklin is doing a very good business.

Pine Tree News Letter.

By John P. Flanagan, Park View Avenue, Bangor, Me.

Strand at Gardiner Again Brightens.

GARDINER, ME.—The Strand theater, after being closed since September 15, is to reopen on December 24. Since the Bridge street bridge was swept away and during the building of the new bridge it has been impossible to operate the house, much to the regret of its patrons. Manager Kellar has not been idle, however, and has had the building thoroughly renovated and painted throughout in soft and natural tints, and new linoleum laid in the lobby.

Not only this, but he has also been busy in the film market ,and patrons of the house will see the latest Goldwyn, Metro de Luxe, Triangle, Vitagraph productions, and all the best in the motion picture line. Owing to the war taxes that have been recently imposed the prices will be six and 15 cents in the afternoon and 15 cents to all the evening.

Starting a Circuit of Small Shows.

Douglas Hill, Me.—O. N. Chadbourne, of Douglas Hill, is getting a circuit of towns under way and at present operating once a week at Hiram and West Baldwin, using Paramount and Metro service.

L. W. Carroll is managing the circuit for him. Mr. Carroll was formerly connected with the Lyric at Lancaster, N. H., as owner and manager, and is now manager of the Chadbourne theater at Douglas Hill, Me.

IF YOU ARE BUSY

See the new department on page 131 for quick helps.

Baltimore Theaters May Curtail Benefits.

Baltimore, Md.—The managers of all the theaters in Baltimore have received copies of the resolutions passed by the United Protective Managers' Association on December 5, and a number of them have been asked that after January 1 they discontinue amalgamated benefits for both war and charity where it is indicated that most of the profits accruing from these affairs fall into the hands of the societies arranging benefits

The U. P. M. A. does not desire individual managers to discontinue benefits which appeal to him. As far as the case stands in Baltimore, and according to the reports, it is thought that little fear need be felt as to the actual amount collected goes for charities, for Gen. Lawrason Riggs, president of the Police Board of Baltimore City, sees to it that every application for a permit to conduct a benefit performance is looked into thoroughly

Maryland Censor Board Earns $10,000

Annual Report Shows Last Year's Expenses Were Far Lower Than Receipts—Board Passed on 4,769 Subjects During the Term.

By J. M. Shellman, 1902 Mt. Royal Terrace. Baltimore, Md.

ALTIMORE, MD.—On Friday, December 14, the report of the Maryland Board of Moving Picture Censors for the year beginning June 1, 1916, and ending May 31, 1917, which is the first year of its operation, was made public and it is shown in the report that the actual earnings of the Maryland board were $10,000 over the running expenses. Every effort was made by the board, so the report has it, to foster educational and artistic pictures; to discourage, and as far as possible, prohibit immoral or vulgar ones. The report, which gives a detailed statement of the year's work, was prepared by Mrs. Marguerite E. Harrison, secretary of the board, of which part follows:

"The report of the first year's work of the Maryland State Board of Motion Picture Censors shows that during the period from June 1, 1916, to May 31, 1917, the total number of reels submitted for examination was 10,739 originals and 422 duplicates, comprising 4,769 subjects. The office recipts were $22,016.25, of which $8,050 was turned over to the state and $593.39 carried over to the next year. The running expenses of the office were $11,-913.99, the sum of $1,458.87 spent on permanent equipment being an expense that will not occur again. Therefore the actual earnings of the board over and above the running expenses approximated $10,000 in spite of the fact that the report does not actually cover a normal year's work."

Ferdinand Turner Visits in Baltimore.

Baltimore, Md.—Ferdinand Turner, at one time assistant manager of Loew's Hippodrome in Baltimore, with George M. McDernitt, the present manager, visited friends here last week. Mr. Turner opened a new theater for Mr. Loew in New Orleans, La., a short time ago and is now on his way to Hamilton, Ont., to manage a new Loew theater which will shortly be opened in that city.

Many More Sunday Benefits.

Baltimore, Md.—At two monster benefits, which were held at the Parkway theater, 3-9 West North avenue, on Sunday afternoon and night, December 16, for the benefit of the Red Cross drive, 1,000 members were gained at the occasion and $1,500 was donated to the cause, as many of those who took out memberships joined more than once. The big picture on the program was "Over There," with Charles Richman.

That the Knights of Columbus might continue supplying entertainment for the men at Camp Meade, benefits were held on Sunday night, December 16, and the following theaters were included in the listing in giving their aid: Auditorium, F. C. Schanberger, manager; Academy of Music, Harry A. Henkel, manager; Schanze's, Dr. F. W. Schanze, proprietor; Walbrook, Thomas D. Goldberg, manager; McHenry, Bernard Depkin, Jr., manager; Red Wing, George Geardner, manager; Grand, Charles S. Anderson, manager.

An attractive program was arranged by L. A. DeHoff for the New theater on Sunday night, December 16, when a benefit performance was given under the auspices of the Ladies' Auxiliary of the Fourth Company, Maryland Coast Artillery. An appeal was made by Isador Goldstrom. Emily Stevens in "The Slacker" was the attraction.

On this same day, from 3 p. m. until 10:30 p. m., Levine Brothers, proprietors of the Little Pickwick theater, 312 West Lexington street, gave a benefit performance for the boys in Company I, 313th Infantry, at Camp Meade. The feature shown was "The Upper Crust" with Gail Kane.

Out-of-Town News.

Frostburg, Md.—Early on the morning of Friday, December 14, a furious fire occurred in this city in the business district which caused a loss of nearly $200,-000. The new Lyric theater building was greatly damaged. The theater is manager by A. C. Frey.

Eagle Mountain, Va.—H. S. Henderson of this city will rebuild the structure owned by him and recently damaged by fire as a theater, for which plans have been drawn up by Charles Henderson. It will measure 30 by 60 feet and be built of brick and concrete and will cost approximately $1,800.

Maritime Theater Men Aid Stricken Halifax

Imperial Theater at St. John Gives Gross Receipts of Whole Week—Damage to Halifax Theaters—Effect on Local Trade.

From Alice Fairweather, Standard, St. John, N. B.

ST. JOHN, N. B.—The disaster at Halifax has cast a gloom over all amusements for a time and the holiday season drawing near naturally takes away many patrons from the theaters. However, the attendance keeps up wonderfully well, and the many benefits given for the sufferers have attracted large audiences.

The Imperial theater had fine crowds all week. "The gross receipts for Halifax" was the slogan, and a substantial sum will be handed the relief committee. The Famous Players donated their three fine films shown, "Double Crossed," "Barbary Sheep" and "Lost in Transit." The Vitagraph and Regal Film companies also donated their films, which were used during the week. The Imperial was also used during the week for a lecture given by Mary Boyle O'Reilly after hours, which netted a large sum of money for Halifax.

How the Disaster Has Affected the Film Business.

St. John men in the stricken city were G. A. Margetts, of the Canadian Universal, who was in the city on business and had just succeeded in closing up some contracts on several state rights features. Mr. Margetts immediately joined the Relief Committee and was a tireless worker and gave great help in the emergency.

R. G. March was in train which left St. John Wednesday night and which, fortunately, was halted outside the city in time to escape the destruction of the North Station. With L. E. Ouimet, of the Specialty Film Import, Mr. March returned to Halifax later and obtained some films, which will be shown in the Imperial theater this week. Other cameramen there included a Universal man from New York and M. Morrison of the Pathe Co., New York.

J. Kauffman, of the Globe Films, was in the city but I have not been able to get his story from him as yet. J. Aubrey, of the General Film Company, was in Halifax at the time of the explosion.

Some idea of the damage done in the stricken city may be learned from the following facts: None of the theater men were personally injured as far as could be learned. The loss they sustained was either to their theaters or personal property.

For some time anxiety was felt over Mr. Wall, the genial censor of N. S., but it was learned that he was out of the city at the time and returned to find his home wrecked, so took his family to relatives in an adjoining town. His friends spent some anxious moments, for "Daddy Wall" is a most popular man.

Damage to Halifax Theaters.

The Casino theater was hard hit. The entrance was blown in and the partition separating the entrance to the Auditorium was destroyed. The stage door was blown across the stage, destroying scenery and musical instruments, besides damage done to skylights and other parts of the building.

The Empire theater suffered damage to the roof and the whole rear was blown in carrying the wall, stage setting and screen across the stage. The doors were blown off their hinges and the whole building has been condemned by the authorities.

The King Edward was badly damaged inside, a piece of the roof blown in, the curtain torn and the side wall bulged.

The Orpheus theater was at one time a church, and the space which was at one time one of the large windows, had been boarded and bricked up. This was blown in across the seats, ruining a number. The entrance doors were all blown off their hinges The glass chandeliers were badly broken, but strange to say, some sixty mirrors were left intact.

The Strand, Ackers' Family theater and the Imperial suffered least. The doors of the Strand were blown in. At Acker's one of the beams supporting the ceiling is cracked, the doors and windows broken. The Imperial also has damaged doors and windows with the entrance a little broken up.

The theaters will be closed for at least a month or six weeks, and thus the film companies will suffer as well as the theater owners.

Items Worth Noting.

St. John, N. B.—F. G. Spencer is doing well with special pictures. "Redemption" ran for a week to good houses. For this coming week (Dec. 17) "God's Good Man" is the attraction for the first three days.

The Unique gave a good program two days this week—a Chaplin comedy, "The Champion," "The Seven Pearls," serial, and a Pathe scenic.

A. B. Farmer, of the Star, has booked "The Seven Pearls" and "The Fatal Ring" from R. C. March, of the Specialty Film Import. Mr. Farmer broke all records for attendance with "The Neglected Wife."

The Gaiety theater, T. J. O'Rourke, has again been given for a benefit performance for the Red Cross Societies of Fairville.

J. P. O'Loghlin, manager of the Metro, reports that the following theaters have booked the new Chaplin and Petrova productions: Imperial, St. John; Casino, Halifax; Empire, Halifax; Imperial, Halifax; Strand, Truro; N. W. Mason, New Glasgow; Opera House, Pictou; Casino, Sydney; Savoy, Glace Bay; Bijou, New Waterford; Family, North Sydney; Premier, Sydney Mines; Imperial, Windsor, N. S.; Nicklet, Kentville; Opera House, Liverpool, and Dreamland, Moncton.

Some Reasons for the Parcel Post Delays

Pittsburgh Post Office Official Tells F. I. L. M. Club How Shippers Are Often at Fault in Using the Mails—Causes for the Delays.

From Pittsburgh News Service, 405 Fourth Avenue, Pittsburgh, Pa.

PITTSBURGH, PA.—Delays in film shipments, one of the most vital problems confronting exhibitors and exchange men at the present time, was the chief topic of discussion at a meeting of the Pittsburgh F. I. L. M. Club, Tuesday, December 18. It was pointed out that the delays and disappointments as a result of the congestion of express, and the inexperience of the trade as a whole in the matter of parcel post shipments, results also in costly irregularities in this method of transporation, and has thrown the shipping departments of the various exchanges of this city into a turmoil which can only be alleviated by prompt action on the part of exchange men and the complete cooperation of the exhibitors.

With the object of ascertaining the best methods of securing the desired results in the parcel post department of the post office, the F. I. L. M. Club secured Mr. Heart, of the Pittsburgh post office, to make an address on this subject. Some of the chief causes of delay, as pointed out by Mr. Heart, are the following: Illegibility of address, insecure wrapping, loose labels, and insuffcient postage. The last mentioned is the most serious, Mr. Heart said, as the films are held for the necessary postage at the post office until the shipper is notified, by mail, which consumes much valuable time.

In order to avoid disputes as to time of mailing films, the exhibitor is allowed to write the time of sending on the label without any additional postage. Mr. Heart urged that careful exhibitors take advantage of this ruling.

J. L. Ellman Will Manage Wolfberg Office.

Pittsburgh, Pa.—J. L. Ellman, for the past few months publicity director of the Harris P. Wolfberg Attractions, has been appointed manager of the home office, Lyceum building, Pittsburgh. Mr. Ellman is a former well-known advertising man, and has acquired wide experience in the film business since joining the Wolfberg organziation. He succeeds Howard Stahler, who is now in Maryland working up that newly acquired territory with "The Crisis." The Wolfberg Attractions is also securing excellent results with "The Mad Lover," "Today," "Persuasive Peggy" and "The Deemster," now being handled in the Ohio and Western Pennsylvania territory, Mr. Ellman reports.

Another important addition has been made to the Harris P. Wolfberg sales staff in the person of C. R. N. Morris. Mr. Morris, who will work out of the Cleveland office, will confine his attention to the central and northern part of Ohio.

Ten Prints of "Ignorance" Sold.

Pittsburgh, Pa.—The United Business Association of Pennsylvania, 804 Penn avenue, Pittsburgh, reports closing a big deal whereby it has sold ten prints of "Ignorance," a six-reel photodrama featuring Earle Metcalf, to firms in England and France. Manager C. F. Michaels reports that this picture is proving a great success all over the United States, and it is predicted that it will be just as scucessful in other parts of the world. The United is negotiating for several other important subjects to be handled on a similar basis.

First National Circuit Gets More Film.

Pittsburgh, Pa.—The First National Exhibitors' Circuit exchange, Westinghouse building, Pittsburgh, has just announced the purchase of two additional big features for this territory. They are George Loane Tucker's "Mother" and Edgar Lewis' second production, "The Sign Invisible." Manager Charles F. Schwerin reports that much interest is being displayed in these new offerings, as well as in the big subjects already released.

"The Warrior," featuring Maciste, the giant of "Cabiria," and handled by the First National Exhibitors' exchange, in Pittsburgh, played to capacity business the entire week of December 17 at the Columbia theater, Fifth avenue. This production has been booked by every house in the Rowland & Clark chain in this city for showing in the near future.

V. H. Hodap, Inc., Formed.

Pittsburgh, Pa.—M. Feitler, a well-known exhibitor of this city and proprietor of the Elmore theater, has joined with V. H. Hodap, formerly special representative for Pathe and one of the best known film men in the country, for the formation of a new feature distributing concern to be known as V. H. Hodap, Inc. Mr. Hodap is president and Mr. Feitler is vice-president, the other officers to be chosen later. Headquarters will be established soon in Pittsburgh.

The new company announces that it will confine its operations to the western and middle western states. The initial releases handled will be the Ivan pictures. The first office of the company was opened in Indianapolis, Ind., the week of December 17, both Mr. Hodap and Mr. Feitler having gone to that city to establish the branch.

Big Jitney House Proves a Failure.

Pittsburgh, Pa.—The Empire theater, a 3,000-seat house in the East Liberty district of Pittsburgh, which has been showing photoplays for the past six weeks, with an admission price of 5 cents and no war tax, has announced that it will change its policy the week of December 24 to musical comedies. The management of the Empire states that the experiment with a view to bringing back to popularity low-priced film attractions has proven a failure.

G. R. Ainsworth Joins Select.

Pittsburgh, Pa.—Guy R. Ainsworth, a well-known Pittsburgh film man, who has been in Kansas City, Mo., for the past six months, has returned to this city and has joined the local staff of the Select Pictures, Film Exchange building. Mr. Ainsworth will act as assistant to Manager Harvey B. Day, and will also travel occasionally out of this office. Mr. Ainsworth's host of friends in the trade welcome him back to Pittsburgh.

William Wood Will Travel for Fox.

Pittsburgh, Pa.—William Wood, a pioneer film salesman, formerly of Syracuse, N. Y., has been added to the road staff of the Fox exchange in Pittsburgh. Mr. Wood received his early film experience in this city with the old Davis exchange here, ten years ago, and is considered a valuable acquisition. Miss Blanche Bunting, formerly bookkeeper at the Fox exchange, has been promoted to booker.

Liberty Theater Will Have More Seats.

Johnstown, Pa.—The Liberty theater, Johnstown, Pa., recently taken over by Louis Lambrino, and reopened several weeks ago, is to be enlarged from 300 to 750 seats. Initial business at the Liberty has been very gratifying, Manager George C. Knox states, and the improvement increasing the capacity will be made in the early spring.

Buys Six New "Italian Battlefront" Prints.

Pittsburgh, Pa.—The Fort Pitt Film exchange, Penn avenue and seventh street, Pittsburgh, has just received six new prints of "The Italian Battle Front," the official Italian war films. That the demand for this subject is large in this territory is indicated by the fact that this exchange has seven prints now working solid. "The Italian Battle Front" was shown the entire week of December 17 at the Columbia theater, Erie, Pa., to big business. Manager Norman S. Carroll, of the Fort Pitt exchange, announces that in the near future several new film productions of unusual magnitude will be released by that firm.

Interesting Short Bits.

Clarion, Pa.—The large and attractive Orpheum theater, Clarion, Pa., has contracted for the entire output of Artcraft and Paramount pictures.

Pittsburgh, Pa.—Wallace Reid, the celebrated Paramount star, paid a personal visit to a number of Pittsburgh picture theaters Monday, December 17. Mr. Reid was tendered a royal welcome by local picture fans, standing room at all houses where he appeared being at a premium.

Pittsburgh, Pa.—The Rowland & Clark theaters, Pittsburgh, has successfully solved the problem of the shortage of pennies. They announced that all children bringing 50 pennies to any of their theaters would receive a new half-dollar and free admission.

Philadelphia News Letter

From F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Wallace Reid Heartily Welcomed.

PHILADELPHIA, PA.—Wallace Reid, the Paramount star who is on a transcontinental tour, arrived in Philadelphia Monday, December 17, and took the town by storm. His increasing popularity was in evidence in ever yplace he appeared Wm. E. Smith, president of the Famous Players excahnge and local distributor of the Paramount and Artcraft pictures, tendered Mr. Reed a dinner at the Bellevue-Stratford hotel, to which the representatives of the daily newspapers and the trade magazines were invited. Wallace Reid proved himself a good fellow and also good company.

Charles Henschel, publicity manager for the local Paramount, who was in charge of the arrangements, displayed excellent judgment and the plans went through without a hitch.

The Stanley was the first theater visited, and he received a royal reception. He also appeared at the Fairmount, Liberty, Ridge Avenue, Bluebird and in a few Camden theaters.

David Korson Now a Soldier.

Philadelphia, Pa.—David Korson, film salesman for the Bluebird exchange, has enlisted in the United States Army and left Friday, Dec. 14, for Fort Slocum, New York, with the latest quota of reserves. He is 22 years of age, and married nearly one year.

J. Becker and Brothers Take Two More.

Philadelphia, Pa.—J. Becker and Brothers, pioneer exhibitors, and three of the most successful theater owners and managers in the downtown district, have just taken over two more theaters, which were formerly owned by M. J. McCartney, namely, the Empire and the Richmond, both of which are located in Kensington.

The Empire, after having its front remodeled and its interior redecorated, will start with a new policy about the first of the year, giving vaudeville acts in conjunction with pictures. At the Richmond, which is undergoing extensive alterations and decorations, a new organ of the latest type will be installed.

A Successful Distributor of Films.

Philadelphia, Pa.—It has always been said that the successful men in large enterprises are those who have had the courage and confidence of their own convictions. That indomitable individual, William E. Smith, distributor of the Artcraft and Paramount pictures in Philadelphia, is one of these. Shortly after the silent drama made its appearance Mr. Smith embarked in the business of showing pictures. His first undertaking in the industry was the Chelsea theater, at No. 40 Flatbush avenue, Brooklyn, N. Y. This pretentious structure, with its beautiful interior and exterior was the expression of Mr. Smith's ideas. He was responsible for it to the very minutest detail. Many of these ideas are still in vogue in most of our newest and handsomest theaters.

W. E. Smith.

Step by step, with sheer determination and unlimited energy, we find Mr. Smith occupying to-day a position of distinction and honor. As one of the pioneers in this vast industry, the guiding hand of this wizard of the silent drama is still being wielded with wide influence. Paramount and Artcraft pictures are synonymous with the highest quality. Mr. Smith has always endeavored to give to his exhibitors the best the skill and brains of the industry could produce. Possessed of a magnetic personality, Mr. Smith enjoys the unique distinction of winning the respect and friendship of all exhibitors who come in contact with him.

Business Jottings and Personals.

Philadelphia, Pa.—A private review of a remarkable set of motion pictures made on the recent Revolution in Russia was given at Keith's theater Sunday, Dec. 16. The pictures were made by Capt. Donald Thompson, war correspondent of Leslie's Weekly.

Philadelphia, Pa.—The Triangle Distributing Corporation gave a private exhibition of two tf their productions at the Belmont theater Dec. 16. The first was "Because of a Woman." The second was "Until They Get Me," and also pleased the spectators.

Philadelphia, Pa.—V. R. Carrick, local distributor of the Bluebird features, has donated his services and automobile each Wednesday of every week to the Red Cross.

Philadelphia, Pa.—Wm. Crozier, of the Logan Auditorium, has arranged a novelty method of inducing the children to attend his special Holiday shows. He will give thrift coupons to the children who send in the best essays written about his feature photoplays.

Philadelphia, Pa.—During a heavy snowstorm last week, G. Sullivan, manager of the Belmont, borrowed a whist broom from a neighboring barber and had an attendant whisk off the sonw from his patrons hats and coats as they entered. Have to give him credit for his good service and good sense anyway.

Theaters Close Because of Fuel Famine

Western New York Exhibitors Save Money by Not Running Cold Houses—Two Lightless Nights Observed in Buffalo.

BUFFALO, N. Y.—Moving picture theaters of Western New York are feeling the shortage of coal and gas and a few are likely to be dark all or part of the time during the next two months.

The Peerless theater of Cuba, N. Y., for instance, will remain closed until spring. The fuel shortage is the cause. It is reported that for the same reason the Park theater of Silver Creek, N. Y., is now showing only two days a week, instead of every day, as heretofore. Film fans remember how comfortable their favorite houses used to be in the winter time up to about a year ago, and now prefer to remain at home to experiencing the discomforts of a theater "as cold as a barn." Small attendance results and some of the exhibitors conclude that they would be saving money if they kept their houses dark until spring.

Buffalo theaters are also observing "lightless nights" on Thursday and Sunday evenings. This means that all exterior lights are extinguished for the entire time on these days. This is in accord with the latest instructions of Fuel Administrator Garfield. Slides announcing this new rule are being shown in some of the houses. "Business as usual" is the additional information appearing on the slides.

C. C. Charles Heads Buffalo Victor Film.

Buffalo, N. Y.—C. C. Charles has been appointed manager of the Victor Film Service, Buffalo. He was manager of the Universal office in Albany for the past two years and was formerly assistant manager of the Buffalo office. The Victor Service is now handling the Universal output, the Bluebird, Jewell and the Alice Howell films through the state. The selling of this entire output is under the direction of F. S. Hopkins, sales manager, formerly manager of the Bluebird in this territory. The Victor now has eight road men. who are specializing on the different services. Two salesmen recently appointed are B. Mahler and H. M. Reed. Lee Langdon, booker for the Rex exchange, Albany, for the past six years, has been transferred to the Victor Film, Buffalo. He will continue to look after the booking of the eastern part of the state.

A. Carrick Goes to Goldwyn.

Buffalo, N. Y.—A. Carrick, formerly with the Fox Film, Syracuse, has been appointed traveling representative by George A. Hickey, Goldwyn manager, Buffalo. Mr. Hickey has signed a new Goldwyn contract with the Regent theater, Rochester.

"'The Auction Block' is going over big and exhibitors are enthusiastically looking forward to the first showing of 'Thais,' featuring Mary Garden," said Mr. Hickey.

H. S. Lavner, special publicity man for the Goldwyn, is planting pages of peppery copy in the newspapers of Buffalo and Western New York in connection with "Thais" and "The Cinderella Man." He was formerly manager and press agent for Selwyn & Co.'s "Fair and Warmer" company. He received his newspaper experience in this city and was a member of the Buffalo Press club.

Stage Sets at Shea's Show Brains.

Buffalo, N. Y.—Originality marks the special stage settings which Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, is offering his patrons. A different scene is depicted each week. One setting represented the spirit with which America has entered the war. There was the figure of a Yankee soldier, with "Liberty" placing her protecting hand on his shoulder. Across the figure of "Liberty" was the word "Right," which was visible from any part of the house. Another setting was the British tanks, which occupied nearly the entire stage. By means of a steam effect the guns were represented in action. Even the rivets in this modern war monster could be seen. Mr. Franklin carefully studied the best photographs of the tanks before he began work on the set. Of course he did not let Thanksgiving week go by without a huge turkey on the stage. This was of the "canvas-back" variety, but in appearance was none the less appetizing. For Mr. Franklin's Christmas and New Year's settings he has the assistance of the Hippodrome's electrical specialist and sign writer in working out some ingenious bit of stagecraft. It is going to be worth seeing.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Two Hundred Orphans Enjoy Xmas Show.

CLEVELAND, OHIO.—Two hundred orphans were treated to a great Christmas celebration at the Denison Square Theater, Cleveland, Ohio, Christmas afternoon, when Managers Schuman and Fine opened the house to them.

The orphans were from the Jones Home, near the theater. They marched to the theater at 2 p. m. and sat in reserved seats. During the afternoon, there was a big Christmas tree and a Santa Claus on the stage, and when they left the theater a fine big stocking of candy, nuts and toys was given to each child.

These were furnished by the merchants in the vicinity of the theater.

New Theater at Elyria Opens.

Elyria, Ohio.—The New Rialto theater was opened Thursday, December 20, thus adding to the list of first class photoplay houses of Elyria.

This theater was under the management of Melton Phelos and he arranged an excellent opening bill, including among his star features William S. Hart and Fatty Arbuckle.

There was a banquet for invited guests at 9:15 at the Elks club, at which the other theater managers of the city and visiting film men were present. At the conclusion of the banquet there was a private theater party.

Indications of Local Business Conditions

Cleveland, O.—The Cleveland branch of the United Theater Equipment Corporation was a very busy place the week before Christmas when shipments were made for three installations of Power's machines.

Two Six B projectors were shipped to the New Liberty theater, Akron, and two to the Grand theater, Marion, O.

In addition the Olympic theater, one of the finest in Steubenville, Ohio, bought another Power's machine.

Manager H. J. Mandelbaum reports that in spite of the general depression of business, many exhibitors are installing new equipment and preparing for a resumption of big business after the holidays.

As a further indication of the business conditions in Cleveland and northern Ohio, the issue of the Cleveland Plain Dealer of Sunday, December 16, is cited. In this paper were ten theaters advertised for sale, many of them at reduced prices.

Exhibitors Protest Lightless Nights

Sunday Nights Are Best in Week for Theaters and the No Illumination Order Is Really Discrimination—Theaters No Slackers in Service.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILE, KY.—Louisville moving picture exhibitors are patriots. Kentucky moving picture exhibitors are patriots. Ever since the United States entered the war they have, with hardly an exception, met every single request made of them by the Government and by Government agencies.

They have opened their theaters to the "Four-Minute-Men." They have run slides boosting the two Liberty Loan Bond issues. They have run more slides urging Kentuckians to enroll in the American Red Cross. They have run them sevpaign on. They have preached fuel conservation and wheatless days and meatless days. They have used slides to urge enlistment. They have used slides to boost the thrift stamps. They have submitted gracefully to additional taxes. Whenever there was a Government campaign on or a campaign to boost war measures, the exhibitors have been Johnnies right on the spot to do every reasonable thing asked of them.

Now comes the lightless days order of the Fuel Administrator instructing them to darken up their fronts on Sunday nights, the best night in the whole week, and collectively the best fifty-two nights in the year. It is all right, they suppose, but they hardly see why the biggest part of this additional burden should fall on them. They are very willing to darken any and all signs and any and all lights not absolutely necessary to normal conduct of busines on any two nights in the week, with the exception of Sunday night, and according to Lee S. Goldberg, who is chairman of the exhibitors' committee which is looking after the wartime end of their activities, they are going to protest against the order as it relates to Sunday nights, and to request that it be changed so as to apply to two of the week-day nights.

It is pointed out on behalf of the exhibitors, that the principal Sunday night downtown activities are due to them. With the exception of the drug stores and the confectioners and tobacco stands, nobody else is open. It is the one universal holiday of the week and the day and night when thousands do their turns at the moving picture theaters. On these nights, as noted, most of the other businesses are suspended. If the purpose of the order is to save coal, not as much, by far, would be saved by an all-dark program on Sunday night as on a week-day night, while if the purpose is to impress the people with the fact that the nation is at war, other nights would do as well, for there are more people abroad on other nights than Sundays. There can be no questioning of the fact that the moving picture exhibitors are ready and willing to do their full part in supporting the Government—they have shown that. But they do feel that all the objects sought by the "all-dark" order can be every bit as well obtained by pulling switches on two week-day nights, at which times the provedly loyal picture men will not have to submit to restrictions which are not shared by all businesses alike.

Insurance Agreement Helps Small Town Theaters.

Louisville, Ky.—All of the moving picture exhibitors with theaters in the so-called sixth-class towns of Kentucky are beneficiaries, together with the business men of those places, in a recent fire insurance order. Two years ago the state and the fire insurance companies reached an agreement, which was to run two years, as to insurance rates applying to property of this class. In the winter of 1916 a new insurance code was enacted by the state authorizing an increase of 20 per cent. in the fire insurance rates on business property in the sixth class or unprotected towns. Thereafter the insurance organizations began rerating this property and in thirty-one towns are said to have made an advance of not 20 per cent., but of 36 per cent. The storm that developed has been settled by the insurance companies agreeing to let the old rates remain as provided for in the original agreement, or until next June, after which a permanent arrangement can be made.

Ready for Good Business Next Year.

Louisville, Ky.—All of the Louisville exhibitors are ready for the big volume of business which will follow Christmas. Special efforts have been made by all of them to obtain especially attractive programs and usually good features and they are waiting for the holiday crowds with every belief that they will show them something good. Special and seasonable musical programs are being worked up for the holiday theater crowds and one of the biggest seasons in the history of the business in Louisville is looked for.

Lee Goldberg Now in His New Office.

Louisville, Ky.—Business is good with Lee S. Goldberg, manager of the Big Features Rights Corporation, which is now comfortably and efficiently housed on the third floor of the Rex Theater building. Mr. Goldberg just received two new films, Florence Reed in "Today" and Margaret Warwick in "The Mad Lover," which were screened at the Walnut before an appreciative group of Louisville exhibitors. Both are seven-reel features. On a recent screening of the First National Exhibitors' Circuit film, "Alimony," for exhibitors at the Walnut, it was at once booked for a week run at that theater. The new Chaplin films will be received by the first of the year.

Louisville Keith Theater Notes.

Louisville, Ky.—"Big time" vaudeville is now assured at the Mary Anderson theater in Louisville and that house is now done for as a moving picture theater so far as the near future is concerned. It is likely that during the summers it will be converted for two or three months into a picture house, just to keep things going, but hereafter the plan of the Keith interests is to make it exclusively a first-class vaudeville house.

All three of Keith houses here have been very prosperous during the last several years and the Keith interests have at last made good with the old Masonic theater. One after another organization has in year's past given it up as a forlorn hope, but under the direction of Lee S. Goldberg and his brother, Joe Goldberg, it has come to the front.

The Strand continues as exclusively a moving picture house, while the other two houses will each run pictures as one number of their programs, the Mary Anderson showing twice a day and Keith's continuing the present policy of three programs a day.

Louisville Business Notes.

The new so-called "regular" theater at Camp Zachary Taylor, outside of Louisville, has been opened. Moving pictures and five to seven acts of vaudeville compose the usual programs, the theater opening at 6:30 with pictures and closing at 8:30 or 9 o'clock. Franklin J. Gray, physical director for the Y. M. C. A. camp forces, is manager and the bookings are made through the general Y. M. C. A. organization.

Since the 7th of December the thermometer in Louisville has been below freezing, a most unusual record, and accordingly a bad omen for business. Kentuckians are not used to temperatures of that kind and very often stay inside to avoid them.

Kentucky Notes.

Scottsville, Ky.—The Dixie theater at Scottsdale, Ky., recently overhauled and reequipped, has opened what the local paper calls a "real picture house." On a recent Saturday 5 per cent. of the box office receipts were turned in to the Red Cross.

Maysville, Ky.—Master Milton Russell, son of Thomas M. Russell, of Maysville, Ky., claims the distinction of being the youngest exhibitor and manager in the state. Under his direction the Gem theater is doing a good business.

Dayton and Miami Valley Still Shivering

Lack of Coal the Big Problem—Some Suburban Houses Decrease Coal to Save Money Loss—A Free and Easy Supply System.

By Our Dayton Correspondent.

DAYTON, OHIO.—Business holds up at a few of the downtown Dayton houses, while the suburban theaters suffer by reason of the present cold wave in the Miami Valley.

The entire Miami Valley in which Dayton stands is still in the grip of the cold spell and business is suffering accordingly. There is quite a bit of worry among local managers who heat with coal as to whether or not the supply will last, and the man who has enough coal now is indeed lucky.

A few of the suburban managers are considering closing their houses for the first three days of the week as a means of saving money. After making the rounds of the suburban houses on Monday, December 17, the writer decided that every one must be staying home, for it was a poor night.

None of the houses are having trouble getting their shows from Cincinnati, as they did at the start of the present cold spell. Last Monday A. L. Kinsler was forced to go to the Union station here for his shipment of films. He found that the films were not there and as a result disappointed many patrons and would have been forced to close save for a five reel feature he could use. Upon investigation the writer found that another manager had not received his shipment and had lifted Kinsler's and after using the show shipped it to the exchange without notifying him. No names will be mentioned, but the writer knows of another case exactly like this. It seems like a case of first come first served or rather a survival of the fittest.

Halifax Once Helped Out Dayton.

Dayton, O.—The pictures of the recent Halifax disaster played at the Columbia theater here last week proved a good thing for the relief fund that was being raised by the Dayton News. Many subscriptions were received by reason of this showing. At this writing the fund had passed well over three thousand dollars. Many Daytonians are subscribing to this worthy cause because of the kind way they were treated by residents of Halifax after the 1913 flood, when they sent many carloads of food to Dayton. Verily one good turn deserves another.

Gossipy Short Notes from Dayton.

Dayton, O.—Myrtle Stedman, well known picture star, was at the Columbia theater here last week for three days, in which

time she personally appeared following every performance at the Columbia and rendered several vocal numbers.

Myrtle Stedman, picture star sang at the regular meeting of the Kiwanis club at the Miami hotel in Dayton and entertained the members royally. Many were surprised to learn that Miss Stedman was such an accomplished vocalist.

The Alhambra theater, Dayton, has enough coal for about two weeks. After that time Bert Fiala will have to hustle to get the "black diamonds." He and A. L. Kinsler are seen constantly touring the town in search of coal.

As the city has taken over the distribution of coal, one individual can only purchase a ton at a time. Bert and Al are trying to double up at the municipal stations.

While the Strand at Dayton played "Bab's Matinee Idol" the Alhambra had "The Amazons," both with Marguerite Clark.

The report is confirmed by John Seifert that the Ideal, Dayton, is to play the Metro program as well as the Fox program. Both of these started last week (six days after this writing). What next, Mr. Seifert?

Dick Burrowes has been elected president of the G. I. M. M. E. club.

Val Rayburg of Dayton continues with second run Paramount and Artcraft as well as some of the Mutual big star features. Business good (personal observation).

Paul Krieger alias Foursquare at Dayton has not been heard from lately. Why the silence, Paul?

Clay Brehm at the Strand, Dayton, seemed very pleased to say that this house is pulling through the cold spell wonderfully. "We have plenty of heat," stated Clay, "and also plenty of business." What more could one wish for in these days of strife?

TORONTO NOTES.

Holman Theater Reopens.

Montreal, Que.—The Holman theater, Montreal, opened under new management on Sunday, December 16, with a Frohman production, "Please Help Emily" as the feature. It has been decided to change programs in future on Sundays and Wednesdays, while the price for admission for both matinee and evening performances has been placed at 10c, with the exception of Saturdays, Sundays and holidays, when the admissions will be 15c and 10c. It will be the policy of the new directors to present first run pictures only.

A. C. Ryan Goes to Globe.

Winnipeg, Man.—Announcement is also made by Globe Films, Limited, that A. C. Ryan of the Perkins Electric Company, Canadian distributors of a wide variety of picture theater equipment, has become assistant manager of the Winnipeg branch of the Globe company.

Osborne Theater at Winnipeg Burns.

Winnipeg, Man.—The Osborne theater, Winnipeg, owned by M. J. Williams, was destroyed by fire early in the morning of December 12 from an unknown cause. The property loss was placed at $42,000. Among the pictures which were destroyed were the Fox feature, "The Price of Silence" and an episode of "Gloria's Romance."

Business Notes of Interest.

Toronto, Ont.—Chandos Brenon, brother of Herbert Brenon, recently made a visit to Toronto in connection with business pertaining to the Herbert Brenon Film Corporation.

Wingham, Ont.—L. Kennedy, owner of the Lyceum theater, Wingham, Ontario, closed the Model theater, Goderich, which he took over recently, in order to remodel the house.

Theater Circuit for Hospitals in Canada

Five Substantial Buildings Ready to Show Film to Convalescent Soldiers—Get Latest Releases—Returned Soldiers as Operators.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONTARIO.—A development of the war with respect to moving pictures has been the establishment of a circuit of moving picture theaters throughout Canada for wounded soldiers who have been returned to the Dominion. Five substantial buildings have already been constructed for the purpose by the Military Hospitals Commission and more are contemplated. In addition, concert halls and large rooms in various institutions have been converted to the purpose of picture projection. Four of the new theaters have been erected in Ontario, while the fifth is found at Fredericton, New Brunswick. These houses, which are completely equipped with donated projection machines and other mechanical details, accommodate from 500 to 1,200 persons, the largest theater being located at the Military Convalescent Hospital, Whitby, Ontario. The second largest, seating 800, is found at the Guelph, Ontario, Military Convalescent Hospital. The other three, of 500 seating capacity, have been built at Fredericton, Cobourg and Davisville, the latter place being a suburb of Toronto.

These theaters receive the latest releases regularly from exchange companies and the Canadian exchanges also supply reels for the recreation halls in scattered institutions as above described. In some instances the military theaters have been placed on a "loop" with ordinary theaters in nearby cities or towns, but the commission is not charged for this service, of course.

The projection is invariably in the hands of a returned soldier who was a qualified operator before the war or who has taken advantage of the opportunity to learn the work at the re-educational schools of the commission to fit himself for employment after his final discharge from the army.

This development is highly interesting in view of the probable necessity for the establishment of military hospital theaters in the United States within a year or two. American government officials have already inspected the Canadian hospital facilities with a view to the adoption of similar or improved methods in the States.

Bert Mason in Specialty Photographic Department.

Montreal, Que.—Bert Mason has resigned from the General Film Company to take up a position in the photographic department of the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

Patrons Took Old Films for New.

Toronto, Ontario.—The Toronto correspondent of Moving Picture World recently witnessed a screen show in a local downtown house that was remarkable in several respects. On the one bill was Mae Murray, Mary Pickford, H. B. Walthall, Lionel Barrymore, Harry Cary, Kathlyn Williams, Charles Chaplin, Edna Purviance and goodness knows how many more film veterans. Two of the pictures were directed by D. W. Griffiths. The show formed a revival of subjects from three to eight years old and among them were two historic Biographs, one of which was entitled, "An Adventure in the Autumn Woods." Charlie Chaplin appeared in "A Jitney Elopement" and there was a single reel Biograph in which Pickford and Walthall were the unannounced stars. Mae Murray, Barrymore and Cary were in the cast of a two reeler, the subject of which got by the writer.

One of the remarkable features of the performance was the fact that practically all the patrons accepted the pictures as recent releases. A young lady seated near the writer remarked that she had not seen Kathlyn Williams in a picture for years. It was interesting to watch the spectators at this show—as much so as to see the old pictures themselves. This unusual program was presented at the Globe theater by Manager Pomeroy by way of variance. The condition of the film was good, considering their age.

Manager Pomeroy Has Interesting Photographs.

Toronto, Ont.—Manager Harry Pomeroy, of the Globe theater, Toronto, who began building special fronts for theaters four years ago in Buffalo, has an interesting collection of photographs which show the progress he has made in lobby displays during his lively career. Probably his best effort was the transformation of the Globe front for Vitagraph's "Vengeance and the Woman." The whole theater resembled a railway depot, with the ticket-seller disposing of pasteboards through the rear of a passenger coach. In place of poster sheets, Pomeroy arranged "time tables" on which were listed the various pictures on the program, while a large clock gave the hours of departure for the next show. The doormen were dressed like conductors, and there was a pullman porter on duty. Passengers entered the house through gates, and the fare for the round trip, according to an appropriate sign, was 15 cents. The lady ushers were garbed as locomotive belles. Ouch!

Interesting War News Serial.

Toronto, Ont.—With forty screen slides which had been used to advertise coming attractions, Manager Mitchell of the Regent theater, Toronto, made a very interesting exhibit in the foyer of the house, which is one of Toronto's finest. The slides were arranged in regular order in a large gilt frame and were backed with ground glass to diffuse the rays from a light box in the rear. Many patrons stopped to look over the illuminated slides. The display served to emphasize the high quality of all attractions at this house.

One of the most interesting releases at the Regent is a news serial, "The History of the War," which is to cover a period of fifteen weeks in single reel instalments. Views from the very start of the war, including initial disturbances and mobilizations, which have just been released by the British War Office, are being shown for the first time. Each reel deals with one particular development of hostilities and scenes in Germany have been permitted by the authorities.

Stunt to Advertise "Joan."

Toronto, Ont.—To advertise "Joan the Woman" at the Strand theater, Toronto, during Christmas week, William Dineen, chief mechanician of this house, made a large cutout of Joan of Arc on a white charger. During the two preceding weeks this cutout was lowered to the stage between shows and a spot light was thrown on it from the projection booth. The effect was striking. The horse bore a saddle cloth which gave the name of the attraction and the date.

Changes at Regal Office in Winnipeg.

Winnipeg, Man.—The Winnipeg branch of Regal Films, Limited, Toronto, has been moved to larger and brighter offices at 445 Main street. Tom Baily, who has been prominently associated with the Winnipeg branch of the company, has been transferred to the Vancouver office.

Good Crops Bring Prosperity in the South

Theaters and Exchanges South of Dixie Are Coming Out of Business Depression—War Is Felt, but There Is Little Discouragement.

J. L. Ray, Nashville Banner, Nashville, Tenn.

NASHVILLE, TENN.—According to figures compiled by one of the leading feature companies, the southern exchanges employ 83 salesmen, whose salaries and expenses average $4,980 a week, or more than a quarter million dollars per year. These men cover all the ground from the Mason-Dixon line to the Gulf of Mexico, and from the Mississippi River to the Atlantic seaboard, giving some idea of the tremendous proportions southern commercialized filmdom has advanced during the past few years, when a mere handful of men were in the field.

New exchanges are being constantly added to the fold and the general air of prosperity in the South incident to the heavy crops and the demands of the warring nations has put plenty of ready money in the pockets of the Southern farmers and business men. Consequently the industry has flourished and only a small proportion of the cities are complaining over the war patronage. Of course volunteer enlistment and the national draft have cut down patronage in many cases, but the readiness of everybody to dig down in their pockets has eliminated any tendency toward a money panic in this section.

Chattanooga Without Film Exchange.

Chattanooga, Tenn.—Since the removal of the Southern Metro offices to Atlanta, after doing business in this city for many months, Chattanooga is again without a film exchange. Before leaving Manager Arthur S. Dickinson declared that the reason for removing to the present location was due to the convenience which was accorded through Atlanta's adaptability as a film distributing center. The offices are now located in the Hirsch building, 146 Marietta street. All Metro films in the South are being handled through Mr. Dickinson's office.

Pirrolle Handling Oro Films.

Memphis, Tenn.—Kaufman features, Southern distributors of Oro features, announce that arrangements have been perfected whereby Oro features in the future will be handled for New Orleans territory by Albert Pirrolle, Tudor theater building, New Orleans. The generous response accorded these films, according to the Kaufman company, has made it impossible to adequately handle the demands of the extreme South from Memphis, and consequently a representative was placed in this city.

Birmingham to Have Fine New House.

Birmingham, Ala.—This city is to have a handsome new photoplay house, according to the plans of a local amusement company. The new theater will be of modern design, and will embody all the latest principles of fireproof construction, costing in the neighborhood of $15,000.

The house will be known as the Savoy theater and will be moderate in size, the floor dimensions 40x90 feet. It will be entered through a spacious lobby. The new building will be located at 328 Eighteenth street north. It will have wood and tile floors with heavy mats near the entrances made of sheet cork or rubber compound, to eliminate noise and wear on the finishing Steam heat will be employed, with the most modern seating arrangements. The structure will have a tar and gravel roof, with reinforced side walls and front. Plans were made by W. A. Rayfield & Co., of this city.

Sheriff Acts Against Sunday Openers.

Decatur, Ala.—According to advice received from the sheriff's office last week warrants will be immediately prepared against the Sunday-closing law violators who kept their places of business open on last Sunday. The officers made a careful survey of the various places open, even to the fact that newspapers were being sold in front of a drug store. The "blue law" agitation in Alabama is worse this year than ever before.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

C. C. Hite Takes Charge of Jewel Office.

CINCINNATI, O.—Another interesting change in management affecting two Cincinnati film exchanges has been announced, C. C. Hite going from the Goldwyn office to take charge of the local branch of Jewel Productions, succeeding Ralph Peckham, while A. J. Pincus, formerly of New York, has become local manager of the Goldwyn exchange.

Mr. Pincus comes to Cincinnati from St. Louis, where he has been doing some work for the Goldwyn organizaiton, with which he became connected in New York on October 1. For three and a half years prior to that date he was with the Mutual in New York, acting as assitant manager at that company's Twenty-third street branch. He reports that he is getting things in shape to his liking in Cincinnati.

"Blue Jeans" in Story's Home Town.

Cincinnti, O.—One of the most unusual first runs yet chronicled in this section is being planned by Manager W. C. Bachmeyer of the Metro exchange for "Blue Jeans," released by the Metro company The scenes of the book and of the photoplay made from it are around the little Ohio River town of Rising Sun, Indiana, which is only a comparatively short distance from Cincinnati. Arrangements have accordingly been made under which the first showing of the picture will be made at Rising Sun, in the Columbia theater. There is great interest in the event in the little town, and as Manager Bachmeyer will take some specially invited guests with him to see the first exhibition, it will be a gala performance. The exact date has not yet been announced, but it will probably be during the holidays.

Orphans See "Bab's Diary."

Piqua, O.—One of the cracteristically generous and thoughtful acts for which the management of May's opera house, at Qiqua, has become known, was the recent entertainment of children from an orphan's home near the city at a special performance of "Bab's Diary." Marguerite Clark is always a favorite with children, and the picture proved to be highly enjoyable for the youngsters.

Theater Notes of Interest.

Cincinnati, O.—The theater at Twelfth and Broadway, which has for some time been owned by Phil Morton has been disposed dof by him, Anna M. C. Bradley purchasing the house recently. The exact terms of the sale were not announced.

Cincinnati, O.—The Mars theater, which has not been used for some time, the Bon Ton, nearby, receiving all of the business in the neighborhood of Hewett and Woodburn avenues, was opened for two evenings recently by the Walnut Hills Company of the Cincinnati Home Guard Regiment for the benefit of the company's special fund.

Detroit Exchanges Stand for Enforcing Tax

Two-Day Conference Results in Determination Not to Give In to Protest Against Footage Tax—Will Keep to First Announcement.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—A conference was held in Detroit on Monday and Tuesday, Dec. 16 and 17, at the Hotel Statler to go over the film tax situation. Representatives from at least a half dozen distributing and producing companies were on hand and they conferred with their local managers and leading exhibitors. The result of the conference was simply that the film tax will stand as announced originally by these companies, as any other step would spell absolute ruin and bankruptcy for them.

Among the Detroit exhibitors who are paying the film tax are: A. J. Gilligham, John H. Kunsky, Broadway-Strand theater, Norwood, Fine Arts, Maxine, Drury Lane, Knickerbocker, Ferry Field, Gladwin Park, Globe, Virginia Park and East End. Through the state Fitzpatrick & Mc Elroy, A. J. Gilligham, Lopp & Cross and Col. W. S. Butterfield are paying the tax.

About 75 Detroit theaters are standing together in their fight against the tax and they are just as determined as ever not to pay it.

Detroit Film Men on Honor's Roll.

Detroit, Mich.—Here is a complete list of the Detroit and Michigan boys, so far as we know, who are with Uncle Sam and who will "go over the top" in the near future, if they have not already done so: Lew Cohen, Coliseum theater; L. L. Hook, Your theater; Paul Kreps, Vitagraph; L. E. Davis, Vitagraph; L. G. Parkhurst, Vitagraph; Sam Harris, Vitagraph; D. Leo Dennison, W. H. White, Beechwood theater; Earth Rathbun, State Film; D. Harold Fink, Iris theater; Floyd S. Wadlow, Virginia Park; Edward Geller, Holland Features; Sam Barrett, Universal; Al Mertz, Universal, and Charles Chariper, Metropolitan, all of Detroit; A. J. Kleist, Jr., of Pontiac.

May Take Drastic Steps to Save Coal.

Detroit, Mich.—Unless the coal situation in Michigan improves the State Federal Administrator, W. K. Prudden, threatens to close the theaters for one week, as well as factories and stores, with the view of conserving the available supply. He says he will take such action about the 1st of January if there is no improvement by that time. However, the leading exhibitors from all over the state are sending in letters and telegrams of protest angainst any such action, declaring that it would mean a loss to them and the Government, and that in reality little fuel would be conserved, as they use very little. Coal is actually scarce in the state and there is little likelihood that the situation will clear up owing to railroad congestion and the further fact that coal is being confiscated by other cities before it reaches Detroit and Michigan points.

Eddie Fontains Promoted to Manager.

Detroit, Mich.—Eddie Fontaine, for three years with Pathe, has been appointed Detroit manager, succeeding George Fuller. Eddie has been booker, salesman and assistant manager at Pathe and his promotion is a deserved one. Congratulations, Eddie. We're all with you.

Items Worth Noting from Detroit.

A Merry Christmas and a Happy New Year is extended to Michigan friends by Jasob Smith, 719 Free press building, who is our Detroit and Michigan correspondent.

Harry R. Guest, publicity manager for John H. Kunsky enterprises, Detroit, will bring out a local publication called "Plays" about the 1st of February, devoted to the local amusement and picture enterainments. He will continue as editor for the Kunsky theaters.

Tom Ealand, manager of the Orpheum and Regent theaters, Detroit, has booked first run Triangles in Detroit and will play each release a full week. He has also booked the Pathe serial "The Hidden Hand," for the Regent theater, making it the first serial to play that theater under the C. H. Miles ownership.

The Dawn Masterplay Company, 501 Owen building, Detroit, has purchased "I Believe" for the state of Michigan.

Exhibitors cannot be too careful in the treatment of film, which after all is only leased to them. Many complaints have been made lately by Detroit exchanges that exhibitors have shipped film to the wrong addresses, and thereby kept dark the theaters of other exhibitors. Also that much film has been stolen of late through carelessness on the part of the exhibitor.

L. L. Jacobs, manager of the Delft theater, in Escanaba, and H. S. Gallup, general manager of the Delft theaters, at Marquette, were visitors in Detroit recently and called at the World office.

Wallace Reid, the Paramount star, was in Detroit on Thursday, Dec. 13, and personally appeared at the Washington, Broadway-Strand, Majestic and Madison theaters. After he completed his tour he made the remark that no city could compare with Detroit in the number of large, beautiful moving picture theaters.

A. I. Shapiro, Detroit Goldwyn manager, has sold "The Freedom of the World" and "The Manxman" to the entire circuit in Michigan of Fitzpatrick & McElroy theaters.

The Majestic theater, Detroit, has booked "Uneasy Money," a Kleine picture, for Christmas week. The entire city is being billboarded with 24 sheet stands on this production.

Illinois News Letter

By Frank H. Madison.

Theater Notes and Changes.

Ottawa, Ill.—J. D. McKeen, of Morris, Ill., has taken over the lease on the Gayety theatere here, which has been held by Frank Theilen, of Aurora. McKeen will take charge of the theater succeeding Harry Lewis, who, after four years management here will be transferred to the Colonial theater at Galesburg, purchased by Frank Theilen. The Gayety will continue with a policy of pictures, vaudeville and theatrical plays.

Belleville, Ill.—A new moving picture theater is to be constructed in the eastern end of the city, it is reported. Chicago capital, which is now operating theaters in Joliet, Quincy and Champaign, is said to be behind the project.

Elizabeth, Ill.—Amusements in Elizabeth have been stopped until a small-pox scare has abated.

Canton, Ill.—The Garden theater devoted two days to a benefit fund for the Parlin & Orendorff band.

Theater Changes in Michigan.

North Branch, Mich.—J. H. Vandecar and A. H. Leete have leased the Columbia theater from G. H. Finkle. James Leete, son of one of the Leetes, will be manager for the coming year.

Belleville, Mich.—A new moving picture theater will be opened here.

Alma, Mich.—The Genesta theater has been remodeled and redecorated.

Indianapolis Exhibitors Feel Discouraged

Holiday Season Together with War and Heavy Taxes Keeps Neighborhood Houses with Scant Audiences—Many Theaters Are Closing.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—General Gloom and his division of pessimistic forces have invaded local film circles and, judging from current predictions, some people think he intends to camp right here in Indianapolis for the rest of the winter.

The motion picture business, contrary to previous reports, has suffered a general decline during the last few weeks and many say that the outlook for the coming year is anything but bright. As a result of this the neighborhood exhibitors of the city are a downhearted lot, and from the way they talk there will have to be a decided change in conditions before they feel optimistic again.

Proof of the depression in the motion picture business here is shown by the numerous theaters that have closed down entirely during the last twelve months. The "facts and figgers" show that twenty-three neighborhood theaters have closed down during the year, the majority of these closing during the last few weeks. Thus, war reflects its spirit in the motion picture business of Indianapolis.

Theaters That Have Closed.

The theaters that have closed are the Astor, 535 North Senate avenue; the East Michigan, 2129 East Michigan street; the Empress, 1122 Central avenue; the Garden, Rural and Washington streets; the Grand Central, 2957 Central avenue; the Imperial, 335 West McCarty street; the Iris, State avenue and Prospect street; the Jewel, 1124 South West street; the Nordland, Forty-second street and College avenue; the Northwestern, 2648 Northwester avenue; the Owl, 442 Massachusetts avenue; the Palace, 733 Virginia avenue; the Palms No. 2, at Highland place and Thirtieth street; the Pastime, 3004 East Tenth street; the Peter Pan, Nineteenth street and Central avenue; the Pioneer, 513 Indiana avenue; the Pleasant Hour, Roosevelt avenue and Sheldon street; the Poinsetta, Senate avenue and Fifteenth street; the Talbott, 2201 Talbott avenue; the Very Best, Brookside avenue and Tenth street; the Victoria, 213 East Sixteenth street; the Brookside, Brookside avenue; the Elite, in North Indianapolis, and the Delight, 2407 College avenue.

Houses Running on Short Time.

While only twenty-three theaters have closed down entirely there are a number of other neighborhood theaters that are now only open three nights a week, and the chances are, according to local exhibitors, that they will close entirely before very long if existing conditions continue.

Although it is rather difficult to say just what has caused the general slump, the exhibitors contribute it to the various war taxes, shortage of money, and increased cost of production and the holiday season. The admission tax is beginning to cause a noticeable falling off in attendance at both the neighborhood and downtown theaters, and the fifteen-cent reel tax, which the exhibitors are forced to pay, is causing no end of trouble.

"The situation in Indianapolis just now is the worst I have ever seen it," said A. C. Zaring, secretary of the Indianapolis Motion Picture Exhibitors' Association and proprietor of the North Star theater, "and I do not know what on earth we are going to do. The last few weeks have brought an added slump in the business, and if this continues it will no doubt cause the rest of us to close up.

"I do not know of an exhibitor operating a neighborhood house in the city today who is making money," he continued. "There are some who are opening their theaters three nights a week and that is a good indication that they are not enjoying the healthful business that they did formerly. If it comes to the point that I have to close my theater four nights in the week, I'm going to get out of the motion picture business entirely, and it looks very much like that time is not far off—if conditions continue as they are at present."

Some Reasons for Slump.

The draft and voluntary enlistments have already made heavy inroads on the patronage of the neighborhood houses, Mr. Zaring points out, not only through taking away the young men but in its effect on the theater-going women. Added to this, he says, is the tax on admissions, which also has cut down the attendance, and last, but not least, the fifteen-cent reel tax.

It is going to be utterly impossible, Mr. Zaring thinks, for the small exhibitor to pay the fifteen-cent reel tax and stay in business. As an illustration of this he points to the large number of small theaters that have gone out of business just since the new tax has been in effect. The situation, he says, is a very serious one to every exhibitor in the country and demands immediate attention.

In addition to all of these things, he says, the exhibitor is constantly meeting advances in other operating expenses. The operators of the city recently received a raise of $2.75 a week, he says, and this also resulted in the elimination of the carrying of films. The expense of carrying films is now defrayed by the exhibitors themselves.

Some Optimism in Smaller Cities.

Russell Gadbury, traveling representative for the H. Lieber Co., dealers in theater equipment and supplies, who has just returned from a tour of the state, says he finds conditions among the exhibitors in the various Indiana cities very favorable. He said the attendance at most of the state theaters was crippled last week because of the severe cold weather, but the exhibitors regarded the depression as temporary.

An effort will be made in next week's issue to present the views of the downtown exhibitors of Indianapolis regarding the outlook for 1918.

Two Indiana Harbor Houses Sold.

Indiana Harbor, Ind.—Julius Nassau has sold his interests in the Columbia and International theaters to Mr. and Mrs. C. E. Potts, who have purchased the business for their daughter, Mrs. Thelma Potts Wilcox, and their son, Elton Potts. The young Mr. Potts will take over the management of the two concerns at once and his sister will act as secretary and bookkeeper for both establishments. She will also have charge of the box office at the Columbia. It is the intention of the new management to begin the new year by showing the latest high class motion pictures and vaudeville exclusively.

New Concern Buys Dunkirk House.

Dunkirk, Ind.—The Community Educational Amusement Corporation, a newly organized concern, has filed incorporation papers to engage in the exhibition of motion pictures. The capital stock is $5,000 and the directors are Benjamin Rubrecht, James M. O'Neill, Charles F. Hurrie, William A. Pfisterer and George T. Whitaker.

The company was organized primarily for the purpose of taking over the Majestic theater from William J. Lloyd.

Week's Filmdom Doings in Kansas City

Ira F. Mantzke Gets Mutual Exchange Managership—Other Changes in Distributing Offices—Theater Changes—Business Notes.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Ira F. Mantzke has been made manager of the local office of the Mutual Film Corporation. This position has been open for several weeks and the new manager had quite a number of competitors for the position, as several local men were in the field for the office. Mr. Mantzke comes to Kansas City from the Minneapolis, Minn., office of the company, with whom he has been for quite a while. The position was formerly occupied by F. L. Kiltz.

Mr. Mantzke has already taken active charge of the office and is assisting O. R. Hanson, efficiency expert out of the Chicago office in the installation of a new booking system, which is now being put in all of the Mutual offices.

Pathe Men Saved the Show at Roesendale.

Kansas City, Mo.—The Kansas City Pathe office endeared itself recently to the exhibitors at Roesendale, Mo., as well as to the community. A new house costing about $12,000, owned by the business men of the community, and built as a community center, was about to be opened when it was discovered that there was an operator lacking to run the new power-driven machine. The Pathe office, hearing of this misfortune, sent Morton Van Praag, cashier, and Phillip Smith, bookkeeper, to the rescue. The opening of the big house was accomplished according to the prearranged plans, due to the willingness of the Pathe force.

Will Start New Wichita Theater in Spring.

Wichita, Kan.—All materials for the new theater to be built by the Wichita Theater company in the third block on East Douglas have been ordered and actual work of construction will start about March 1. J. H. Cooper will be manager of the new theater. The reason the work is to be delayed until March 1, is because the leases on the buildings now occupying the site do not expire until March 1.

W. C. Ansell Signs Again with Standard.

Kansas City, Mo.—W. C. Ansell, who, since the opening of the local Goldwyn office has been traveling with that company, has signed again with the Standard Film, for which he worked before going to Goldwyn. His territory has not yet been assigned.

Fall Kills Wm. J. Timmons.

Kansas City, Mo.—Wm. J. Timmons, well-known theatrical manager, and for the past eighteen months in that capacity at the Empress theater, died December 10, as a result of injuries received in a fall. Mr. Timmons was running to answer the telephone in his apartments when his foot slipped and he fell, striking his head against a cedar chest. He was taken to a hospital where he died of cerebral hemmorrhage. Mr. Timmons had been in the theatrical business for sixteen years and was known from coast to coast as "the right-hand man" of Alex Pantages.

Harry Taylor Is Pathe City Salesman.

Kansas City, Mo.—Harry Taylor, well-known Kansas City film salesman and exhibitor, is now in the employ of the local Pathe office in the capacity of salesman. He was formerly with the Fox office here. He replaces A. O. Bandy, now with the Select. Mr. Taylor will work as city salesman.

O. R. Bandy Joins Select.

Kansas City, Mo.—O. R. Bandy, formerly city salesman for the Kansas City Pathe office, is now with the Select Pictures. He will travel Missouri, southern Kansas and northern Oklahoma.

Andro Golitko Enlists.

Kansas City, Mo.—Andro Golitko, salesman in eastern Kansas for the Kansas City Pathe office, has enlisted in the ordnance department of the army and is planning on immediate service. He was with the local Pathe office for two years.

Phillip Smith Goes to Spokane.

Kansas City, Mo.—Phillip Smith, formerly bookkeeper at the Kansas City office of the Pathe company, has gone to Spokane, Washington, where he will act as bookkeeper at the Pathe office there.

Julian Kirk Now with Metro.

Kansas City, Mo.—Julian Kirk, formerly roadman out of the Kansas City Pathe office, is now with the services of the Kansas City Metro office. He will cover a territory adjacent to the Kansas City territory.

Middle West Theater Notes and Changes

Towanda, Kan.—Towanda is soon to have another picture show building. Joel Davis is planning a new brick theater building on Main street.

Junction City, Kan.—Manager Jenks of the Orpheum theater at Army City, a new military post about ten miles from the city, is building a new theater at the big army camp. This theater will seat about seventeen-hundred.

Luray, Kan.—Will Girordot, manager of the Hickman theater here, will also take the management of the Queen theater at Lucas.

Sedgwick, Kan.—O. K. Mason of Wichita has purchased the Star theater. Former owner, Everett Edgington.

Iowa City, Ia.—W. H. Englert has opened the Garden moving picture theater for business.

Waverly, Ia.—H. G. Nichols has disposed of his opera house to Geo. Moulds of Dayton, Ia.

Parker, S. D.—The Fad and Idle Hour theaters have been consolidated and the Idle Hour will be known as the Fad in the future. A. L. Jekyll is the manager.

Antelers, Okla.—J. T. Moln has sold the new Dixie theater to J. C. Melton, recently of Tennessee.

Osceola, Wis.—H. E. Burnett has disposed of his interest in the Lyric theater to G. H. Steindorff.

Pittsburg, Kan.—McMullen Brothers are receiving bids for the reconstruction of the Orpheum theater here.

Russell, Kan.—The Crystal theater has been reopened after having been closed for the past three months.

Sharon Springs, Kan.—Mrs. Henrietta Pope has sold her picture show and has bought a show at Limon, Colo.

Eldorado, Kan.—The Erie theater will soon be opened to the public. This is one of the newest theaters of Eldorado and has a seating capacity of 486.

Wellsville, Kan.—Burton Smith and W. O. Collins have rented the H. A. Reed building and are remodeling it for use as a moving picture theater.

Jefferson City, Mo.—Fire, Dec. 10, destroyed the Gem moving picture theater here, entailing a loss of $22,000.

Tucumcari, N. M.—Contract has been let to an Amarillo firm for a new theater to be erected by Messrs. Hurley and Hawkins. It will cost more than $30,000 and work will begin in a few weeks.

Fort Worth, Tex.—The Lyric Amusement company chartered with a capital stock of $10,000 by Q. R. Thomson, V. V. Thomas, Jr., and M. R. Card.

Storm Lake, Ia.—Martin J. Powell and Edward Roberts have consolidated their theaters, the Empress and the Princess.

Mason City, Ia.—E. J. Brown has leased the Casino theater.

Overly, N. D.—M. S. Gray has disposed of his moving picture show to Chas. Snyder.

Lamonte, Mo.—Parker Bros. have traded the equipment of the Electric theater to R. S. Viets.

Caruthersville, Mo.—Cecil Mears has recently leased the Exchange theater and assumed control of its management.

Rosendale, Mo.—The new opera house here has been opened to the public.

Kansas City Business Notes.

The General Film of Kansas City announces that two prints of the new Paralta Pictures have been received. These are "A Man's Man," featuring Warren Kerrigan, and "Madam Who," featuring Bessie Barriscale. A trade showing at a local theater of these pictures will be held at a local downtown theater in the near future.

The elect office announces that prints on Eva Tanguay's "The Wild Girl" have been received and that bookings thereon are coming in rapidly.

H. E. Lotz, special representative for Triangle from New York City, was a visitor in Kansas City, Dec. 15. He will go to St. Louis, Mo., from here, after which trip he will return to Kansas City for a visit of a week with friends here.

Charles Goetz, district sales-manager for the Select Pictures Corporation, New York City, is making his headquarters temporarily at the Kansas City office of the company. He will make short trips into the Kansas City territory with O. R. Bandy, local salesman.

Big Soldiers' Benefit Given in St. Louis

Musicians' Union and Film Managers' Association at Odds Over Attitude of Union on Benefit Question—Two Sides of Controversy.

By Mary Moore, 6035 Kingsbury Bl., St. Louis, Mo.

ST. LOUIS, MO.—D. M. Thomas, manager of Fox office in this city and chairman of the arrangements committee of Film Managers' Association, is involved in a bitter controversy here with the Musicians' Union over the latter organization's refusal to furnish music, gratis, for the Soldiers' Benefit which the film managers staged in three theaters on December 20.

Immediately after being turned down by the musicians, Thomas gave out an interview for the correspondent of the World in which he declared that the St. Louis musicians' organization is lacking in patriotic interest, and added that the heads of the organization failed to give any sound reason for their action in refusing to play for the soldiers' benefit.

The Union's Side of the Controversy.

Following Mr. Thomas' attack on the Union, Marion Henderson, secretary of the musicians' organization, issued a statement to the press to the effect that his men had contributed freely in the past to patriotic affairs and could not see their way clear to donate their services further.

Henderson said that inasmuch as the

men depend on their wages for music rendered for a living, they could not afford to donate to the benefit.

Thomas in rebuttal cited that there are scores of union musicians who do not play daily and called attention to the fact that some of the players who "hang around headquarters" might well have donated their services if the organization was patriotic.

What the Union Conceded.

The musicians conceded the right of the film managers to use only one union musician in the theaters on benefit day, instead of the usual three. It was at this point that the break came. The benefit managers turned down the musicians altogether and obtained the services of the regular army musicians from Jefferson Barracks.

Aside from the row with the musicians the benefit had the support of the city in general. All the big film companies donated a reel for the performances. The three theaters used were the New Grand Central, Delmar and Liberty.

An evidence of the patriotism back of the benefit may be had out of the fact that the theaters received nothing out of the receipts for the day, and all attaches of the theaters, including the girl cashiers, donated their services.

Floyd Lewis Organizes Home Guard.

St. Louis, Mo.—Floyd Lewis of the Goldwyn offices in this city has organized a branch of the Home Guards and has been unusually succesful through the co-operation of the Elks Club. Weekly training has been started and equipment is being arranged. Many of the film offices and some of the exhibitors have furnished men for the company.

Thomas McKean Joins Navy.

Thomas McKean, manager of the Royal theater, and a son of G. E. McKean, manager of the Paramount office in St. Louis, has enlisted in the navy and is departing shortly for "somewhere on the sea."

William Baker Goes to Cincinnati.

William Baker, who has been in the Goldwyn office here, has been transferred to Cincinnati under Manager Pincus.

Getting More Cancellations Than Contracts

Conditions of Rural Theaters in Minnesota Not Encouraging to Exchange Men—New Associated Theaters and Exchanges at Odds.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Twin City exhibitors will say "Happy New Year" to one and another this year with a grin. The grin will mean that they have no personal grudge against New Year's, but that business is only fair and perhaps if another cold spell strikes these parts within the Yuletide season patronage at the theaters may fall off so much that even the exhibitors' grin might be absent.

Local exchanges are getting undoubtedly more cancellations from outside of the cities than contracts for new service and if some of the local exchangemen were weak-kneed some might feel like jumping into Minnehaha Falls after opening their morning mail. New Year, 1918, will find film conditions throughout the smaller towns of the Northwest in a deplorable condition despite any statements to the contrary, and in the larger cities of the territory business will not equal that of a year ago even with advanced prices, it is believed. The World correspondent overheard a city exhibitor arguing with a Minneapolis exchangeman over his inability to book a five-reel feature and a certain episode of a recent serial for seven dollars a day, thus assuring the writer that conditions must be pretty bad with full emphasis upon the last word.

Local exchange men, in spite of all of their other troubles, are beginning to align themselves to battle against Thomas J. Hamlin's organization, the Associated Theaters, Inc. The exchange men have emphatically stated that the new body will not get any film from some of the leading exchanges. A score of local exchanges have published a statement that no booking organization will be able to get film from them, but, undaunted, Mr. Hamlin and other members of the Associated Theaters, Inc., have just as emphatically stated the several hundred stockholders now enrolled in the new body will positively be served and with the best of films. The Associated Theaters, Inc., organization held its first annual convention Monday, Dec. 17, and despite the fact that a good number of exchange men and employees were anxious to hear the results of the meeting, not much information was given out. Mr. Hamlin, however, stated that he would announce the results of the convention shortly and that following a visit to New York by a representative of his organization, local exchange men might be more calm. However, in the meantime, it is doubtly if either side really, honestly understands the motives or ideas of the other and the battle is on.

Ira J. Mantske Wins Promotion.

Minneapolis, Minn.—Ira J. Mantske, for several years one of the "faithfuls" at the local Mutual exchange here, has been rewarded for his continued good work by being appointed manager of the Mutual's Kansas City office. Mr. Mantske left the city last week to assume his new duties and he carried with him the good wishes of a host of firm friends and admirers.

G. W. Malone Heads Mutual.

Mr. Mantske is succeeded at the Mutual by "Governor" George W. Malone, late of the Metro exchange. Outfitted with a new series of white ties and special Piccadilly collars, the "Governor" should (editorially speaking) lend considerable class to his new position.

E. C. Davies Goes to Westcott Film.

Also another change. Edward C. Davies, who has been Ralph Bradford's first lieutenant at the Triangle, the Universal, the Saxe and the Goldwyn exchange, resigned his position with the latter-named exchange last week to become Wisconsin district manager for the Westcott Film Corporation of Minneapolis. Mr. Davies' future headquarters will be located in the Toy building and it must be said that the efficient Mr. Davies entered into his new duties with a burst of rare enthusiasm and confidence.

Supreme Opens South Dakota Branch.

Sioux Falls, S. D.—Manager Myron T. Conhaim, otherwise known as Mike Conhaim, of the Supreme exchange, has announced that a South Dakota branch exchange has been opened at Sioux Falls, S. D. M. Conhaim has also sent Lee A. Horn out on the road in the interests of "The Italian Battlefront," despite the fact that Lee's lady friends from Ida Grove, Iowa, did not return home until two days after L. A. H. had to hit the trail. Conhaim, being a confirmed bachelor, had no respect for Lee's feelings—seemingly.

Special Features Booked.

Minneapolis, Minn.—Jack Kuhn of the Emerald exchange has announced that he has four prints of the film, "A Slacker's Heart," booked solid until the third week of February.

Manager Charles G. Branham, of the Strand, Minneapolis, has booked "I Believe," controlled in this territory by the American Maid exchange.

Manager Louis H. Coen, otherwise known as "Two Gun" Carter, has given out the information that "Draft 258," featuring Mabel Taliaferro, has been booked into the Merrill theater, Milwaukee, for a two weeks' run.

Manager James A. Keough of the New Lyric theater, Minneapolis, has booked Baby Osborne's latest, "The Little Patriot," for showing at his theater, Dec. 26 to 29, inclusive.

Manager James G. Gilosky, of the Alhambra theater, St. Paul, has booked "My Little Boy," featuring Zoe Rae, for showing the first half of the week of Dec. 23. The St. Paul Daily News will cooperate with Mr. Gilosky in a publicity way on the feature.

Ban on Bundles in St. Louis Theaters

Director of Safety Forbids Patrons of Moving Picture Theaters Carrying Any Bundles in That Might Hide Explosives.

St. Louis, Mo.—War had added another rule to the management of film houses in this city, and the day of bundles and umbrellas piled on the "seat next you" is passed.

At a meeting of the Exhibitors' League held during the week, Director of Safety James N. McKelvey, who has been appointed by the United States Government as Supervisor of Explosives in St. Louis, visited the exhibitors and told them that within a few days he would issue an order forbidding the carrying, into any theater, of any parcel, umbrella or other article which might contain explosives.

McKelvey told the exhibitors that as the responsible Federal agent in the city he would take this precautionary step solely as a precaution, and explained also that there was nothing in the way of actual danger which prompted the move. He said that under such a rule the danger of carrying explosives into theaters—especially dark movie houses—would be eliminated entirely, thus insuring safety for everyone from the start.

Although the rule may cause inconvenience during inclement weather, the exhibitors by reason of the exigencies of war and general conditions are rather in favor of the stringent rule, and will very likely provide checking departments near the door of all theaters.

Fair Business for St. Louis Theaters.

St. Louis, Mo.—Although a delegation of exhibitors from this city is now in Washington seeking an adjustment of the theater war tax, the statement is unquestionably true that the picture patron has not even so much as taken the 10 per cent. tax into his consideration.

Joseph Mogler, who operates three theaters and who is president of the Exhibitors' League here, says that the tax has had a material effect on the business of the city's houses, but others declare, and cite figures to prove it, that the tax has taken none of their patrons.

Dave Russell, manager of three of the largest houses here, declares that the tax has made little or no difference in his business, and Frank Tate and Louis Cella, two of the wealthiest exhibitors and theater owners in the city, have not even taken an interest in the adjustment process now being agitated. These men operate a string of houses, all of which are doing normal business without complaint from patrons.

Herrold Cantonment Theater Fears Failure

Few Soldiers Left at Camp Dodge and Picture Theater Is Not Making Money—Hope for House When Fresh Troops Arrive.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—It is the talk in Des Moines that the business at the Cantonment theater is going to pieces. Because so many of the soldiers have been ordered to other cantonments, and the new contingents have not yet arrived, there are only about 6,000 soldiers at Camp Dodge at the present time. The more optimistic look upon this as the cause of the failure of the theater to show more than one time during the day, that at six in the evening. However the pessimists claim that the boys in khaki are coming to town every time they have a minute off duty and not waiting to see any picture at the camp, no matter how good or how attractive the theater is made.

The Liberty theater, owned by Elbert and Getchell of this city, will open the middle of January if the new contingent brings any business to the Herrold house, now running.

Mutual Construction Manager in Des Moines.

Des Moines, Ia.—G. B. Svenson, of the construction department of Mutual Film, was in Des Moines Tuesday, December 10, in conference with Manager Ballantyne. Although the lid is clamped down tight, rumors of re-arrangement persist in slipping out.

Manager Hronek Back from War Service.

Pocahontas, Ia.—L. A. Hronek, owner of the Princess theater in Pocahontas for several years, but who sold out six months ago to enlist for service to his country, has re-assumed the management and ownership of his theater. F. W. Stegge, who owned the theater during Hronek's six months' absence, has gone to the defense of the colors in Hronek's place. The latter having been honorably discharged.

The Princess is the only motion picture house in this thriving little town of 1,100 inhabitants. The only opposition, an opera house was closed down several weeks ago. Mr. Hronek changes his program every day, operating his house six nights a week with Saturday matinee.

Manager Hronek was in Des Moines last Saturday, arranging for the renewal of his Bluebird contract, and to arrange for the Jewel productions for the Princess.

Well-Known Film Man Sells House.

Fort Dodge, Ia.—H. J. Lego, well-known Iowa exhibitor, has recently sold his house, the Majestic in Fort Dodge, to J. K. Black. Mr. Lego accompanied Mr. Black on a trip around the exchanges in Des Moines and Omaha, acquainting his successor with the managers. It is to be hoped that Mr. Lego will not entirely forsake the film trade.

Metro Acquires Two Live Salesmen.

Des Moines, Ia.—The Des Moines office of Metro have acquired the services of two salesman. Ray White, recently of the Peerless pictures will represent Metro in eastern Iowa. Harry Hyman, for three years connected with the World Film company as Omaha exchange manager and roadman, will represent the Metro office in western Iowa and Nebraska. Both men have returned from their first trip with splendid results.

Local Red Cross Benefit with "Joan."

Des Moines, Ia.—[illegible] Blanchard, recently connected with the Freidman Enterprises in Minneapolis, arranged to show the big feature photoplay, "Joan the Woman," at the Coliseum in Des Moines, for five days beginning the 21st and including Christmas Day. Mr. Blanchard had the co-operation of the Des Moines Chamber of Commerce, and the receipts of the big production will be divided between the Red Cross and the Soldiers' Candy Fund. The Yale Photoplay Corporation of this city, the owners of "Joan" in this territory, are also co-operating with Mr. Blanchard in the showing.

Stolte Takes Long Xmas Vacation.

Cedar Rapids, Ia.—Arthur Stolte, manager of the Strand theater in Cedar Rapids, one of the finest theaters in Iowa, left week before last for a Christmas vacation trip to the home of his mother in California. Mr. Stolte stopped off in Des Moines and Kansas City for short calls on the exchange managers. He will return soon after the first of the year.

A Correction Concerning B. Burgess.

Des Moines, Ia.—Bruce Burgess wishes an item of two weeks ago, stating that he would represent Metro after the first of December, corrected. Mr. Burgess is acting as roadman for the Paramount and Artcraft productions, working out of the Des Moines office of the K. C. Feature Film company.

Englert Assumes Management of Garden

Iowa City, Ia.—W. H. Englert, owner of the Englert and Garden theaters in this city, has assumed the management of the latter house. William McKenzie is operating the Englert, right across the street. Mr. Englert has booked "The Whip," the big state rights picture owned by the Yale Photoplay Co., in this territory, for two days' run.

Palace Theater Will Show Metro Pictures.

Des Moines, Ia.—The Metro Pictures will return to the Palace theater, their old home, the 6th of January for a four-days' run every week. "The Voice of Conscience" will be the first production.

Callers at Des Moines Exchanges.

Des Moines, Ia.—Several exhibitors from over the state paid visits to the Des Moines exchanges this past week. Among them, Mrs. Fred Smith of the Orient in Oskaloosa, was at the Metro office. Ed Awe, of the Strand in Fort Dodge, and Mr. Berger, of Williams and Berger of the Savoy in Garwin, were at the Pathe office. Ben Wiley, of the Lyric in Boone; C. E. Forest, of the Star in Farnumville; A. C. Stole of the Lyric; A. E. Humphrey of Roland; R. A. Hayes of the Lyric in Consul, and Ralph Walker of the American in Prairie City, were Mutual callers.

New Cantonment Theater Opening Delayed.

Des Moines, Ia.—Elbert and Getchell's new picture theater at Camp Dodge will not be opened on December the fifteenth as planned, for some 8,000 of the troops at the camp have been transferred to the South, and it will be the first of the year before the next contingent will be drafted in and settled. Messrs. Elbert and Getchell have their huge house almost ready, but work will be temporarily halted until the middle of January.

A. H. Blank Gets Marshalltown Strand.

Marshalltown, Ia.—A. H. Blank has recently purchased the Strand theater in Marshalltown. Wilbur Ingledue, of the firm of Ingledue and Jenson, former owners of the Strand, was drafted into service with the first contingent, and is now in training at Camp Dodge. Mr. Jenson did not feel like continuing the management of the theater, hence the sale for the sum of $16,000. Mr. Blank has been fortunate enough to secure the services of J. Jolly Jones, Jr., to manage the house for him. Mr. Jones has been Metro's star salesman in Iowa and Nebraska for the past couple of years, previous to that he was manager of the Majestic theater in Des Moines, and previous to that was connected with several successful theatrical enterprises.

J. J. Clark to Give Up Picture Interests.

Bedford, Ia.—J. J. Clark, owner of the Steel theater in Bedford, has decided to give up the active management of the house and devote his time exclusively to his printing business. He has secured C. B. Owens, formerly manager of the Pastime theater in Bagley, Ia., to manage the Steel theater for him. Mr. Clark is the publisher of the Motion Picture Industrial Magazine, the official publication of the Motion Picture Industrial League of Iowa.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

The Past Week With Film Men in Texas

Majestic Theater in Dallas Burns—Fox Film Branch Next Door Has to Find New Quarters—Lightless Nights—Feature Records.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—By a narrow squeak Film Row, Dallas, escaped a fire which might have sent thousands of dollars worth of features up in smoke on the afternoon of Dec. 12. As it was the Fox company hustled a lot of stock out in time, and must seek new quarters, while other distributing branches were saved after a couple hours of anxiety by the heroic efforts of Dallas firemen.

At 6 p. m., Dec 12, the Majestic theater building was totally destroyed by fire, entailing a loss for the Interstate Amusement Company, Karl Hoblitzelle, president, of something more than $50,000. The fire occurred during a spell of the most wintry weather Texas has had in many a year. It was down to 12 above, and had been there for several days, and when the blaze was finally out the smoke-blackened ruins were covered ice.

No announcement has yet been made as to rebuilding intentions, and meanwhile the vaudeville offerings of the Interstate Circuit are being given at the Dallas opera house when bookings there permit. Fortunately the week of the fire was open time and there was no interference.

The burned theater was in the heart of the film distributing center of Dallas. The Fox Feature Film Company had quarters directly next door.

Lightless Nights Observed in Dallas.

Dallas, Tex.—Sunday night, Dec. 16, was the first "lightless night" under the new order of the National Fuel Administrator. It didn't affect Dallas picture theaters, except that possibly there were greater crowds in the theater district. The ruling is that lights shall not be shown on Sunday or Thursday nights, in places that are not open for business. It meant the extinguishing of thousands of candle power burned in the show windows of big department stores and the

like, while the theater "whie ways" continued to blaze forth their wecome, to which thousands responded.

Feature Record of the Week.

Dalas, Tex.—For the week beginning Dec. 16, Julian Eltynge in "The Clever Mrs. Fairfax"; Maxine Elliott in "Fighting Odds," and Madge Kenney in "Nearly Married," were big drawing cards at the Old Mill theater, Dallas, with simultaneous releases in other of the larger North and South Texas picture houses.

At the Hippodrome "The Lust of Ages," with Lillian Walker, began a week's run, with first pictures shown in Texas of the Halifax disaster, as an added attraction. Manager Cameron of the Crystal offered William Russell in "New York Luck" and "The Pride of New York," the Fox feature with George Walsh opened at the Jefferson. At the Washington the seven-reel Triangle, "Because of a Woman," with Belle Bennett and Jack Livingston, was the week's offering.

PACIFIC COAST NOTES.

California Theater Featuring Music.

San Francisco, Cal.—The California theater has increased the size of its symphony orchestra from eighteen to twenty-five men and has engaged the services of Philip Schinhan as organist. Most of the musicians are soloists and are members of the San Francisco Symphony Orchestra, the leading musical organization on the Pacific Coast. Orchestra selections are being made a distinct part of the program and, during the intermission, when pictures are not shown, the musicians occupy the stage.

Foreign Buyers in the Market.

San Francisco, Cal.—Several buyers have been in the local market during the past week, purchasing films to be shipped out of this country, and a large quantity has been gathered together. R. J. Castillo, formerly the Pathe representative at Mexico City, has been making purchases here and has had all titles translated into Spanish. Parra & Campudi have also bought quite heavily for shipment to Peru and other South American countries.

Film Exchange Changes.

San Francisco, Cal.—Charles I. Luntz, road man for the Fox Film, has been made booker, succeeding C. C. Thompson, who has left to take up similar work with the Mutual exchange.

Louis G. Stang, for years with the Mutual Film at San Francisco and Los Angeles, and until recently booker at the local branch, has resigned to enter another field. He is one of the oldest film exchange workers in this city in point of service.

L. W. Thompson, formerly with the Paramount, has taken the place of F. E. McCoy as salesman for the Mutual. Mr. McCoy is now with the Select Pictures Corporation.

San Francisco Notes.

Walter Preddey recently shipped two Power's Cameragraphs No. 6B to the Grogg Amusement Co., Bakersfield, Cal., as well as a Mazda lamp outfit to the Red River Lumber Co. at Westwood, Cal.

The Savoy theater is to be opened by William King with vaudeville and moving pictures.

The charter of the Film Exchange Operators' Union has been received and the members have taken the obligation. A minimum wage of $12.50 a week for women has been established.

M. J. Cohen, manager of the local office of the George Kleine System, went to Los Angeles recently, to represent the San Francisco film industry at the opening of the Kinema theater.

The Garrick Amusement company has been incorporated with a capital stock of $10,000 by J. W. Hudson, Robert A. Hazel and Billee Glynn.

X. K. Stout Tendered a Farewell Luncheon

Popular Exchange Man Goes to Denver to Help Distribute Foursquare Pictures—Old Associates Wish Him Well—Those Present.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Before the organization of the United Motion Picture Industry of Northern California, whose members comprise both film exchange men and exhibitors, it was almost impossible to arrange a meeting of members of the trade and secure a representative attendance. Of late, however, a decided change has been noticed in this respect and the film trade is getting together as never before, with all meetings well attended. On December 13 an au revoir luncheon was tendered to X. K. (Alphabet) Stout, who is leaving for Denver, and the private dining room at the Tait-Zinkand Cafe was hardly large enough to accommodate all who wished to do honor to this popular film exchange man.

The dining room was decorated for the occasion by a collection of posters that might well be preserved as relics of the industry, some of them harkening back to the very early producing days. The luncheon was presided over by Louis Reichert, president of the organization, and he called upon some of those present for remarks, some of those responding being James Beatty, E. O. Child, Sol Lesser, Eugene H. Roth, H. H. Hicks, E. B. Johnson, M. L. Markowitz, Sidney E. Abel and M. J. Cohen. The latter, in a neatly-turned speech, presented Mr. Stout with a handsome traveling toilet set in a leather case, on behalf of his associates in the United Motion Picture Industry of Northern California.

Mr. Stout is leaving for Denver to become connected with Ben S. Cohen in the distribution of Foursquare pictures. He has been succeeded as manager of the local branch of the Select Pictures Corporation by H. H. Hicks, formerly manager of the General branch here, but more recently with the Select at Los Angeles. Sidney E. Abel, special representative of the Select Pictures Corporation, is here, following an extended stay in the Northwest.

Freight Congestion Hurting Supply Business.

San Francisco, Cal.—Edward H. Kemp is experiencing difficulties in securing stocks of Motiographs and parts from the factory, and is just now making deliveries on orders secured weeks ago. Among the latest installations are two machines in the Peerless theater, one for Fort McDowell, one for the Bethany Church and one for the Calvary Church, all of this city.

New Producing and Distributing Concern Busy.

San Francisco, Cal.—The Paul Smith Pictures company has moved its headquarters from the Monadnock building to 120 Golden Gate avenue and is actively engaged in booking its first production, "The Finger of Justice." It has purchased the studio of the California Motion Picture Corp. at San Rafael, a suburb of this city, and has commenced preliminary work on its second picture, to be known as "More Deadly Than Battle." In order to handle the business that has already been developed the Paul Smith Pictures company has been incorporated with a capital stock of $250,000 by Paul Smith, L. H. Glide and Frederick S. Wythe.

A subsidiary concern, More Deadly Than Battle company, to handle the production of this name, has also been incorporated with a capital stock of $75,000 by Paul Smith, L. H. Glide, Frederick Wythe, Albert Ehrgott and Marion Vecki. "The Finger of Justice" has been shown over the entire T. & D. circuit and will shortly be presented at the Portola theater of this city. When it was booked for presentation at Sacramento, Cal., Edw. Haynes, commissioner of education and official censor of moving pictures, refused to allow it to be shown at the T. & D. theater, suggesting that it be offered at some hall, not a public meeting place, and that admission be denied to children. The management of this house refused to cancel the booking, making the claim that it had received the support of the press, the ministry and good government forces wherever it had been shown. The matter ended by the film being shown for four days to the greatest crowds ever drawn to this theater.

E. J. Merlin Again a House Manager.

Berkeley, Cal.—E. J. Merlin, for some time manager of the local house of the Turner & Dahnken circuit, but who resigned to go to Chicago with locally-made coin machines, is back in the field in charge of a theater again, but this time is with the Beach-Krahn Amusement Co., which now has three houses in the East Bay section. Shortly after joining the coin machine organization the war tax became operative and it was necessary to devote attention to the making of a penny attachment, and when this was done the factory was taken over for the manufacture of war materials, putting an end to the plan to go to Chicago. Mr. Merlin has had a wide experience as a theater manager, and he will be a valuable addition to the staff of the Beach-Krahn Amusement Co. At present he is stationed at the Strand theater..

San Francisco Triangle to Move.

San Francisco, Cal.—Arrangements have been concluded for the erection of a fine building at Golden Gate avenue and Jones street, the entire second floor of which will be occupied by the Triangle Film exchange, which has outgrown the present quarters. Excavation work is now under way on the site and will be rushed with all speed in order to have the building ready for occupancy early in the spring. The lower floor will be occupied by the Breck Photoplay Supply Co.

Peerless Buys Re-Issues.

San Francisco, Cal.—The Peerless Film Service has acquired the California, Arizona and Nevada rights to sixteen reissues of early Keystone comedies. This concern has met with much success in booking the Hart re-issues, and the manner in which these have been received led Manager E. H. Emmick to take over the Keystone offerings.

Mary Pickford Leads Parade.

San Francisco, Cal.—Mary Pickford, who has been in this city for several days working on a San Francisco story, "Amarillo of Clothes-Line Alley," by Miss Frances Marion, delighted thousands of spectators, blocked traffic on Market street and sadly disarranged business plans on the morning of December 13, when, clad in a skirted variation of a marine corps uniform, she marched in front of a United States Marine Corps band, baton in hand, to help spread news concerning enlistment in this branch of the service. An interesting feature of her triumph was the fact that the day before a local newspaper had made the indiscreet statement that moving pictures had become so common that the doings of any of the stars was not of interest and had no news value. The answer to this was a wonderful demonstration, followed by columns of newspaper publicity that almost crowded out the war news. During her stay here Mary Pickford shared honors with Miss Kate Stinson, the aviatrix, who flew from San Diego to this city, a distance of six hundred and ten miles, without a stop, breaking all American records. The two girls had luncheon together and speedily became chums.

Seattle Exchange Organization Elects

Meeting on December 11 Chooses J. A. Koerpal as President, A. W. Eden as Vice-President and M. Rosenberg as Secretary-Treasurer.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—At a meeting of the organization composed of the exchange managers of the Pacific Northwest at the Metropolitan Club, Seattle, on December 11, permanent officers were elected and a name decided upon. The organization is to be known as the Northwest Film Board of Trade.

The officers elected were J. A. Koerpel, Northwest World manager, president; A. W. Eden, Fox manager, vice-president; M. Rosenberg, of De Luxe Feature Film, secretary-treasurer. The exchanges in Spokane, Portland and Butte will also be admitted to the Board of Trade.

During the course of the proceedings at this meeting the Crédit Committee brought up for discussion two or three cases which the committee had found it necessary to investigate. Chairman Steffy, of the Transportation and Traffic Committee, announced that he and his committee had been in conference with the division managers of four express companies which operate out of Seattle, and that he had their assurance that the transportation of film would not be delayed during the holiday rush.

"A concrete body is now formed which is ready to deal with the exhibitor for his and our own benefit," said President Koerpel to the World correspondent. "And we wish it understood that we are open to the suggestions from exhibitors throughout the territory as to how we may improve our service. Any suggestions that we receive will be forwarded to our individual home offices with our full endorsement, if we think them practicable."

Exhibitors' Film Chooses Headquarters.

Seattle, Wash.—The Exhibitors' Film exchange, which distributes in the Northwest territory the films owned by the First National Exhibitors' circuit, has been permanently established at 1200 Fourth avenue, and the force is now complete. F. D. Fisher, secretary of the Greater Theaters company, which owns the Coliseum, Liberty and Mission, of Seattle, the Liberty and Columbia, of Portland, the Rialto, of Butte, is the manager of the exchange. C. H. Feldman, formerly with General in Seattle, is road representative in the Oregon and Washington territory, and George J. Ekre, formerly salesman for Select, has the Idaho and Montana territory. S. P. Peck, for several years assistant manager of the Seattle Triangle office, is Mr. Fisher's assistant.

Select Exchanges Get New Salesmen.

Seattle, Wash.—J. S. Woody, new manager of the Northwest territory for Select Pictures, announced this week an entirely new sales-force. They are E. M. Montgomery, former Triangle salesman; F. E. Tipton, formerly with Triangle, also, and H. B. Dobbs, recently connected with Metro in Seattle.

There are other new features at the new Select headquarters which Mr. Woody did not announce, but which are, nevertheless, quite apparent. One is the champagne-colored silk sash curtains for the manager's office, and another is the neat oak railing with one of those little gates that can only be opened from the inside and which makes a correspondent feel like an outsider as he leans over it.

Items from Seattle State Rights Field.

Seattle, Wash.—Ray R. Kelsall, of the Premier Feature Film company, has bought out his partner, M. Finkelberg. The Premier company handles Moss and California Features. Mr. Kelsall will retain the present location of Premier at 2016 Third avenue.

The Greater Features company of Seattle has bought the Northwest rights to the Fairbanks burlesque comedy sold by the Broadway Films company.

M. Rosenberg, manager of De Luxe Feature Film company, returned last week from New York, where he spent several weeks.

Carl Stearn Traveling for Metro.

Seattle, Wash.—Carl Stearn, formerly manager of the Denver Pathe office, is now traveling out of Seattle for Metro.

A big trade showing of the De Luxe feature, "Blue Jeans," was given at the Seattle Metro office the week of December 17.

Harry Lustig, Metro special representative, concluded his business in Seattle this week and left for San Francisco.

A. H. Miller Meets Accident.

Spokane, Wash.—A. H. Miller, salesman for the Spokane territory for Greater Vitagraph, was in a bus which was struck by a train last week. Mr. Miller was thrown through the bus window and was badly cut. He has been in a Spokane hospital, which, at this writing, he expects to leave in a few days and continue his trip.

C. E. Stillwell Signs for Vitagraphs.

Seattle, Wash.—J. M. Tally, Northwest manager for Vitagraph, announced this week that C. E. Stillwell, of the Stillwell Amusement company, Spokane, had signed for the year's output of Vitagraph.

"My thirty days spent in the great Northwest," said Mr. Tally, "has proved that those who call it one of the toughest territories in the United States must begin to change their opinion. I have found it anything but tough."

Supply Business Holds Up Well.

Seattle, Wash.—The Theater Supply company reports that the supply business is holding up unusually well. Two Motiographs were sold from the store this week to George Reizner, of Raymond and North Bend, and F. L. Stannard, of Wenatchee, bought from them a motion picture equipment for the Elks Club of his town.

Spokane News Letter.

By S. Clark Patchin, E 1811 Eleventh Avenue, Spokane, Wash.

James McConahey Again Without a Theater.

SPOKANE, WASH.—When the Strand theater was demolished by fire December 8 James McConahey, manager, who is one of the pioneer moving picture operators and managers of the Pacific Northwest, was again without a home for a picture show, this being the second time this year. He was first obliged to go out of business when the Crescent store purchased the Best Show building on Main avenue and demolished it last spring, and again, when a blaze of unknown origin started in the Strand about 4:30 a. m. December 8 and raged for two hours.

The interior of the Strand, which was the old Spokane theater at W 809 First avenue, and a landmark in Spokane's theatrical horizon for 18 years, was badly damaged. Only the walls of the building were left intact and losses are estimated at $30,000 or $40,000. The building was insured for $31,000. The falling of a huge beam caused the rear wall to bulge outward, and city officials ordered the overhanging portions removed.

Mrs. Mary Palmerston White, owner of the building, is in Honolulu, but H. Witherspoon, of the Spokane and Eastern Trust Company, said that it will probably be rebuilt for commercial purposes.

Annual Children's Benefit at Liberty.

Spokane, Wash.—Poor boys and girls of the city will be the guests of L. W. Hutton at a special show at the Liberty theater at 10:30 a. m., December 22, the date fixed for the annual entertainment of Spokane's poor children by the Shrine.

Fred K. Jones, of the Shrine, is general chairman of the Christmas program planned for the boys and girls this year, and arrangements are being made by the committee for the entertainment of 500.

Manager Sam W. B. Cohn, of the Liberty, is sending for a special film for the theater party.

James R. Dixon Now in France.

Spokane, Wash.—V. C. Hill, motion picture operator at the Clemmer theater, has just received word that James R. Dixon, a picture operator with Dr. H. S. Clemmer for five years and who has been at Camp Mills, L. I., has left for France.

Some Recent Hits in Spokane.

Spokane, Wash.—Some of the moving picture shows that have crowded the Lyric to capacity houses are as follows: Charlie Chaplin in "The Champion," Dorothy Dalton in "Chicken Casey," Winifred Allen and Jack Devereaux in "The Man Who Made Good," Kathleen Clifford in "Who is Number One?", Dorothy Dalton in "Wild Winship's Widow" and William S. Hart in a reprinted edition of his great Western, "Hell's Hinges."

William Farnum, in the role of Sam Houston, hero of early Mexican hostilities in Texas, made a picturesque and interesting figure, and drew large audiences to the Casino the week of Dec. 3.

"The Whip" drew many patrons of the Liberty to that showhouse during the week of Dec. 8. On Sunday afternoon, Dec. 9, at three o'clock, there was not a seat vacant in the house, and at each performance there were large crowds standing to witness this elaborate motion picture production.

Marguerite Clark, starring in "Bab's Burglar," proved a big success for the Clemmer theater.

Northwest News Letter

By F. H. Madison.

Wisconsin Theater Jottings.

Osceola, Wis.—O. H. Steindorf, of Amery, who conducts the Gem theater there, has purchased the interest of H. E. Burnett in the Lyric theater here, and will operate the houses in conjunction.

Racine, Wis.—The Friedman company has taken a long-term lease on the theater under construction on Lake avenue, between Fifth and Sixth streets. The theater, which has an entrance on Main street, will seat 2,000. The Friedman company will continue to operate the Palace.

Milwaukee, Wis.—The Jackson theater has been reopened under the management of R. S. Blickman.

Marinette, Wis.—T. J. Aelick, of Chicago, succeeded E. R. Saether as manager of the three McElroy-Fitzpatrick houses, the Bijou, Strand and Marinette theaters here. Saether goen to Chicago, where he will do the booking for the nineteen houses in the McElroy-Fitzpatrick string.

Bangor, Wis.—Fred S. Darling has purchased the Majestic theater from Merlo Bros.

West Allis, Wis.—J. H. Aiken, who has been conducting the Rex theater for three years, has sold it to Franz Cerl of Milwaukee, who has been on a Chautauqua tour through the South. Chester Aiken, who with his brothers, Clarence and Harry, has been assisting his father in the managing of the Rex, will become a member of the National Army.

Ripon, Wis.—C. W. Stewart has taken over the lease on the Auditorium theater.

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YOU ARE NOT BUYING A LAWSUIT when you secure the franchise for OUR two-reel KEYSTONE COMEDIES—

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JUST THINK OF IT!!

TWENTY-EIGHT of them—the first selection from the entire KEYSTONE output of their biggest stars in their best comedies.

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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

E. R. Hickey, who has been manager of the Auditorium and the Armory theaters, retires from the exhibitors' field and will become identified with the Griffith film interests.

Halcombe, Wis.—A. J. Edminster is interested in a project to erect an opera house here.

Monroe, Wis.—Miss Marie Speck directed a fifteen-piece orchestra which furnished the music for the opening of the Crystal theater, which is in the location of the old theater by the same name. As a special concession the war tax was waived the first night. R. T. Holcomb and Joseph Collins are proprietors of the new house.

Two Rivers, Wis.—The Globe-Naide theater has installed new projections.

Phillips, Wis.—The Idle Hour theater has been sold to C. A. Nelson and E. H. Neef.

Madison, Wis.—Construction of the moving picture theater for Dr. William E. Beecroft on East Mifflin street has begun. This building will be in the rear of the Strand, which will form the entrance and the foyer. It will cost $100,000.

PORTLAND, ORE., NOTES.

V. M. Schubach Never with Metro.

Portland, Ore.—V. M. Schubach, genial traveler for Universal, wants to make it plain that he is not with Metro and never has been, as has been reported in trade journals. He has been serving Universal for several years and intends to stay with the firm. He recently returned from a road trip through the territory which he reports was very successful.

Hippodrome Improves Projection.

Portland, Ore.—The Hippodrome theater, the big Ackerman & Harris house, is goin after improved projection, and recently installed two of the latest model machines furnished by Pete Sabo. The Hip is a combination vaudeville and picture house, and it has been customary in some houses of this class to run the pictures through any old kind of way. The Hippodrome management is featuring its pictures, however, and the new equipment is the result. Owing to the indifferent projection of pictures in some of the combination theaters, it has not been a credit to exchanges to book pictures in this class of shows.

Vaughn Has Business Getting Scheme.

Kelso, Wash.—C. G. Vaughn, Vogue theater, has a business getting scheme which is hard to beat for a small town. His operating booth is equipped with a Motiograph machine and is big enough to swing the projector all the way around. Before the regular show starts he turns the machine through a porthole in his front wall and shows a Ford travel weekly or some picture on an open air screen across the street. Then he shows a short trailer on his picture after the crowd begins to gather. This he follows with a leader, inviting his audience to come in and see the rest of the show, which they usually do.

New Show for Tillamook.

Portland, Ore.—Reports have come from Tillamook, Ore., that another house has opened there, at the stand of the old Gem. The manager is Y. L. Peel, and new equipment has been installed by Pete Sabo. Partridge and Morrison moved from this location to the new Gem some time ago.

Rainier Grand Reopens.

Rainier, Ore.—The Grand theater has been reopened under the management of Norman and Gray, new men in the show business. This house has been closed for some time.

Comedies Are in Big Demand in Oregon

Greater Call Among Exhibitors of the Northwest Than Ever Before—War Times Patrons Want Enlivening—Plead for Laughmakers.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The comedy has come into his own. W. A. Mead, assistant manager for the Fox Film Corporation in these parts, recently made a trip through Eastern Oregon and Washington and reports that the exhibitors are actually crying for comedy features as against the sob stories. He says it is on account of war conditions.

Heavy feature programs without a comedy to lighten them are going to be losers for the unwise exhibitors, says Mr. Mead. Now that the big features, in six, seven and eight reels are becoming popular among exhibitors who are vieing with each other to show the biggest and grandest productions, the comedy is apt to be lost sight of in an effort to run the big show through in the usual short time. This is a grievious mistake, according to the Eastern Oregon exhibitors with whom Mr. Mead discused the question and who have become awakened to the situation. Mr. Mead's advice to exhibitors is to run a good comedy even if the show is a long one.

Speaking About Children's Patronage.

Portland, Ore.—Evidently for the lack of something more sensational, the Oregon Daily Journal, having about the biggest circulation of any newspaper in Oregon, recently took occasion to head an article concerning the annual meeting of the State Association of County Judges, "'Movies' Worse Than Saloons; So Says the Judge." The review of the association's doings was about a thousand words in length and all the remarks about the "Movies" that the learned judge made were contained in about forty words; this was seized upon by the Journal as capital headline matter, to the displeasure of the Portland film fraternity, who have been unable to account for the newspaper's attitude.

That the present day moving picture, as it concerns the big downtown theaters should be the cause of less concern among the child welfare people than it has been heretofore, is evidenced by statistics gathered at one of the biggest Portland theaters. Checking over the business for the first fifteen days in December, it is noticed that the average children's attendance on a day when there are five thousand adult admissions is less than one hundred, that during a day when there are two thousand adult tickets sold, the average children's admisison is about 20.

Manager E. J. Myrick, of the Liberty, is going to give a special show to children on Christmas to ascertain how popular motion pictures are with the youngsters. He is making plans to entertain five thousand youngsters absolutely free with a special children's picture and lots of candy for everybody.

C. W. Meighan Again an Exhibitor.

Portland, Ore.—C. W. Meighan, president of the Oregon Exhibitors' League, and former manager of the Peoples Amusement Company, is back in the exhibition game again after a fling on the road as film salesman. Mr. Meighan has taken over the management of the Crystal, the leading theater at Astoria, and it is rumored that he has acquired an interest in the business. The Crystal uses feature pictures and three acts of vaudeville..

Mr. Meighan is noted for his progressive methods of theater management and he has already put in several innovations at the Crystal with good effect. The Crystal was formerly operated by Strauss & Dean, and Mr. Strauss has been conducting it for the past year after the death of his partner.

Richard Hobson, house manager at the Crystal, was a recent visitor in Portland, and reported excellent business at his theater despite the war conditions. Prices in Astoria were raised a nickel to meet the war tax and the patrons took the raise without comment. The Crystal is now getting 25 and 35 cents.

Turkeys Got Business for Alhambra.

Portland, Ore.—W. E. Tebbetts, owner of the Alhambra theater, demonstrated this past Thanksgiving that prizes, if given judiciously, get the business for suburban theaters. Mr. Tebbetts had a serial that was getting over only fair, so he arranged to give away fifteen turkeys prior to Thanksgiving, making the serial nights the big nights. Crowds flocked to the Alhambra and the patrons brought their children, paying the full price of admission for them in order to get a ticket that might win a turkey.

The money was well spent, says Mr. Tebbetts, inasmuch as the crowds took hold of the serial and have been following it ever since. H. C. Phillips, at the Tivoli, and G. T. Holtzclaw, at the Circle, also gave away turkeys preceding Thanksgiving with good results.

J. J. Parker Exploits Industries.

Portland, Ore.—J. J. Parker, manager-owner of the Majestic theater, believes in exploiting the state of Oregon at every opportunity. Recently he delegated W. A. Van Scoy, Pathe camerman, to photograph a ship launching, many of which are now held on the Willamette river. Manager Parker then wrote the sub-titles to go with the picture and it was a feature of the Majestic, attracting much attention because of its popular character.

Geo. Bligh Plays Road Shows.

Portland, Ore.—George Bligh, Salem, Ore, theatrical magnate, was in Portland a few days ago booking service and talked of the changed business conditions since the advent of the war tax. Since the photoplay theaters raised their prices, road shows have become more popular in the Capital City, he says. People feel the raise more when it comes to pictures than they do when it concerns road shows and the popularity of the latter has resulted.

Mr. Bligh is now using the Salem opera house for road shows, and recently showed "Watch Your Step" to capacity business with a top price of two dollars. Six months ago, says Mr. Bligh, he would not have dared played shows of this caliber.

Are They Fooling Themselves?

Portland, Ore.—"How's business?" the writer asks well-known exhibitors, having in mind always the war tax. "Great," the exhibitors answer in a matter of fact kind of a way.

But is business in Portland great? The writer says, No. A review of the situation for the month of November and part of December since the war tax went into effect indicates that exhibitors are either trying to fool each other if not themselves by maintaining that business is great. The increase in prices, even if in pennies only, has caused the business to fall off, and where conditions with theaters have been precarious heretofore they are now alarming. This is more true than ever in the towns where recent recruiting has cut down the show going population.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

TROUBLE MAKERS.

William Fox Presents Jane and Katherine Lee in a Rollicking Farce Designed Especially to Exploit Their Fun-making Abilities.

Cast.

Mrs. Lehr.....Lillian Concord
Jane } Her children .....Jane Lee
Katherine } Her children Katherine Lee
Daniel Whitcomb.....Richard Turner
Job Jenkins.....Robert Vivian
Isaac White.....William T. Hayes
Manny.....Stuart Sage
Cynthia.....Frances Miller

Written and directed by Keanan Buel.

The Story: Jane and Katherine are the children of Mrs. Lehr, a widow, but they might as well be your children, for they do the things all children do that are funnily exasperating. They drive their mother wild, but when Mrs. Lehr's brother is suspected of murder, these lovable little troublemakers solve the mystery without half trying and win a reprieve for their condemned uncle.

For the Program: The Fox Baby Grands in a new bunch of mischief.

If you want to laugh, here's your chance.

Advertising Phrases: They made trouble until trouble came, then they drove trouble away.

Trouble-making trouble menders.

Feature These Players: Jane and Katherine Lee, the tiny comedy stars.

Stunt Suggestions: Place a mirror in the lobby with a sign: "If you cannot find a trouble maker here, there are two inside the theater." Get out throwaways headed "Murder" in the largest possible type. Offer a reward for the discovery of the murderer of Job Jenkins and wind up with "for further information apply at the —— theater or see The Trouble Makers (date)." Keep the last lines the same size as the body type. Do not use display.

Advertising Aids : Two each one, three and six sheets. One 24-sheet. Lobby displays 8x10, 14, 11x14 and 22x28. The latter are colored. Slides. Mats. Press sheets.

Released December 9.

THE PRIDE OF NEW YORK.

Fox Presents George Walsh in a Story That Starts with the Draft and Ends in the Trenches. Written and Produced by R. A. Walsh.

Cast.

The Son.....George Walsh
The Father.....James A. Marcus
The Mollycoddle.....William Bailey
The Girl.....Regina Quinn

The Story: Meeting upon an iron beam, twenty stories above the street, the Boy and Girl become interested in each other, though a wealthy rival makes things hard for the Boy until both are drafted for the National Army. The uniform proves a great leveler. The Girl goes to France with a Red Cross unit and is there when the Boy proves the mettle that is in him.

For the Program: Is your boy over there?

It isn't money that makes the soldier.

Advertising Phrases: George Walsh captains a Tank in The Pride of New York.

It's not the shoulder straps that makes the man.

Bill These Players: George Walsh as the young hero who operates a "tank" and saves the day.

Stunt Suggestions: For a week before the showing try and get a Red Cross worker to give instructions in knitting to Red Cross specifications. At some matinee hold a knitting contest, judged by the Red Cross, a season ticket for a month being given to the one doing the most work in ten minutes. Get press pictures of tanks and display in the lobby, explaining that Walsh drives one in The Pride of New York.

Advertising Aids: Two each, one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14, 22x28. Slides. Press sheet. Mats.

Released December 9.

THE VOLUNTEER.

William A. Brady Presents Madge Evans and Henry Hull in a Timely Drama of Today, Dealing with the Recruiting Question.

Cast.

Madge Evans.....Madge Herself
Her Mother.....Muriel Ostriche
Her Father.....Victor Kennard
Friend Timothy.....Jack Drumiere
Friend Tabitha.....Kate Lester
Jonathan.....Henry Hull
Pop.....Captain Charles

Directed by Harley Knoles.

The Story: Madge's father enlists for service in France and her mother joins the Red Cross. The child is taken from her studio work to go to her mother's parents The little studio star finds life strange in the cold atmosphere of a Quaker home and cannot grow accustomed to the change. Then her last picture is announced at the local theater. Her grandparents steal into the house and Madge herself walks four miles to attend the performance. Her picture softens the stern heart of her grandfather and in the end he not only countenances his son's enlistment, but forgives Madge's mother for marrying "outside the faith."

For the Program: Behind the scenes in Pictureland.

A picture star in a Quaker home.

Advertising Phrases: He put country before creed.

A vivid visit to the picture players.

Feature These Players: Madge Evans, the tiny Brady star as herself.

Henry Hull, as the Quaker-patriot.

Stunt Suggestions: Have a little girl in the quaint Quaker dress distribute cards to patrons reading "Please come and see me (date) in The Volunteer, supported by all the Brady stars." For the lobby set up a recruiting tent with a young Quaker telling the crowds that country comes before creed. For street work parade the Quaker between two uniformed men, with a sign, "He put Country before Creed. See The Volunteer at (house and date)."

Advertising Aids: Cuts and mats. Two one-column and one two-column scene cuts and mats. Special three-column mats only. Press sheet.

Released December 24.

THE HEART OF A LION.

William Fox Presents a Picturization of Ralph Connor's Novel, The Doctor, Presenting William Farnum and a Notable Cast.

Cast.

Barney Kemper.....William Farnum
Margaret Danforth.....Mary Martin
Dick Kemper.....William Courtleigh, Jr.
Iola Hamilton.....Wanda Petit
Tex.....Walter Law
Hiram Danforth, M.D.....Marc Robbins
Dolly.....Rita Bori

Director, Frank Lloyd.

The Story: Barney Kemper, a farmer, does not realize the worthlessness of his brother, Dick, until the latter not only bleeds him out of his last cent, but is caught making love to Barney's fiancee. Barney disappears. Dick reforms and turns to the ministry. They meet again in a western mining camp where Barney saved Dick from Tex, a bad man, and at the same time wins a bride.

For the Program: He saves his brother and wins a bride.

William Farnum in a blue-shirt romance.

Advertising Phrases: William Farnum in a new drama of the untamed west.

See the terrific fight between William Farnum and Walter Law in ——

Feature This Player: William Farnum in a new western character.

Stunt Suggestions: Get some minister to preach to the film, using as his text Matthew V:28. Use the same text on a mailing card with the copy "Have you read Matthew V:28? Do you believe it? Then you will want to see William Farnum in The Heart of a Lion at (theater and date)."

Advertising Aids: Two each, one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28, the latter in colors. Mats. Slides. Press sheet.

Released December 16.

THE KINGDOM OF LOVE.

William Fox Presents the Stellar Debut of Jewel Carmen in an Unusual Tale of the Alaska Gold Fields by Doty Hobart.

Cast.

Violet Carson (known as Violet Dale), Jewel Carmen
Violet as a child.....Nancy Taswell
Rev. David Cromwell.....L. C. Shumway
Caribou Bill.....G. Raymond Nye
Buck.....Murdock MacQuarrie
Frank Carson.....Fred Milton
Frank as a child.....Ernest Wade

The Story: Left alone in the Klondike by the death of her father, Violet is approached by a young man, who seeks her aid in going to his sick mother. He proves to be her brother, and to get him money for his trip, she offers herself to the highest bidder. She is "bought" by the minister, who mortgages himself to the saloon keeper. Death cancels the debt and the daring venture ends happily.

For the Program: Is wrong ever right?

A minister mortgaged himself that he might buy her.

Advertising Phrases: Dive keeper loans a

minister money with which to buy a young girl.

She sought to sacrifice herself to soothe her mother's last hours.

Feature This Player: Jewel Carmen, former leading woman for William Farnum, in her first stellar role.

Stunt Suggestions: Coax the ministers and women's clubs to discuss the ethics of the sale. Perhaps you can work this through the daily paper if there is one. Use a teaser snipe "Is a girl right in selling herself for her mother's sake?" Repeat this on half sheets with "See The Kingdom of Love at (house and date)."

Advertising aids: Two styles each, one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. The latter in colors. Slides. Mats. Press sheet.

Released December 23.

NEW YORK LUCK.

The American Film Co. Presents William Russell in a Five-part Story of Maine and the Movies by Edward Sloman.

Cast.

Nick Fowler.....William Russell
Gwendolyn Van Loon.Francelia Billington
Dad Fowler.....Harvey Clark
Jimmie Keen.....Clarence Burton
Steve Diamond.....Edward Peil
Lord Cheadle.....Alfred Ferguson
Peter Van Loon.....Frederick Vroom
Palter.....Carl Stockdale

The Story: Nick Fowler is the station agent at a Maine village and his day-dreaming seriously interferes with his efficiency as a railroader. When he barely escapes the responsibilty for a head-on collision, he gives up the job to go to the city at the instance of a motion-picture director. He is given a rousing send-off, but it doesn't seem the same in the big town. He is about to write home his despair, but he feels that they want romance not hard-luck stories, and he weaves a letter around his supposed adventures with the girl he came to town to seek. The letter is good enough to sell for a picture plot—and he meets the girl, too.

For the Program: The small town boy and the big town girl.

He lives the romance he wrote.

Advertising Phrases: Day dreams that brought the dough.

He fell among thieves, but married millions.

Feature These Players: William Russell as the day dreamer who made good.

Francelia Billington, as the only girl.

Stunt Suggestions: For the lobby build up a scene model on a dirt-covered table with twigs and cardboard houses. Lay tracks for toy trains, and put two trains facing each other. On the backing letter: "These two trains are rushing together while the man who might avert a tragedy was day dreaming of New York conquests. To learn how it came out, see New York Luck (date)." If the trains are borrowed add "Toys from ——." For the street make a dummy motion camera and pretend to take pictures. When a crowd gathers, flash a sign reading "Nick Fowler (William Russell) was a station agent in a Maine town, but broke into the Movies in New York Luck (house and date) tonight."

Advertising Aids: One, three and six sheets. Banner. One, two and three-column cuts and mats. Program cover cut 4x4, slides, lobby photos 11x14 and 22x28. Slide. Press sheet.

UNTIL THEY GET ME.

Triangle Presents a Vivid Story of the Canadian Rockies and the Northwest Mounted Police. By Kenneth B. Clark.

Cast.

Margy.....Pauline Starke
Richard Selwyn.....Joe King
Kirby.....Jack Curtis
Draper.....Wilbur Higbee
Mrs. Draper.....Anna Dodge
Sergt. Bianey.....Walter Perry

Directed by Frank Borzage.

The Story: Kirby, the object of relentless pursuit by Richard Selwyn, of the Mounted, promises to return on each anniversary of the birth of his motherless little daughter "until they get me." He confides his secret to Margy and she accidentally reveals it to Selwyn. An ingenious complication rises with a novel solution.

For the Program: He told his secret to a woman.

Birthdays that were fraught with danger.

Advertising Phrases: He "got" his man, and the girl, too.

A tragedy of the land of snows.

Feature These Players: Pauline Starke, as the protege of the mounted police.

Joe King, as the policeman.

Stunt Suggestions: For lobby or store windows use a crude cradle (rustic or soap box) covered with a gay Indian blanket. For the card "Each year a man risked his life for the sake of this motherless babe in Until They Get Me (house and date). A story that's different." Send out a "squaw" carrying a well-wrapped doll. On her back place a sign reading: "See the youngest actor in the world (four days old) in Until They Get Me (house and date). She earned $40 before she was seven days old."

Advertising Aids: Two one, one three and one six-sheet. Herald in rotogravure Lobby displays, 11x14 in sepia and tinted. Tinted scene, 22x28. Electros and mats. Press sheet.

Released December 23.

THEATRE MANAGERS
Look for our New Department "ADVERTISING AIDS FOR BUSY MANAGERS" Every Week You Can Use It and You Should.

BLUE JEANS.

Metro Releases B. R. Rolfe's Seven-act Presentation of Joseph Arthur's Famous Success, Blue Jeans. Adapted by June Mathis and C. A. Taylor.

Cast.

June.....Viola Dana
Perry Bascom.....Robert Walker
Sue Eudaly.....Sally Crute
Ben Boone.....Clifford Bruce
Col. Henry Clay Risener....Henry Hallam
Jacob Tutwiler.....Russell Simpson
Cindy Tutwiler.....Margaret McWade
Jack Bascom.....Augustus Phillips

Directed by John H. Collins.

The Story: An adaptation of one of the successes of twenty-five years ago and the pioneer play with a mechanical sensation, Blue Jeans has pleased three generations of playgoers as a stage drama, the original production listing Robert Hilliard and Jeannie Yeamans as its stars. The story of Perry Bascom's adventures in the little Indiana town of Rising Sun has lost none of its charm and the sensational sawmill scene still proves a whirlwind sensation.

For the Program: The "Old Homestead" of the Middle West.

The small town idyl.

Advertising Phrases: "Ask Dad, he knows it."

A play of homely sentiment and thrills.

Feature These Players: Viola Dana as June, the little waif.

Robert Walker, as Perry Bascom.

Sally Crute as the village vampire.

Augustus Phillips as Jack.

Stunt Suggestions: The sawmill scene will make a striking lobby display, and can be handled inexpensively or elaborately, as desired. For street work reproduce the Rising Sun band, which figures in the story. You can use them in a campaign parade with a transparency reading: "For Congress, Jim Nelson," and another advertising your house and attraction.

Advertising Aid: Not given.

NAN OF MUSIC MOUNTAIN.

Jesse L. Lasky Presents Wallace Reid in Nan of Music Mountain, by Frank H. Spearman. Screen Version by Beulah Marie Dix.

Cast.

Henry de Spain.....Wallace Reid
Nan Morgan.....Ann Little
Duke Morgan.....Theodore Roberts
Gale Morgan.....James Cruze
Sassoon.....Charles Ogle
Logan.....Raymond Hatton
Sandusky.....Hart Hoxie
Bull Page.....Guy Oliver
Scott.....James P. Mason
Jeffries.....Henry Woodward
Lefever.....Ernest Joy
Nita.....Alice Mare
McAlpin.....Horace B. Carpenter

Directed by George H. Melford.

The Story: Henry de Spain, a young mountaineer, is made General Manager of the Thief River stage line, because he can shoot and someone is needed to clean up the "Morgan Gang," led by Duke Morgan, with whose pretty niece, Nan, de Spain is in love. He is wounded by the gang, but rescued by Nan. Duke plans to marry Nan to her worthless cousin, Gale, but Nan loves de Spain and fights him off. De Spain comes to carry her off and succeeds, but Nan learns, to her horror, that it was her

SPECIAL Roll Tickets
PRICES
Five Thousand..... $1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand... 10.00
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
National Ticket Co., Shamokin, Pa.

Uncle who de Spain has vowed to kill to avenge the death of his father, and she starts back to the old ruffian. De Spain follows and in the end peace is made between the Morgans and the stage line.

For the Program: Love averts a blood atonement.

A notable story with a still more notable cast.

Advertising Phrases: He wooed under fire and wedded in the snow.

Wallace Reid as the man who dared death for love.

Feature These Players; Wallace Reid is the announced star of this production, but it will pay to play up the general excellence of a cast including Ann Little, Theodore Roberts, James Cruze and Charles Ogle, all of whom have starred.

Stunt Suggestions: If you can get a western looking stage, letter it "Thief Valley Line," and send it through the streets with a four-horse team. Interest book stores in displaying the book. Lend them scene photographs with which to attract attention. For the lobby frame a copy of the book behind glass, having it open at some exciting situation, the suspense of which is carried to the next page. Letter the card: "You cannot turn the page and read the rest. You can come in and see the whole story (date)."

Advertising Aids: Two one, two three and two six sheets. Photos, 8x10, 11x14 and 22x29. Cuts and mats, five one-column, two three two-column and two three-column, each for star and production. Advertising layout mats. Slides. Press book

Released Dec. 17.

THE FAIR BARBARIAN.

Jesse L. Lasky Presents Vivian Martin in a Dramatization of Mrs. Frances Hodgson Burnett's Famous Novel. Adapted by Edith M. Kennedy.

Cast.

Octavia Bassett.....Vivian Martin
Martin Bassett.....G. H. Geldert
Jack Belasy .....Douglas McLean
Belinda Bassett.....Jane Wolff
Lady Theobald.....Josephine Crowell
Lucia.....Mae Buch
Rev. Poppleton.....William Hutchinson

The Story: Octavia Bassett, a breezy American girl, is immured in a small English town with her aunt, a resident. She does not like the easy-going life and her efforts to inject some "pep" into the sleepy residents is electrifying. The men all want to marry her and the women are all afraid that she will cut them out, but in the end Jack Belasy turns up, and they find that they have worried over nothing. But Octavia certainly did rearrange the town.

For the Program: An American breeze in a British calm.

She had the women worried, but she didn't want their men.

Advertising Phrases: Breezy as Boreas.

As peacefully calm as a cyclone.

Feature These Players: Vivian Martin, as the breezy American girl.

Douglas McLean, as her American sweetheart.

Stunt Suggestions: Fake a dozen "scalps" from an old fur rug, painting the under side of the skin a bright red. String in the lobby or set on a frame with a blood-stained tomahawk and carving knife, with a sign: "They thought the breezy American was after scalps—but she wasn't. See Vivian Martin in The Fair Barbarian (date)." Send a girl (or man dressed as a girl) in Indian dress through the streets, with a back sign reading "Pocahontas was the first barbarian to invade England. Who was the second? See The Fair Barbarian at (house and date)."

Advertising Aids: Two styles each, one, three and six sheets. Photos: ten 8x10, black and whites, eight 11x14 and two 22x28 in colors. Cuts and mats for both star and production, five each one-column, three two-column and two three-column. Advertising layout mats. Slides, Press book.

Released December 17.

WITHOUT HONOR.

Triangle Presents an Engrossing Study of a Weak Willed Man and a Woman Who Truly Placed Love Before Honor. By C. Gardner Sullivan.

Cast.

Jeanie McGregor.....Margery Wilson
Breeze Ballard.....Arthur Moon
Deacon Hanaford.....Walt Whitman
Roy Hanaford.....Darrell Foss
Mrs. Dawson.....Anna Dodge
Hank Dobbs.....Walter Perkins

Directed by E. Mason Hopper.

The Story: Weak willed and revolting at the intolerable condition of his home life, Roy Hanaford seeks to lose his identity in the city. Befriended by Ballard, he finds new prosperity and marries again, concealing the fact of his former marriage, but her father finds out and to save the man she loves from prison Jeannie denies the marriage and bravely bears her burden of shame until it is lifted by other means.

For the Program: She loved her husband more than honor.

She saved him from a felon's cell to fill a drunkard's grave.

Advertising Phrases: The gripping story of a supreme sacrifice.

A woman who truly loved.

Feature These Players: Margery Wilson as the sacrificing young wife.

Arthur Moon, as the man who saved the day.

Stunt Suggestions: It should be easy to start a newspaper or club controversy on the question of whether a woman's greater duty is toward her husband or her child. Use teaser snipes with the same question and follow with sheets repeating the question and adding "See Without Honor at (house and date)."

Advertising Aids: Two one, one three and one-six sheet. Herald in rotogravure. Sepia and tinted lobby displays, 11x14. Slides. Electros, mats, 22x28 tinted scene photo. Press sheet.

Released December 23.

HIS MOTHER'S BOY.

Thomas H. Ince Presents Charles Ray in a Screen Version of Rupert Hughes' Story, When Life Is Marked Down. Adaptation by Ella Stuart Carson.

Cast.

Matthew Denton.....Charles Ray
Mabel Glenny.....Doris Lee
Banty Jones.....William Elmer
Tom Glenny.....Joseph Swickard
Jimmie Noonan.....Jerome Storm
Mrs. Denton.....Gertrude Claire
Mrs. Glenny.....Lydia Knott

The Story: Matthew Denton has lived the narrow life of a small New England town until his father's death. Then he goes West to look into his father's involved affairs and finds that he and his neighbors have been swindled. He not only beats the swindlers, but he comes home with a bride as well as the cash, after enough excitement to last him for a life time.

For the Program: You've seen The Son of His Father. Now see His Mother's Boy.

He was easy-going until the going got rough and then——.

Advertising Phrases: His Mother's Boy was not tied to her apron strings.

Texas was tough, but His Mother's Boy was tougher.

Feature These Players: Charles Ray as the young New Englander who bests the oil-well sharpers.

William Elmer, as Banty Jones.

Doris Lee, as Mabel Glenny.

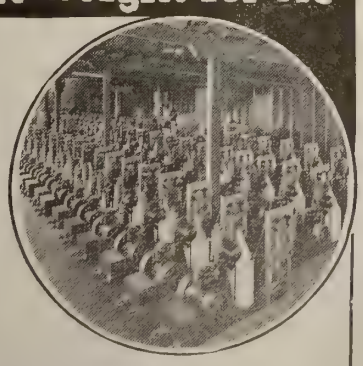
Stunt Suggestions: For street work dress a man in a straw hat, linen duster with a red "comforter" about his neck, high, unblacked boots. Give him a carpet sack, well filled, and tied with a clothes line long enough to go several times around the bag. Let him pause at each corner, unwind the rope and take out a card lettered "I'm His Mother's Boy on my way to Texas. You can see what I did there

(*Continued on page* 136.)

Uncle Sam Says: "Light Weight For Me"

66 Cushman Electric Power Plants for the U. S. Government

This picture shows 66 Cushman Outfits that were bought by the U. S. War Department for use at the various army posts.



CUSHMAN ELECTRIC PLANTS

Give Clear, Bright, Steady Pictures

They are extremely light weight and compact—4 H.P., 2 K.W. Outfit complete weighs only about 500 lbs.

Complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

Write for free booklet and prices.

CUSHMAN MOTOR WORKS

938 North 21st Street, Lincoln, Neb.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

Calendar of Daily Program Releases

Releases for Weeks Ending January 5 and January 12, 1918

(For Extended Table of Current Releases See Pages 144, 146, 148, 150.)

Universal Film Mfg. Company

MONDAY, DECEMBER 31, 1917.

SPECIAL PRODUCTIONS—The High Sign (Five Parts—Drama—Herbert Rawlinson Production). 02931

NESTOR—Busted Hearts and Buttermilk (Comedy). 02932

WEDNESDAY, JANUARY 2, 1918.

L-KO—Carnivals and Cannibals (Two Parts—Comedy) 02933

UNIVERSAL ANIMATED WEEKLY—Issue No. 5 (Topical) 02934

SATURDAY, JANUARY 5, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 52 (Educational) 02935

UNIVERSAL CURRENT EVENTS—Issue No. 34 (Topical) 02936

UNIVERSAL SPECIAL PRODUCTIONS—The Red Ace (Episode No. 12—"Overboard"—Two Parts—Drama) 02937

UNIVERSAL SPECIAL PRODUCTIONS—The Mystery Ship (Episode No. 6—"Treachery"—Two Parts—Drama) 02938

MONDAY, JANUARY 7, 1918.

UNIVERSAL PRODUCTION—The Wolf and His Mate (Five Parts—Drama) 02839

NESTOR—Cave Man Stuff (Comedy) 02840

WEDNESDAY, JANUARY 9, 1918.

L-KO—Torpedo Pirates (Two Parts—Comedy) 02841

UNIVERSAL ANIMATED WEEKLY—Issue No. 6 (Topical) 02842

SATURDAY, JANUARY 12, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 53 (Educational 02843

UNIVERSAL CURRENT EVENTS—Issue No. 35 (Topical) 02844

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 13—"New Enemies"—Two Parts—Drama) 02845

UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 7—"One Minute to Line"—Two Parts—Drama) 02846

Mutual Film Corporation

MONDAY, DECEMBER 31, 1917.

MUTUAL STAR PRODUCTION—Her Second Husband (Goodrich—Five Parts—Drama).....05966-67-68-69-70

MUTUAL—Mutual Weekly No. 1 (Topical)..... 05971

TUESDAY, JANUARY 1, 1918.

STRAND—Her Awful Fix (Comedy)..... 05972

MONDAY, JANUARY 7, 1918.

MUTUAL STAR PRODUCTION—Molly Go Get 'Em (American—Five Parts—Drama).....05973-74-75-76-77

MUTUAL—Mutual Weekly No. 2 (Topical)..... 05978

TUESDAY, JANUARY 8, 1918.

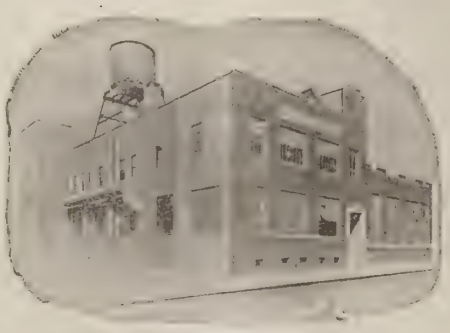
STRAND—A Peach and a Pill (Comedy)..... 05979

If your newsdealer cannot or will not

supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
516 Fifth Avenue, N. Y. City



LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

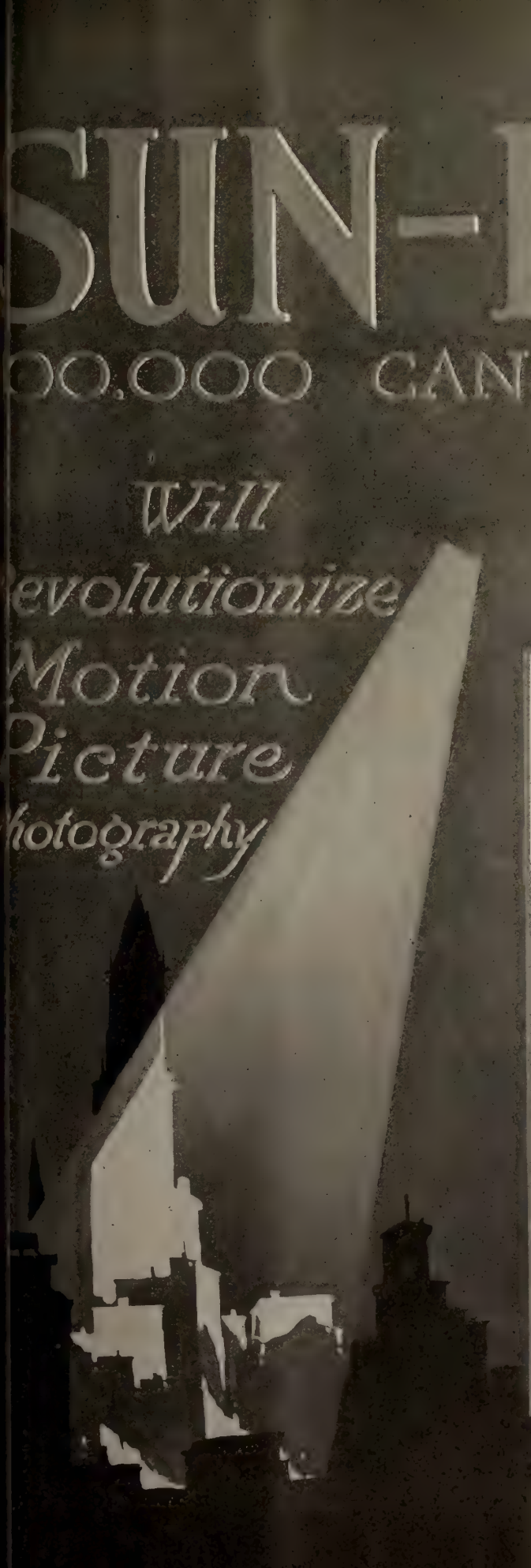
Telephone Audubon 3716

203 to 211 West 146th St., New York City

SUN-LIGHT

00,000 CANDLE POWER

Will Revolutionize Motion Picture Photography



Perfect Definition of Color!

Interior photography has the soft, clear, sharp effects, as in exterior.

"THE SEVEN SWANS"

directed by J. Searle Dawley, and starring

MARGUERITE CLARK

Set occupying the entire "Famous Players" New York Studio -- effects without parallel -- Photographed under the Sun-Light Arc.

Our Sun-Light can illuminate Madison Square Garden as bright as day.

This light and equipment is automatic in construction.

Moonbeams, floodlight, sunrays, spot-lighting or any desired effects can be obtained.

SUN-LIGHT ARC CO., INC.,
218 West 48th St., New York

WALTER HAYS, PRES. — MITCHEL H. MARK, TREAS.
LEWIS J. SELZNICK, V. PRES. — J. JUSTICE HARMER, SEC. & GEN. MGR.

In several periodicals recently published this light was mentioned as the new Harmer-Mark Photo-Light.

(*Continued from page* 133.)

at the —— (date)." For the lobby follow the press book or for a cheaper display procure a large bottle of crude oil and label "Crude petroleum. Bad for mosquitos, but good for baldheads and His Mother's Boy. See what it did for Charles Ray (date)."

Advertising Aids: Two styles each, one, three and six sheets. Five one-column cuts each for star and production, three each two-columns, two each three-columns. Lobby displays, ten 8x10 black and white, eight 11x14 and two 22x28 colored. Advertising layout mats. Slides. Press book.

Released December 24.

THE MANXMAN.

Goldwyn Presents George Loane Tucker's Visualization of Hall Caine's Masterpiece, The Manxman, Made on the Historic Island Itself.

Cast.

Pete.....Fred Groves
Philip.....Henry Ainley
Kate.....Elizabeth Risdon

The Story: Hall Caine's splendid story of the love of man for man, greater than the love of man for woman, finds an unusual exemplification in this production made upon the Isle of Man itself, with the hearty cooperation of the government and the residents. In the great scenes upon Tynewald Hill more than eleven thousand persons volunteered their services.

For the Program: Not a dramatization but a realization of Hall Caine's great novel.

Eleven thousand Manxmen made the Manxman.

Advertising Phrases: A triumph of acted literature.

Direct from its New York run.

Feature These Players: Elizabeth Risdon, as Kate.

Fred Groves, as Pete.

Henry Ainley, as Philip.

All three are British players of note.

Stunt Suggestions: Before showing the paper use teaser snipes and newspaper liners reading: "What man has three legs" When the title is announced explain that it is the Isle of Man, the "Three Legs of Man' 'kicking at England, Scotland and Ireland.'" In the lobby display the device and above letter, "This is the arms of the Isle of Man, where the Manxman was made." Below use "How can legs be arms?" Or letter the latter legend upon a curtain placed over the frame to be lifted by the curious. Notify the libraries and try to get an announcement up. Get the book stores to display the book with a window card. It might be possible to induce some bookseller to offer a free ticket with each book. Do not try street stunts other than a straight advertising float.

Advertising Aids: Three styles of one-sheets, two styles each of three and six-sheets. One 24-sheet. Lobby photographs, 8x10 and 11x14. Cut for herald. One-column cuts of each of the three stars. Press sheet.

Released December 1.

THE CINDERELLA MAN.

Goldwyn Presents Mae Marsh in Edward Child Carpenter's Famous Stage Play of the Same Title. Directed by George Loane Tucker.

Cast.

Marjorie Caner.....Mae Marsh
Anthony Quintar.....Tom Moore
Romney Evans.....Alec B. Francis
Morris Caner.....George Fawcett
Primrose.....Louis R. Grisel

The Story: Through the death of her mother, who has been separated from her husband, Marjorie is called back to her father's home. The father is indifferent to her and is perfectly willing that she should marry a fortune hunter to get her out of the way, but his old friend objects and provides the imaginative young girl with a more healthful romance in the person of the Cinderella Man.

For the Program: Mae Marsh in a real Broadway success.

The Cinderella Man wasn't lonely, but the Fairy Godmother was.

Advertising Phrases: The Christmas party of a multi-millionaress.

Nothing between them but six tin roofs.

Feature These Players: Mae Marsh in her third Goldwyn production.

Tom Moore as the musical genius.

Stunt Suggestions: For the lobby make a Cinderella coach with a pumpkin and toy rats, but with a boy doll sitting in state, or use a portrait of Miss Marsh with bags of money on one side and pages of music (not popular songs) on the other. Top with a card asking "Which did the heiress chose See The Cinderella Man. Here (date)." For a street float show Caner in an easy chair with a rug over his lap concealing both feet. Have a false leg with bandaged foot come from beneath the rug and have a brawny man pound this with a sledge. Letter the banners on the side, "No wonder his daughter turned to The Cinderella Man. See it at the —— (date)."

Advertising Aids: Cuts, posters and photographic copy for line cut advertisements.

Released December 16.

THE GIRL BY THE ROADSIDE.

Bluebird Presents Violet Mersereau in a Screen Version of Varick Vanardy's Novel of the Same Name. Adapted by John C. Brownell.

Cast.

Judith Ralston.....Violet Mersereau
Rudd Ralston.....Cecil Owen
Vera Ralston.....Ann Andrews
Boone Pendleton.....Allen Edwards
Fayban.....Robert F. Hill
Billy Cartwright.....Royal Byron

The Story: On a motor tour with her brother and his wife, Judith Ralston hires a horse and goes for a gallop. She is thrown and is injured. Boone Pendleton finds her and carries her to his cabin, the only refuge from the storm. Meantime a Secret Service officer has arrested her brother and his wife and comes in search of her. Judith learns, for the first time, that her brother is dishonest, but promises to give him her aid. There follows a chain of exciting incidents, but in the end all comes well for Judith.

For the Program: What would you do if you found your brother was a criminal?

Blood is more binding than the word of the law.

Advertising Phrases: Learn the secret of the cellar.

An auto trip that led through crime to happiness.

Feature These Players: Violet Mersereau as the innocent sister.

Cecil Owen as the counterfeiter.

Allan Edwards as Boone.

Stunt Suggestions: Get a bundle of stage money and stamp it "Counterfeit." Perhaps your bank will loan you a stamp. Place in the lobby explaining that "This sort of money paid the expenses of the trip that led The Girl by the Roadside to happiness. With Violet Mersereau. Here (date)." The greenbacks may be back printed for throwaways if desired. Or obtain from the bank one of the printed slips listing counterfeit issues in circulation. Check one and lead a heavy line from the check mark to the same legend as above.

Advertising Aids: One and two-column cuts.

Released December 31.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

SWAAB
Complete Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

In answering advertisements, please mention Moving Picture World.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

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Cast.

Ice Harding.....William S. Hart
Betty Werdin.....Sylvia Bremer
"Admiral" Bates.....Milton Ross
Moose Holloran.....Robert Kortman
"The King".....Fritz

The Story: Ice Harding, leader of a band of outlaws, covets the pinto leader of a band of wild horses and, after a long chase, ropes and breaks him. Ice and "The King" become fast friends and when the rest of the gang object to the King because his peculiar markings betray their presence, Ike breaks with the gang, determined to play a lone hand rather than give up his horse. But he searches for the girl he loves and finds her a siren on the Barbary Coast instead of the girl he thought she was and, broken hearted, he returns to the mountains. It is the King who ultimately carries him to happiness.

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Hart's own idea of a western play.

Features These Players: Concentrate upon Hart, who in this play makes his debut on the Paramount program.

Sylvia Bremmer, as the niece of the Vice King.

Stunt Suggestions: For the lobby cut a heart stencil and with this letter "The Narrow Trail" on a card and offer a prize for the first person correctly reading the announcement. Most will guess Hart in The Narrow Trail, but the correct title should read "Hart's The Narrow Trail." Before the contest deposit this phrase in a sealed envelope with the local bank, in a store window or attach to the sign itself. Duplicate in store windows if possible. The exact phrase will serve to attract attention to the fact that Hart wrote this play. If you cannot find a pinto pony for street work, make one by daubing any horse with water colors. If it happens to rain, work the papers for an extra story on how the colors ran.

Advertising Aids: Half sheet window cards, two one-sheets, two three-sheets, two six-sheets, one 24-sheet. Five one column, three two-column and two three-column scene cuts and mats. Layout mats, three one-column, two two-column and one three-column cuts and mats of star. Slide. Press book.

Film Stories

General Film Company, Inc.

SPARKLE COMEDY.

SMASHING THE PLOT (One Reel).—Jennie, maid of all work in the home of a railroad president, hears the strains of her sweetheart's hand organ outside her window. Tony sends her a note beseeching her to go to a "wop" dance that afternoon, entrusting the note to the monkey, who promptly delivers it to Mr. Barker and his wife who are sitting on the lawn. The note is finally delivered to Jennie and that afternoon they hie themselves to the dance. Here Tony is given a "high sign" by a fierce looking "wop" informing him that his presence is desired at a meeting of the secret society in the basement. He rushes off and Jennie follows and from an adjoining rooms overhears them draw lots to see who shall blow up the railroad bridge that afternoon as President Barker passes over it. Tony feels highly honored when he draws the lucky number, but Jennie, hearing that Tony was "framed," springs a trap in the floor and down go several of the "wops." She tries to escape but is captured and made a member of the secret society. She is instructed to blow up Mr. Barker's home, but instead mounts a horse and gallops after Tony who has found a hand car on the track. Then follows an exciting chase, the "wops" having mysteriously appeared on the scene in a carriage. Jennie, seeing they are gaining on her, throws her bomb and blows up the carriage. Mounted police are called out and take up the chase in a patrol, while the "wops" continue on to the bridge in a row boat. Jennie arrives just in time to flag the train and taking the infernal machine from Tony throws it into the boatload of "wops," incidentally pushing Tony off the bridge. She dives over after him and drags him ashore and tells him that blowing up railroad presidents is a "bum job."

BROADWAY STAR FEATURE.

THE FOURTH IN SALVADOR (One of the O. Henry Series—Two Parts).—The cast: Billy Casparis (Chet Ryan); Maximilian Jones (W. L. Rodgers); Sterrett (Jack Wetherby); General Dingo (Charles Wheelock); Billfinger (Fred Behrle). Directed by David Smith.

In Salvador Billy Casparis is granted the ice-making concession, posting one thousand dollars forfeit that he will make ice continuously for six months. The six months will be up on July 6, and for three weeks Billy has not been able to make ice. On the third of July the inspector discovers that he is trying to palm off on them a cake of glass made to look like ice.

Casparis and other Americans determine to celebrate the Fourth as American gentlemen should, and General Dingo, leader of the revolutionary party, offers them aid. They believe he is doing it to help them celebrate, whereas a real revolution is scheduled for the morrow. The Americans start the day along conventional lines—divesting the bars as they go along of all strong drink bearing American labels. Just as things are beginning to liven up along comes General Dingo on a white horse with a couple of hundred natives. They attack the garrison and are forced into retreat. The Americans, thinking the soldiers are trying to stop their patriotic demonstration, attack them and win the battle for the revolutionists under General Dingo. They know nothing of this, however, until the next day, when the General and the newly-elected president call on Billy to thank him for his bravery in winning the victory for them. Moreover, they insist on calling the piece of glass "ice" and tell Casparis he has lived up to his contract and that the thousand dollars will be returned.

Universal Film Mfg. Co.

NESTOR.

THE GUY AND THE GEYSER (One Reel—Dec. 24).—The cast: Baron Island (Wadsworth Harris); Saharah Island (Gladys Tennyson); Bill Ding (Dave Morris). Written and directed by Craig Hutchinson.

Bill Ding was the proprietor of the Peek-a-Boo Inn, and a handy man was he, but all for the ladies. Baron Island and his young bride arrived at the inn to view the gushing geyser, which Bill Ding had advertised extensively and which he had improvised in the back yard of his hotelerinn. Now, Bill Ding was smitten with the young bride as soon as he laid eyes on her, and decided to go into the fortune-telling business. So while Baron Island was entertaining his booze-em friend in the grill, Bill Ding launched his new venture.

"I see a terrible misfortune has befallen you—sad—very—you've just married," he said, when suddenly and without a word of warning he heard the voice of the titled gentleman: "I am

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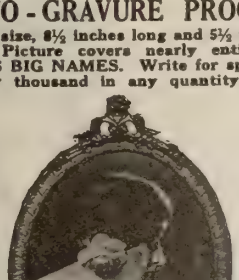
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thinking very seriously of killing you," but Bill Ding very quickly informed him that it was against the rules of the hotel. Baron Island promised to spare his life if Bill Ding showed him the gushing geyser at once. There was no such animal, so Bill Ding thought it a good plan to rid himself of the fitted pest and gently, but firmly, threw him over the cliff, the rope catching Bill Ding's foot, thus saving Baron Island's life from an oncoming train. Even this didn't shake the Baron's determination to see the gushing geyser, so a few minutes later from out the depths of a buried hose rushed the beautiful geyser and Baron Island departed, satisfied and victorious. But Bill Ding, despite his efforts to corner the love market, met with no success, and decided to depart for regions unexplored.

L-KO.

AMBROSE'S ICY LOVE (Two Parts—Dec. 26).—The cast: Ambrose (Mack Swain); The Girl (Rae Godfrey); Jack Frost (Jack Ferrin). Directed by W. S. Fredericks, under J. G. Blystone's supervision.

The two hundred pounds of Ambrose was his mother's pride and joy. But his employer, Jack Frost, froze him with every look because he loved Rosabelle. Jack Frost most appropriately was in the ice business. He discovered Ambrose's secret vice—chocolates—the curse of his otherwise perfect manhood, and substituting brandied ones, he started Ambrose on a joy ride on a cake of ice. When Ambrose came to, he not only was disgraced, but the workmen were on strike. "Give us a steam-heated ice-house," they demanded. But Ambrose, who was foreman of the cold storage plant, believed in cold comfort. He fired them, and of course they had to have revenge. Another of Ambrose's cute little tricks was a hickory correspondence tree. Jack Frost knew this, and put a decoy letter in the old hickory, apparently from Rosabelle, asking Ambrose to meet her at three o'clock. In the meantime Frost had abducted Rosabelle and chained her to a cake of ice in his ice-house. When Ambrose discovered the perfidy he got so much speed up on the old Ford that he couldn't stop, and bored right through the ice-house.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 50 (Dec. 22).

Preparedness.—Ballooning for Boches. The reliable captive balloon is to play a big part in Uncle Sam's aerial activities. It is the aeroplane's chief aid, and of untold value in directing bombardments and infantry attacks and detecting camouflage.

Agriculture.—Down in sections of the Blue Ridge Mountains, North Carolina, modern farming methods are absolutely unknown. They still do things just as their ancestors did two hundred years ago.

Fashions.—From Paris to Peru for Fashions. Modern designers are falling back on ancient garments for ideas in styles. (Posed by Mlle. Sumene.)

Dangerous Occupations. — Training Fire "Rookies." No job calls for greater athletic prowess, devotion to duty, and heroism than a fireman's. Young candidates for the New York Fire Department are put through a vigorous preliminary training.

ISSUE NO. 51 (Dec. 29).

Preparedness.—Doing Their "Little Bit." Daughters of prominent families of Chicago make "trench stoves" or candles for the boys in the trenches. They burn from 30 to 50 minutes, and soldiers can use them to warm their hands or their food. "We love to make 'em," the girlies say.

Sports.—The Sport of Sports. World's champion skaters give remarkable exhibitions of their skill at St. Nicholas Rink, New York. Bior Meyer, professional figure skating champion of the world, performs a few rare stunts.

Animal Friends.—Training Police Horses. With the traffic problems in our great cities every day becoming more serious the traffic policeman and his horse grow in importance.

What We Eat.—Uncle Sam's Pig Club Work. The U. S. Department of Agriculture and the State Colleges of Agriculture are co-operating in the organization of "Pig Clubs" in all parts of the country to teach boys improved methods of raising swine. 45,000 boys are enrolled. Johnny Jones tells how he became interested. (By courtesy of the United States Department of Agriculture.)

Art.—Miracles in Mud, Produced by Willie Hopkins, noted sculptor.

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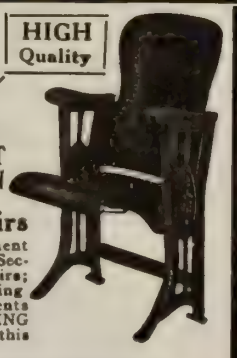

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ISSUE NO. 52 (Jan. 4).

Dangerous Occupations.—Beach heroes, brave members of our Coast Guard, take their lives in their hands daily to rescue the crews of wrecked vessels and the unwary who venture too far from shore in small boats.

Nature Studies.—Making nature study real. Museums are becoming fairylands of beauty and interest. Animals are put into their natural environment with trees, foliage and fauna just as it is where they live. Snakes and turtles are prepared for wonderful Florida everglades group in the American Museum of Natural History.

Hygiene.—Saving money for the taxpayers. Keeping the city clean and conserving every ounce of waste means money in your pocket. New York City has a model system of disposing of garbage.

Comedy.—Janitor de Luxe.

Making Better Men.—Prison reform in Mexico. The Carranza Government has remodeled the whole prison system of Mexico. Capital punishment has been abolished. Juarez Prison, Merida, Yucatan, has become a splendid reformatory under Governor Salvador Alvarado.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE—(Episode No. 11 "The Burning Span"—Two parts, Dec. 29).

Winthrop picks Virginia up, but realizing that they cannot overtake the fugitives, the two hurry back to the station and wire ahead to have the engine stopped and the men arrested. Then they make what speed they can in the speedster. Hirtzman realizes that the police will probably be on the lookout for him, and accordingly they leave the engine in the next town. Virginia and Winthrop find the deserted locomotive and drive it up to the station. When they arrive the sheriff, thinking them spies, puts them under arrest and in spite of their protests they are locked up. Winthrop finally succeeds in having the sheriff wire the inspector and he himself sends a wire asking for instructions.

Hirtzman and his party arrive at the hotel and immediately plan to take the next boat for San Francisco. In order to elude their pursuers, they all disguise themselves. Virginia, looking out of the window of her cell, sees the party leaving the hotel across the street and calls Winthrop's attention to them.

The sheriff gets an answer from the inspector, and, chagrined in his blunder in arresting an officer, orders the release of Virginia and Winthrop. Without waiting for an explanation, Winthrop and the girl rush out of the building. Seeing the sheriff's car at the curb and knocking aside an officer who tries to stop them, they set out in pursuit of the fugitives, with Virginia driving. It is some time before they come in sight of the fleeing car, then a hot race takes place.

Hirtzman comes to a place in the road where a bridge is being repaired, and after they have crossed over, blows it up. Virginia drives to the bridge and sees the gap that has been blown out, still smoking from the explosion. Winthrop tries to stop her, but Virginia is determined and drives the car furiously at the narrowest place in the yawning bridge..

THE MYSTERY SHIP—(Episode No. 5 "The Fire God"—Two Parts—Dec. 29).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier).

Harry, unseen, strikes Gaston over the head with a stone. Betty rushes to care for Gaston, and sends Harry for water, which he refuses to do, so she goes for it herself. Harry searches Gaston for the other part of the map, but can't find it.

Mrs. Cooley and the captain with the sailors are held in the ruined temple, realizing they will

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die without food or water. Meanwhile Jack Fay has decided that Gaston is a prisoner and that they must make another attack on the temple. Betty makes a flag of truce from a piece of her aunt's petticoat and finally succeeds in talking with Jack, telling him that Gaston is hurt and must have water, that she gives him her word that not a drop will be used by any one but him. She rushes back with the canteen to Gaston, passing Harry as he goes out through the passageway.

The natives suddenly discover that the volcano is again erupting, and thinking the Fire-God angry with them, go to the temple to pray to the souls of their ancestors for deliverance. The Phantom from his ship watches the island and the actions of all its inhabitants. Shaken by the rumbling of the volcano, portions of the ruined walls of the temple begin to fall. Just as Harry emerges from the passageway, part of the wall caves in, blocking it.

Betty is surprised not to find Gaston. He has escaped from the temple by means of the secret passageway, and has joined Jack and his men. She comes to a mummy room, a large natural cave which has been used as a burial place by the islanders for centuries. Hearing some one coming, she hides behind a mummy. The natives enter and begin praying. One native suddenly sees Betty. The chief concludes that she has been sent as a sacrifice to be fed to the Fire-God in the burning mountains. They carry Betty there.

Meantime, Gaston has allowed the people from the temple to come out as the walls are crumbling. Betty is not with them and he and Jack go through the secret passageway into the temple, but find only one terrified native, who is finally forced to tell what has become of Betty. They rush out and up the mountain, at the top of which the chief stands, about to cast Betty into the seething lava. Gaston takes aim to fire, but he and Jack suddenly stand rigid, staring up toward the top of the mountain, thunderstruck with amazement.

Mutual Film Corp.

STRAND.

HER AWFUL FIX (One Reel—Jan. 2).—Mary is persistently pursued by Fred, a young doctor, but becomes engaged to Tom. John and Grace, his wife, are to stand up with Mary at her wedding, when their baby is taken suddenly ill, and Fred is called in, it being his first case. A few hours before the wedding Mary decides to run over to John's house and see how the baby is getting along. When Mary arrives she takes the baby in her arms, when Fred enters with John and announces that he has diagnosed the case as smallpox. The house is quarantined, leaving Mary separated from Tom, marooned under a penalty of five years in the penitentiary if she leaves. After several ineffectual attempts, Mary finally escapes from the house, pursued by the police. She is captured and brought back. Tom then comes to the rescue, gags an officer and takes Mary home where a minister is waiting. The police are hot on their trail, and interrupt the ceremony. In the meantime, John calls in an experienced doctor, who pronounces it a case of prickly heat. When the officers bring the pair back Tom wants to fight the whole bunch, but cools off when John tells him the correct diagnosis, and the wedding bells ring.

MUTUAL WEEKLY.

ISSUE NO. 156 (Dec. 24).

Everywhere-in-America.—Have you joined the Red Cross? Be one of the ten million new members and make this a year of mercy. Join now. Subtitles: "Go to Your Local Red Cross Chapter." "Send a Dollar on its Errand of Mercy."

Chicago, Ill.—Getting ready for Santa Claus. Our soldiers will not awaken on Christmas morning with empty socks.

Chicago, Ill.—Christmas tree ship arrives from the Michigan forests. Miss Elsie Shoneman follows her father's custom of bringing trees to market by the lake route.

Boston, Mass.—"Cut-a-cord" of wood movement started here. Apalachian Mountain Club members chop wood to relieve coal shortage, plan of Mr. Jas. J. Storrow.

Chicago, Ill.—Alien enemies take warning! Stay out of barred zones. Subtitle: United States Marshal Bradley.

San Pedro, Calif.—Incendiary plot suspected in burning of steamer. The O. P. Clark goes down with valuable cargo. Loss $100,000.

Camp Kearney, Calif.—Are you observing a wheatless day? Our boys, at one camp, require 12,000 loaves of bread daily to keep them in proper trim.

Charlestown, Mass.—In memoriam. Sailors fire volley on Boston Common in memory of lost comrades on the Jacob Jones which was sunk by a German submarine.

Camp Kearney, Calif.—The "Pershing" of Japan visits General Strong here. General Hibiki will probably lead Nippon troops in France. Subtitle: "He Thought Our Boys Were Good Marksmen. This Is What He Said—."

Haddock, Ga.—In the winter. George Stallings, "gentleman farmer." Subtitles: "In the Good Old Summer Time." "The Miracle Man." "Manager of the Boston Braves."

Thoune, Switzerland.—A convoy of interned French soldiers leave the prison camp to go back to France.

Excerpts from a Letter Received from a Boy in France with the American Red Cross Ambulance Corps.—U. S. Official War Pictures released by the Committee on Public Information through the American Red Cross: Subtitles: Dear Mother: Our trip across was uneventful. We arrived in Paris in good health and immediately went to the Red Cross headquarters and received our credentials. Our personal belongings were loaded in trucks to be sent to our ambulance base while we were bundled off to the station to go by train. After a long, tiresome ride in a stuffy French train, we were glad of the opportunity to make a hasty though primitive toilet. We were almost starved. After a good feed, the word was sent that General Pershing was to visit our camp and give our bunch the "once over." The following day we had our first experience at the actual front, being under fire for the first time. It was a common sight to see wrecked ambulances by the roadside. The wounded get first aid treatment at dressing stations just behind the lines and then are removed to base hospitals farther from danger. On returning to camp this evening I found your letter awaiting me and was overjoyed to hear from you so soon.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 101 (Dec. 15).

Wilkes-Barre, Pa.—With the arrival of winter the coal shortage becomes acute and mines are working to capacity to supply all needs. Subtitles: Huge piles of coal are on hand, only awaiting transportation. As fast as the cars arrive, they are loaded and dispatched to the market. Meanwhile people everywhere wait anxiously for their allotment. Daily scenes around coal yards in New York City.

Fort Myer, Va.—Fencing contests feature the training of the members of the Second Cavalry, in preparation for the great offensive. Subtitle (Passed by Committee on Public Information): Into the ranks of the enemy—will charge this Light Brigade.

On the High Seas.—Slowly but surely the dangers of ruthless warfare vanish as the Allied fleets clear the ocean lanes of lurking U-boats. Subtitles: Their mighty guns have accounted for many a missing German submarine. American destroyers, too, have rendered great service toward stopping murder on the seas.

Amsterdam, Holland.—The love for sport continues unabated, as is evidenced by the large crowds that attend the national swimming contest. Subtitle: Some fancy diving.

New York City.—Voted by U. S. Marines as the most popular movie actress, Pearl White, the Pathe star, sends a Yuletide greeting to the sea-soldiers "over there." Subtitle: Delivering her message of good cheer to Sergeant Miller, who will carry it to France.

Linda Vista, Cal.—Katherine Stinson, the noted aviatrix, visits Camp Kearney before starting on her record-breaking cross-country flight. Subtitles: Getting ready for the journey. The daring "birdwoman" sets a new non-stop flight record, covering 610 miles in 9 hours.

Halifax, N. S.—First pictures of the appalling disaster caused by the explosion of the ammunition ship, Mont Blanc, when over 2,000 people lost their lives. Subtitles: The Belgian Relief Ship, Imo, which caused the catastrophe by ramming the munition ship. Hundreds were crushed when their homes caved in like toy structures. Searching the ruins for bodies. Churches and schools suffered the same fate. St. Joseph's School, in which 40 children perished. The railway station is left without a roof. The Red Cross relief train succors many of the wounded. This noble organization is ever ready to alleviate suffering. Join the Red Cross and help.

HEARST-PATHE NEWS NO. 102 (Dec. 19).

New York City.—Caught in the midst of a terrific storm that sweeps the East, this city is soon buried under a deep blanket of snow. Subtitles: Little folks are happy, for snow means sleds and joy untold to them. The Polar bears at the Zoo enjoy this reminder of the frigid North. But not so with Hattie, who at once joins the park's snow-plow force.

San Pedro, Cal.—A mysterious fire on the big lumber schooner O. M. Clark is gotten under control by sinking the ship on the sand bars. Subtitle: More than $200,000 damage was done to the vessel and cargo.

Savannah, Ga.—The demand for rosin in the making of shrapnel and other munitions has given great impetus to turpentine distilleries. Subtitles: The rosin is the residue left after the oil is distilled. Sixty thousand barrels ready for shipment to the Allies.

Pelham Bay, N. Y.—Secretary of the Navy Josephus Daniels visits the big naval training station for volunteers in the Naval Reserve. Subtitles: The Naval Reserve is now an important branch of Uncle Sam's sea forces.

Perth Amboy, N. J.—Relief from the coal shortage is in sight as hundreds of cars heavily laden with the black diamonds arrive from the mines. Subtitles: The coal is frozen on the journey and the cars are steamed. A huge revolving bridge rushes the work of unloading by dumping whole carloads at a time. As soon as any coal appears in New York City, it is eagerly besieged by waiting crowds.

New York City.—On with the dance, in summer calms and winter snows; even blizzards cannot mar the barefoot art of the Crawford girls. Subtitle: Quiet repose atop a leading New York hotel.

Linda Vista, Cal.—Military envoys from Great Britain, France and Japan pay a joint visit to the National Army boys at Camp Kearney. Subtitles: The artillery squads in action. A perfect hit at two-mile range.

The Call of Humanity.—Louder, ever louder sounds the cry from younder battlefields. Who will answer it? The Red Cross needs 10,000,000 new members to aid its relief work. Subtitles: The White House sets an example of service to humanity. Has your home a service flag? Little Ellen McAdoo, granddaughter of the President, has won four members to the cause. How many have you? Its hand is not outstretched only to the war's unfortunates. It radiates sunshine everywhere. Red Cross depot at Halifax. All you need—a heart and a dollar. Join the Red Cross now. Get others to join it too.

THE HIDDEN HAND (Episode No. 6 "The Flower of Death"—Two Parts—Dec. 30).—The cast: Doris Whitney (Doris Kenyon); Doctor Scarley (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); The Hidden Hand (???).

The action in this episode begins with the fight on the church roof where Verda Crane saves the life of Jack Ramsey by diverting the aid of the Hidden Hand and endangering Doris Whitney, when the bullet meant for Ramsey strikes the rope by which the girl is suspended. Ramsey saves her and the girl is lowered to the ground. The Hidden Hand and his henchmen rush from the church belfry and are followed by Ramsey and Verda. They reach the ground and find the Hidden Hand and his henchmen have escaped. They also find Doris is safe.

Later at the Whitney home, Scarley prepares a night blooming cereus, pouring into the flower, which will open at midnight, a deadly poison, whose fumes will render any one inhaling them unconscious, and if breathed long enough will kill. To get rid of Ramsey, Scarley orders it placed in the room in which Ramsey will be working that night. Doris sees the cereus, becomes interested in it, and wishing to see it bloom, orders it taken to her bedroom. Toward midnight the man who has handled the plant feels the effect of the poison on his hand. He goes to Dr. Scarley's room, as Scarley is a guest in the Whitney home, shows his hands and receives treatment.

Doris watches the cereus and is pleased to see the flower open exactly at twelve. The opening of the flower releases the poison and Doris, overcome by it, falls unconscious to the floor. Ramsey hears her fall and investigates. Scarley is told by the workman that the flower is in Doris' room and he rushes in and rescues her. When she learns that he saved her life, she is friendly to him much to the chagrin of Ramsey.

The next day the Hidden Hand plots with Verda against Doris and tells her she must lure Doris to an old house where some plasterers are working. The Hidden Hand's henchmen take the place of the plasterers and later they capture Doris. Verda escapes and rushes toward the Whitney home. She tells Ramsey of Doris' capture and that she has been taken into the old house. Ramsey rushes to rescue Doris.

Inside the old house the Hidden Hand has prepared a bed of boiling lime, and over this Doris is suspended in such fashion that the end of the rope holding her in this dangerous position will be released by the person opening the door of the house. On the release of this rope the girl will drop into the boiling lime and be burned to death. The Hidden Hand and his henchmen leave the girl to her fate and we see Ramsey about to open the door, which will spell Doris' doom, as the episode ends.

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TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

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By EPES WINTHROP SARGENT
Price $3.00, postage paid

PICTURE THEATRE ADVERTISING
By EPES WINTHROP SARGENT
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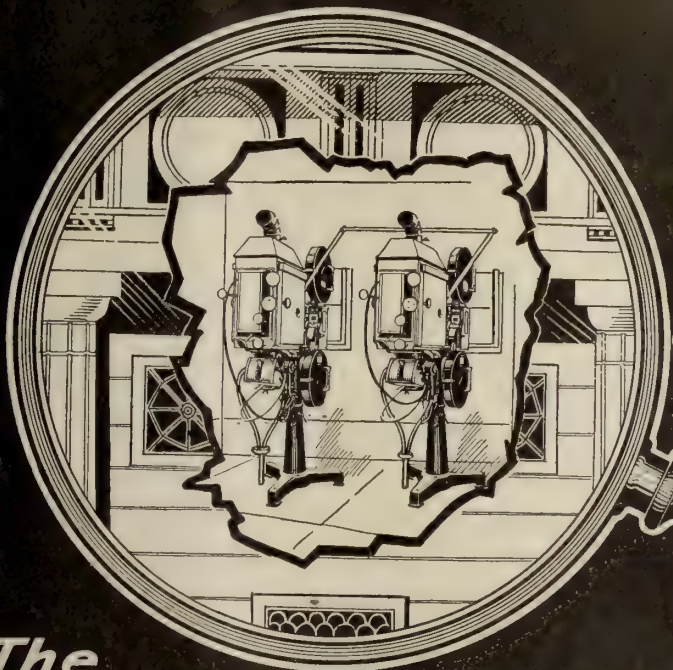

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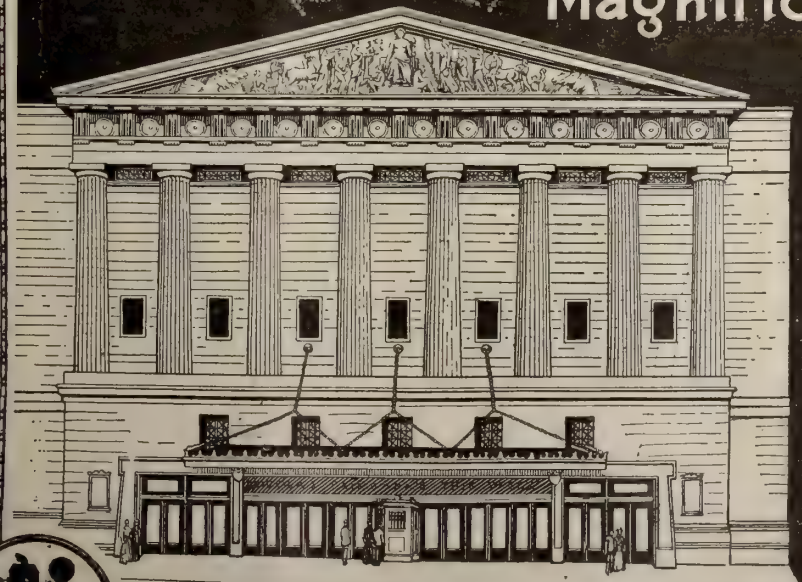

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 134).

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

A Jitney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).

ESSANAY.

The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Tollsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Fifth Series.*)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Drama).
The Chocolate of the Gang (Two parts—Dr.).
The Preacher's Son (Two parts—Drama).
The Accusing Toe (Two parts—Drama).
Two Boys and Two Lies (Two parts—Drama).

KALEM.

The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(*Fifth Series.*)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 16.

Vengeance is Mine (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 14—"The Tower of Death"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 4—"The False Locket"—Two parts—Drama—Pathe).
Argus Pictorial No. 3 (One Reel—Educational—Argus Laboratories).
Along the Vardar, European Turkey (Colored Travel) and "A Fresh Water Pirate" (Colored Educational—Pathe Split Reel).
Happy Hooligan—Bullets and Bull (Cartoon Comedy) and "Keeping the Camp Clean" (Educational—International Split Reel).
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).

RELEASES FOR WEEK OF DEC. 23.

Runaway Romany (Five parts—Drama—Ardsley Art Film Corp.).
The Seven Pearls (Episode No. 15—"The Seventh Pearl"—Two parts—Astra).
The Hidden Hand (Episode No. 5—"The Air Lock"—Two parts—Drama—Pathe).
Bashful (One Reel—Comedy—Rolin).
The Pearl of the Atlantic, Belle Isle—Picturesque Brittany (Colored Travel), and Strange Fresh Water Insects (Colored Educational) (Pathe Split Reel).
Katzenjammer Kids—"Fat and Furious" (Cartoon Comedy), and Indiana Limestone (Educational) (International Split Reel).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 30.

Over the Hill (Five parts—Drama—Astra).
The Hidden Hand (No. 6, "The Flower of Death"—Two parts—Drama—Pathe).
The Eighth Annual Round-Up, Pendleton, Ore. (Three parts—Topical—F. C. Quimby).
Argus Pictorial No. 4 (One reel—Educational—Argus Laboratories).
Step Lively (One reel—Comedy—Rolin).
Rocky Mountain Park (Combitone-Travel—One Reel—Earle).
Katzenjammer Kids, "Peace and Quiet" (Cartoon Comedy) and Making the Comic Section (Educational—International Split Reel).
Hearst-Pathe News No. 2 (Topical).
Hearst-Pathe News No. 3 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNETT COMEDIES.

Dec. 2—An International Sneak.
Dec 17—That Night.
Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).

PARAMOUNT SERIAL.

Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 2—Subjects on Reel—An X-Ray on Teeth; Making the Ocean Safe; Art of Monoprinting; Goodrich Dirt's Amateur Night.
Dec. 9—Fastest Thing on Four Legs; Women's Self Defense; Bobby Bumps, Early Shopper.
Dec. 16—How Doth the Busy Bee; Skiing at Colorado Springs; A Substitute for Butter.
Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.

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516 FIFTH AVENUE
NEW YORK CITY

Wright & Callendar Bldg.
LOS ANGELES, CAL.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 134)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical)
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan 2—Carnivals and Cannibals (Two parts—Comedy).

NESTOR.

Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy)
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—2 Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy)
Dec 24—The Guy and the Gasser (Comedy).
Dec 31—Busted Hearts and Buttermilk (Com.).

POWERS.

Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

SPECIAL PRODUCTIONS.

Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).

STAR FEATURETTE.

Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 23—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical)
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).

TRIANGLE KOMEDY.

Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov 25—A False Alarm.
Nov 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrimonial Breaker.
Jan 6—His Day of Doom.

KEYSTONE COMEDY.

Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov 18—The Soul of a Plumber (Two parts).
Nov 25—Won by a Fowl (Two parts)
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).

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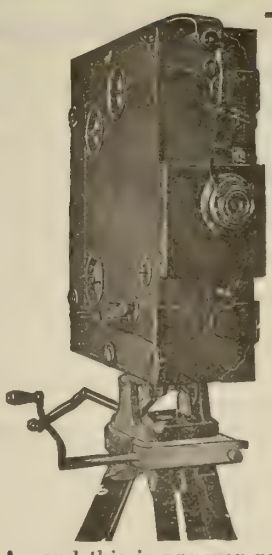

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 134).

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

GAUMONT.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy)
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Sacred Husband (Goodrich—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Dead or Alive (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).

FOX STANDARD PICTURES.

Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Oh! Mary Be Careful (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.

GREATER VITAGRAPH.

Dec. 17—In the Balance (Five parts—Drama).
Dec. 17—The Fighting Trail (Episode No. 15—"Out of the Flame"—Two parts—Drama).
Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"X" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy).
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series—One Reel—Comedy).

SELECT PICTURES CORP.

Oct.—The Moth (Six parts).
Oct.—Magda (Five parts).
Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—The Wasp (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 134).

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye.

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Public Defender (Drama).
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

S. & S. PHOTOPLAYS, INC.
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SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

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West Is West.
Rustlers' Frame-Up at Big Horn.

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June—Come Through (Seven parts—Drama).

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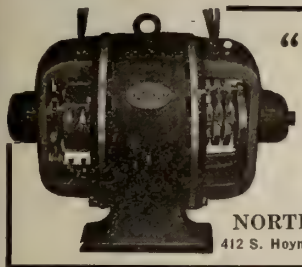

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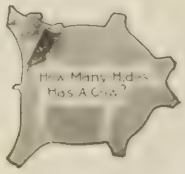

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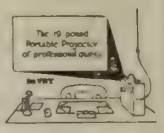

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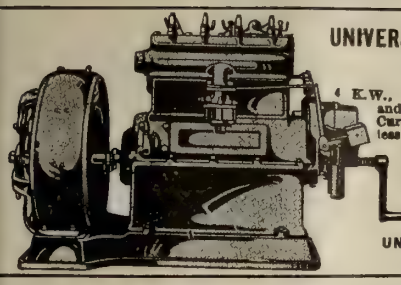

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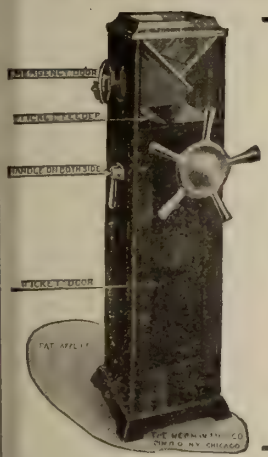

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THE undersigned committee of the **Allied Exhibitors' Organizations** of **America** elected by the **Joint Conventions** of all **Exhibitors' Organizations,** held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

DO IT NOW!

Did the war tax affect your business? and to what extent?

.....

General remarks: .....

.....

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

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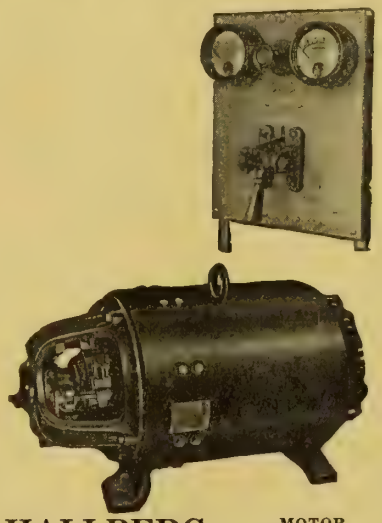

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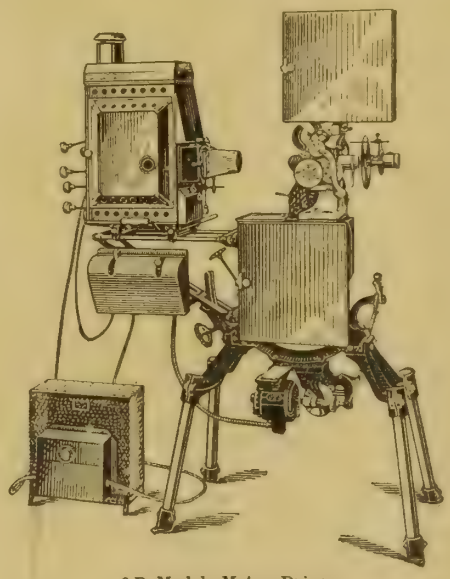

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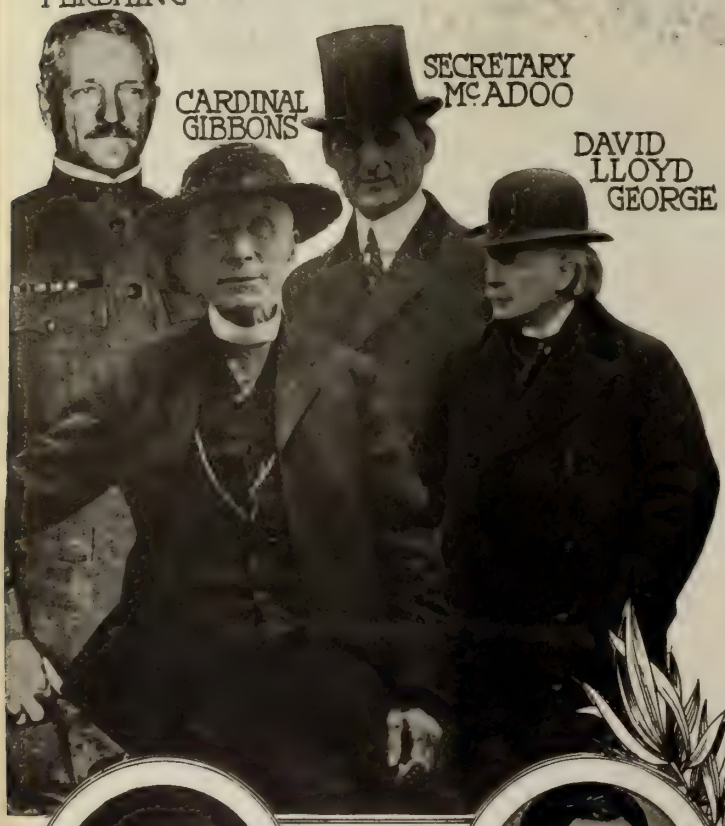
FOR 1918



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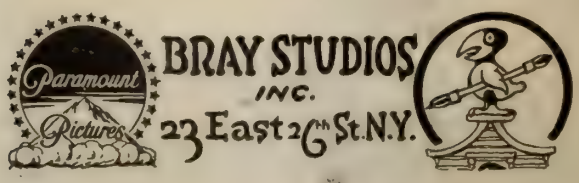
Add the Paramount-Bray Pictograph to your program.

See it and you'll book it—

It puts "zip" into your show.



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Generally masculine and the local variety is often discovered in the back room at *"Wallicks"*

The common or garden name is Automobile Inspector or Shoo Fly Cop—due perhaps to a faculty for disappearing suddenly when the door opens or ability to cop anything.

They can invariably be recognized by the company they *keep.*

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produced under the personal supervision of

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This is Alice Brady's Second Select Picture

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AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"

THE STORY OF
THE IMPERIAL GERMAN GOVERNMENT'S
SPIES AND PLOTS IN AMERICA

By WILLIAM J. FLYNN
RECENTLY RETIRED
CHIEF OF U.S. SECRET SERVICE

PRODUCED WITH A GREAT COMPANY HEADED BY
THE POPULAR STARS

King Baggot and Marguerite Snow

OUR TRADE SHOWING

WILL TAKE PLACE SHORTLY AFTER JANUARY 1st

Exhibitors are Extended a Cordial Invitation to be Present.
Particulars will be Furnished by the Nearest
Foursquare Exchange

U.S.A. T.W. WHARTON L.D. ITHACA, N.Y.

4 SQUARE EXCHANGES

DISTRIBUTED BY
FOURSQUARE EXCHANGES
PRINCIPAL OFFICE - 729 SEVENTH AVENUE - NEW YORK
BOOKING OFFICES IN ALL PRINCIPAL CITIES

Another all Star Series Triumph

HAROLD LOCKWOOD
in The AVENGING TRAIL

A great big outdoors drama that compels the admiration of the masses.

Produced by the Yorke Film Corporation from the Henry Oyen novel "Gaston Olaf"
Adapted by Fred J. Balshofer and Mary Murillo--directed by Francis Ford in 5 Acts.

METRO

offers its splendid productions at a price the exhibitor can afford to pay

Compare

METRO PICTURES

with all the others and find a box office match for the incomparable

BLUE JEANS

with VIOLA DANA

for Draft 258 *with*

MABEL TALIAFERRO

Both tremendous special attractions backed by Metro's consistently splendid *All Star Series Productions*-Metro leads the entire field on merit and with pictures

at a price the exhibitor can afford to pay

In these times especially show

METRO PICTURES

Metro Star Series Productions are bigger, better, finer box office attractions than most specials now offered to Exhibitors.

Two splendid examples

FRANCIS X. BUSHMAN
and BEVERLY BAYNE
in RED, WHITE & BLUE BLOOD

Wonderful

EMILY STEVENS
in DAYBREAK

At a price the exhibitor can afford to pay

YOU ARE CORRECT, MR. MASON

The Exhibitor is tired of "Holding the bag"

Leslie Mason is managing editor of the Exhibitors Trade Review. It is Mr. Mason's important duty to reflect the views of the motion picture exhibitors of the United States.

"When the exhibitor gets tired of paying $100.00 a day for a $25.00-a-day film," states Mr. Mason in the December 22nd issue of the Review, "the producers will get tired of paying a $200.00-a-week star $2000.00 a week salary."

"Whether the producer is tired of doing this as yet or not, the exhibitor is getting tired of 'holding the bag' and the sooner the manufacturer realizes it the better for him."

Mr. Mason says the monetary value of stars is determined by the figures at which the public is willing to "redeem" them at the box office.

A great many exhibitors have already discovered that there is a very definite limit to the prices they can pay and make a profit.

Tom Moore of Washington told you last week how, when he reached that limit, he cancelled ninety contracts with a certain company.

TOM MOORE HAS BOOKED PATHE PLAYS.
THERE'S A REASON! LET US TELL IT TO YOU.

J. A. Berst

Vice-President and General Manager,
Pathé Exchange, Inc.

Pathé

The NAULAHKA

by

RUDYARD KIPLING

and WOLCOT BALESTIER

is now presented as a superlative feature in

EIGHT PARTS

The magic, the witching mystery of the East, *is in this* superb production.....

ANTONIO MORENO

AND

DORALDINA

with WARNER OLAND, HELENE CHADWICK *and* MARY ALDEN *in the cast* .....

Directed by GEORGE FITZMAURICE, the man who has never made an unsuccessful picture.....

Produced by ASTRA

COMING SOON

Pathé

TOTO

IS HERE!

The MOVIE DUMMY

TWO PARTS

RELEASED JANUARY 13th

Produced by ROLIN ... Direction of HAL ROACH

There is no other screen comedian like him.
This quaint little man had all New York laughing;
Now he will cause a roar from Maine to California.

Ask the nearest **PATHÉ** exchange to show you this funniest of comedies — *TOTO'S* first

ONE TWO REEL comedy every month

PATHÉ PLAYS

A GREAT STAR IN THE BEST PLAY SHE HAS YET APPEARED IN .....

IRENE CASTLE

is announced in

CONVICT 993

A FIVE PART PATHÉ PLAY

Written by W.C. CLIFTON.... Directed by Wm. Parke.... Produced by ASTRA

This is the best Castle picture yet. It will keep audiences breathless wondering how it's all going to come out.....RELEASED JAN. 6th.....

Pathé

STANDING ROOM ONLY with
1600 SEATS
at 10¢, 15¢, 20¢ and 25¢!

That is what the GRAND OPERA HOUSE in New York City is doing on the PATHÉ SERIAL .....

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY
and MAHLON HAMILTON .....

Let "The HIDDEN HAND" do the same for you

SHELDON LEWIS

DORIS KENYON

Pathé

GRAND OPERA HOUSE
23rd ST. & 8th AVE., NEW YORK CITY
PHONE 625 CHELSEA

New York, December 7 7 191__

Pathe Exchange Inc.,
1600 Broadway,
N. Y. City.

Gentlemen:-

With regard to your new serial "THE HIDDEN HAND".

I want to give my fellow exhibitors a little "dope" on the serial. This is the first Pathe Serial I have used in the above theatre in three years. After being induced by the salesman to screen this serial, I gave him a three days' booking on it. The results were so surprising that I will hereafter use every Pathe Serial which looks anything like a drawing card such as "THE HIDDEN HAND".

I have one thousand one sheets, one thousand half sheets and one thousand three sheets posted from 34th Street to the Battery advertising this Serial. It is playing to standing room with my 1600 seats at 10¢, 15¢, 20¢ and 25¢.

Hoping you will release another serial real soon, for which I will hold dates open, beg to remain
Yours very truly,
James F Thom Mgr

GRAND OPERA HOUSE
23RD ST. AND 8TH AVE.
NEW YORK CITY

The
FOUR STAR
SERIAL
The
HIDDEN
"HAND"
Story by
ARTHUR B. REEVE

ARLINE PRETTY MAHLON HAMILTON

The latest news from the front—official U.S. Government pictures are now appearing in
The HEARST-PATHÉ NEWS
Everybody's favorite everywhere. The only one reel feature.

An Advertisement
by
W. W. Hodkinson

Do Our Ideas Interest You?
Copies of the first of our Booklets, "What Shall We Do With the Motion Picture Business?" are now being sent free on request. It contains the Mastbaum letter and Mr. Hodkinson's reply. ALSO the Hodkinson Principles as applied to Deposits, Booking Methods, Reel Tax, Rental Prices, Stars and Exchanges. Write today.

THE NEW HODKINSON CIRCLE

Six years ago I laid down my first circle of principles. Since then, the trade has recognized that circle of "Longer Runs, Better Pictures, Higher Admissions, Better Theaters, Better Public, Longer Runs, etc.," as the basis of all exhibitor success.

Today I am building another circle—A CIRCLE OF BUSINESS PRINCIPLES which applies to the whole industry.

THE MOTION PICTURE PLUS, with all its unlimited possibilities, is ONLY ONE OF THE GREAT FORCES WHICH MAKE UP THAT NEW CIRCLE.

Four of these linked forces have already been announced:

1. A superior product in standard form, the PARALTA PLAYS, issued every two weeks. To these will soon be added other product of at least equal quality and quantity.
2. THE FINEST EXCHANGE SYSTEM IN THE LAND, that of the GENERAL FILM COMPANY. Through this arrangement, our salesmen and sales methods can and are being applied to our distribution without waste or duplication and WITH GREAT SAVING TO BOTH EXHIBITOR AND PRODUCER.
3. The Motion Picture PLUS. This will bring all our product to the forefront of public favor through our guarantee that the MOTION PICTURE PLUS SHALL FOREVER STAND FOR QUALITY ALONE in every element now prized by exhibitors and audiences—PLUS the greater range and power which the new process will give to any picture.
4. THE BUSINESS PRINCIPLES which we are introducing by establishing a genuine distributing organization, free from both producer and exhibitor control. BEHIND THIS IS THE FORCE OF THE WIDESPREAD DISCONTENT IN THE INDUSTRY TODAY, which is really only a blind searching for just that firm business foundation which we are establishing.

TO THESE FOUR GREAT FORCES I AM ADDING THREE OTHERS, AS PRACTICAL AND AS NECESSARY TO THE COMPLETION OF THE CIRCLE:

5. The first, now being accomplished, is PARTNERSHIPS WITH IMPORTANT EXHIBITORS OF IMPORTANT GROUPS OF EXHIBITORS in all exchange and strategic centers. These exhibitors will receive, through these partnerships, (1) the assurance of CONTINUED SERVICE OF QUALITY PRODUCTIONS and (2) A LARGE SHARE OF DISTRIBUTION PROFITS, to which they are entitled by their position, their investment and the support which they give us.
6. Coincident with the tieup with exhibitors will come A CLOSE RELATIONSHIP WITH GREAT PRODUCERS. To producers we offer an assured market, free from the restrictions of producer distribution, demanding nothing but the highest quality plays and talent which they can provide in far great degree when their only care is producing.
7. The Public will form the final link in our circle. National Publicity, tied to the unmistakable trademark-on-the-screen of the shape and size of the Motion Picture PLUS, will for the first time reach the public without waste and without confusion, assuring their support for the real quality which the public of today demands.

THERE IS A CONTACT WITH US FOR EVERY FIT ELEMENT IN THE BUSINESS.

Wm. W. Hodkinson

DISTRIBUTION

The PARALTA PLAYS are sweeping the country. Every territory is being covered with absolute protection for first-run, second-run and third-run houses. Write to the "HODKINSON SERVICE" of your nearest GENERAL FILM Exchange and arrange to see the beautiful PARALTA PLAYS. Then find out how our distribution plans meet your problem and protect you.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York **Telephone, Murray Hill 2123**

PARALTA PLAYS
PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

Advertising versus Camouflage

(Pronounce Calm-moo-flawj)

When a man **has** a real diamond **for sale**
and he tells **everybody** that it **is** a real diamond;
that's Advertising.
But when a man has a piece of **polished glass** for sale,
and he **tells** everybody it is a **real diamond;**
that's **Camouflage.** (Meaning fake.)
Camouflage is used by an **army** to **fool** the **enemy.**
By a **merchant** to fool his **customers.**
You **read** an AD about a **picture,** and it **says**
the picture is **glorific** and **magnolious.**
Then **you see** that picture.
And then you **don't** book it.
Then you **read** another AD about **the same picture,** and **it says**
the picture is **glorific** and **magnolious.**
Then you're **wise.** And **you say:** "Oh, camouflage."
You can **test** a diamond.
"A Man's Man" played Clune's Auditorium **(seating over 3,000)**
for a **full week,** and **packed-jammed** them in.
Now Mr. Clune **has booked** "Madam Who?" for **TWO weeks!**
We're **telling you.** That's **Advertising.**
Not Camouflage.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by
OSCAR APFEL

"A Man's Man"

Written by
PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Sometimes it happens
that **two men** love the **same girl.**
Wow!
Then we have with us **two cave men**
fighting for the favor of the **one and only** female.
Everything goes; **biting,** clawing, gouging —
and the **big fellow** wins.
And brothers, partners, **friends** become bitter **enemies.**
Now, you can **measure exactly**
how much of a **real man** a party **is**
in **such** a situation. Just **how far** he has **advanced**
from the original **brute.**
Just how **closely** he **adheres** to the **man-code**
which puts "Honor" 'way up,
and "Unfairness" —— **this way out.**
And **when** you see a **man sacrificing** all his chances **to win,**
because **he knows** that his **friend** loves her
it **makes** you feel that this world
is a pretty good place.
So long as **a man's man,** like **John Webster,**
lives amongst us.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

MR. FOREIGN BUYER

TIME AND TIDE WAIT FOR NO MAN

A WORD TO THE WISE SHOULD BE SUFFICIENT

PARALTA PLAYS

PICK OF THE PICTURES

ARE NOW AVAILABLE FOR YOUR FOREIGN TERRITORY

BUT—NEXT WEEK

THEY MAY BE SOLD

COMMUNICATE NOW WITH US

THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

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PRES. & GEN'L. MGR.

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NEW YORK CITY

WE OPERATE EVERYWHERE

SCHLES

THE two initial releases of this series are **"THE SNAIL"** and **"DENNY FROM IRELAND"** — superproductions in five reels.

I am ready to negotiate **with STATE RIGHT BUYERS** either on outright sale or co-operative basis as governed by scale of percentages adopted by the **FIRST NATIONAL EXHIBITORS' CIRCUIT.**

A franchise for the entire series, with a guaranteed monthly release, is also available under the same conditions.

ONE PRICE ONLY for bonafide buyers upon application. All supplies at actual cost.

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Executive Offices for
W. H. CLIFFORD PHOTOPLAY CO.

Goldwyn Pictures

GOLDWYN'S SUPREME ACHIEVEMENT

Opening to Landslide Business at the Box-Offices of North America: Beginning December 30

MARY GARDEN IN THAIS

by Anatole France

Directed by Frank H. Crane

The National Board of Review

after showing Mary Garden in "Thais" to its complete membership and passing it without a single elimination, says in a special report: "This production sums up the artistic achievements of the motion picture in interpretive and imaginative drama. Photographically it is a distinct stride forward, the acting of Mary Garden is notable, and the picture as a whole is an example of creative art."

Goldwyn Pictures

ANATOLE FRANCE'S CONGRATULATIONS TO GOLDWYN FROM PARIS!

The distinguished author of "Thais" and member of the Academy of Immortals sends Goldwyn this fervent appreciation of its magnificent production and famous star:

"Allow me to express to you the extreme joy I feel at the idea that my history of Thais has been visualized through the screen by your good efforts with a splendor unheard of. I am particularly happy to learn that the admirable artist, Mary Garden, who has sung so marvelously in the role of THAIS shall represent the same person on the screen. I wish to congratulate Goldwyn Pictures that they have been able to get this valuable co-operation and present this work with accomplished art."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director

16 East 42d Street New York City

The Thomas A. Edison Studios *present*—

JAMES·MONTGOMERY·FLAGG'S
"GIRLS·YOU·KNOW"

Types of attractive Americans

A series of twelve original, humorous single-reel stories featuring distinctive types of attractive girls.

Ready for release at two week intervals beginning Jan. 2, 1918.

Distributed by
THE GEORGE KLEINE SYSTEM

Perfection Pictures

63 East Adams Street, Chicago
Branches in all principal cities.

George K. Spoor presents

MARY MacLANE

IN

Men Who Have Made Love To Me

FIRST CLASS PICTURE THEATRES—Ask When!

THE REASONS WHY
Your Patrons Will Demand to See This Play

1. The stripping naked of a human soul.
2. The fame of this erratic author..
3. The widespread curiosity aroused by this story from her own pen.
4. The first opportunity to see her in pictures and know her intimately.
5. Revelations of the unusual love episodes of her own life, as written and enacted by herself.
6. Six leading men, lovers of this unique genius.

BACKED BY THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Arrange Your Booking Dates NOW

Essanay

DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES

Perfection Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

Announcement for 1918:

A special series of Superfeatures of exceptional box-office pulling power have been prepared for release on the Perfection Pictures program during 1918.

INCLUDED ARE

TITLE — STAR

UNEASY MONEY.....Taylor Holmes
(IN SIX PARTS)
A Comedy-drama of the well-known story.
Produced by Geo. K. Spoor

BROWN OF HARVARD,
Hazel Daly and Tom Moore
(IN SIX PARTS)
Adapted from the sensational stage success of college life.
Produced by Wm. N. Selig

THE UNBELIEVER.....Specially Selected Cast
(IN SEVEN PARTS)
A stupendous production based on a powerful theme.
Produced by Thos. A. Edison, Inc.

I, MARY MacLANE.....MARY MacLANE
Revealing the love affairs of the noted authoress;
with herself in the title role.
Produced by Geo. K. Spoor

RUGGLES OF RED GAP.....Taylor Holmes
A comedy-drama from the famous stage success and story.
Produced by Geo. K. Spoor

GIRLS YOU KNOW..Types of Attractive Americans
A series of one-reel satires on society—one every two weeks.
Written by James Montgomery Flagg, the artist-author.
Produced by Thos. A. Edison, Inc.

Perfection Pictures

George Kleine System

DISTRIBUTORS

Perfection Pictures

"The Highest Standard In Motion Pictures"

Wm. N. Selig

PRESENTS THE SUPERFEATURE

BROWN of HARVARD

FEATURING

HAZEL "HONEY" DALY and TOM MOORE

An Adaptation in Six Parts from the Sensational Stage Success by Rida Johnson Young and Gilbert P. Coleman

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Perfection Pictures
The Highest Standard In Motion Pictures

These are Times when Only BIG THINGS COUNT

The Biggest Achievement of Motion Picture History Is Now At Your Disposal

D.W. GRIFFITH'S GIGANTIC SPECTACLE

MR. EXHIBITOR

Here Is Your Golden Opportunity ¶ You can give this triumph of the screen to your patrons at your prices, providing you maintain a minimum charge of 25¢. ¶ Special engagements now booking in the leading motion picture theatres of the country. ¶ For terms and further particulars, address

EPOCH PRODUCING Corp.
807 Longacre Bldg. New York City
H E Aitken, Pres't. J.J.McCarthy, Gen. Mgr.

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that the "Birth Of A Nation" has only been presented in the leading $2 theatres of the world and that it holds the record for length of runs and gross receipts in America?

50 million "Movie Fans"--the best patrons of popular amusements in the country--have never seen this masterpiece of action.

DO YOU WANT TO SECURE= *your percentage of this* VAST CLIENTELLE?

The Epoch Company can furnish at cost all advertising data that was a feature in the successful establishment of this great subject.

Special Arrangements to stimulate interest will be placed at your command.

This picture is the second TRIANGLE seven-reel super-production, to be released January 13, 1918, on the regular program, at NO EXTRA COST to exhibitors.

A RINGER FOR BUSINESS

—and one of the most artistic pictures that TRIANGLE has ever produced, a masterpiece of scenic beauty—is this seven-reel super-feature, **"I LOVE YOU,"** starring Alma Rubens. REMEMBER this picture is released January 13th, on the regular TRIANGLE program and

AT NO EXTRA COST TO EXHIBITORS

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1457 Broadway, New York

S. A. LYNCH, President; R. W. LYNCH, Vice-President; FRED KENT, Treasurer; Y. F. FREEMAN, Gen. Mgr.

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W. E. GREENE

"IN SPITE OF THE PRICE PAID FOR THE NEW YORK RIGHTS, I BELIEVE THIS GREAT PICTURE WILL PROVE THE BIGGEST CARD I HAVE EVER BOUGHT"

WALTER E. GREENE

HARRY RAVER'S POWERFUL DRAMA

THE PUBLIC DEFENDER

WITH FRANK KEENAN - ALMA HANLON - ROBERT EDESON

HIRAM ABRAMS

"NEW ENGLAND CAME HIGH BUT SUCH PICTURES ARE RARE, AND THE BOSTON PHOTOPLAY CO. SIMPLY COULD NOT RESIST"

TERRITORY GOING FAST

RENOWNED PICTURES CORP.

1600 BROADWAY, NEW YORK

MARGARITA FISCHER

Whose winsome and happy personality has given her established box office value. In

"MOLLY GO GET 'EM"

which depicts the delightfully unconventional adventures of an indiscreet younger sister who is "misunderstood."

Produced by American Film Company Inc.
Samuel S. Hutchinson, President.

Available January 7
At all exchanges of the
Mutual Film Corporation

He's a pretty good Judge

Mutual Film Corporation

825-827 SOUTH OLIVE STREET
LOS ANGELES. CAL.

December 10,1917.

"THE MATE OF THE
SALLY ANN".

Mutual Film Corporation,
220 South State Street
Chicago, Illinois.

ATTENTION MR. JOHN R. FREULER.

Gentlemen:

It gives us great pleasure to announce that after Mr. Mack Sennett, the well known producer, has personally pre-viewed Mary Miles Minter, in "THE MATE OF THE SALLY ANN", he placed his stamp of approval on this production by booking it for one solid week showing at his Sennett's Broadway Theater, Los Angeles, starting December 30th.

He also advises that all we need to show is pictures of this standard and we will have no trouble whatever in booking them to his theater. We believe, that when a gentleman of Mr. Sennett's standing in the picture world, puts his stamp of approval on the first Mutual Picture, that he has personally viewed with the idea of booking by booking it for one solid week, is a good criterion for theater managers to go by.

Yours very truly,

MUTUAL FILM CORPORATION

J. L. Merrick
Branch Manager.

M/H

THE SECOND of the HART SUPER-FEATURES!

A
FULL HOUSE
IS DRAWN ~
BY THE ALL STAR CAST
in

"The BANDIT and the PREACHER"

BY C. GARDINER SULLIVAN with PRODUCED By THOS. H. INCE

WILLIAM S. HART

— as the BANDIT —

SUPPORTED BY

Robert Edeson ~ The Preacher
Rhea Mitchell ~ ~ The Girl
Herschel Mayall ~ The Heavy
Gladys Brockwell ~ The Vamp

— 5 reels —

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W. H. PRODUCTIONS CO.

71 WEST 23rd St. NEW YORK CITY
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"The HELL-HOUND of ALASKA"

EXHIBITORS —
BOOK "THE TWO-GUN MAN"

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IT IS TIME TO NEGOTIATE FOR
MABEL NORMAND in "MICKEY"
"THE LITTLE GIRL YOU WILL NEVER FORGET"

THE PERFECT FILM
Pulsating with action~ humor~pathos~love~ sensation and mystery;
THE LONG WAITED FOR
MACK SENNETT~
$300,000
PRODUCTION

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WESTERN IMPORT CO.
1010 BROKAW BLDG., N.Y.

TO ALL EXHIBITORS~

MABEL NORMAND
in
"MICKEY"

WILL BE EPOCH MAKING IN THE INDUSTRY FOR A LONG TIME

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WESTERN IMPORT CO.

1010 BROKAW BLDG., N.Y.

The CREAM of the KEYSTONE COMEDIES

28 two reelers, including Three of the funniest—

CHARLIE CHAPLINS

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$80.00 PER REEL and WE PAY THE WAR TAX

All from original negatives which we absolutely own and control

Wonderful lobby display of Photographs and One-Three and Six Sheet Posters

A Number of territories already sold. Communicate immediately for quota.

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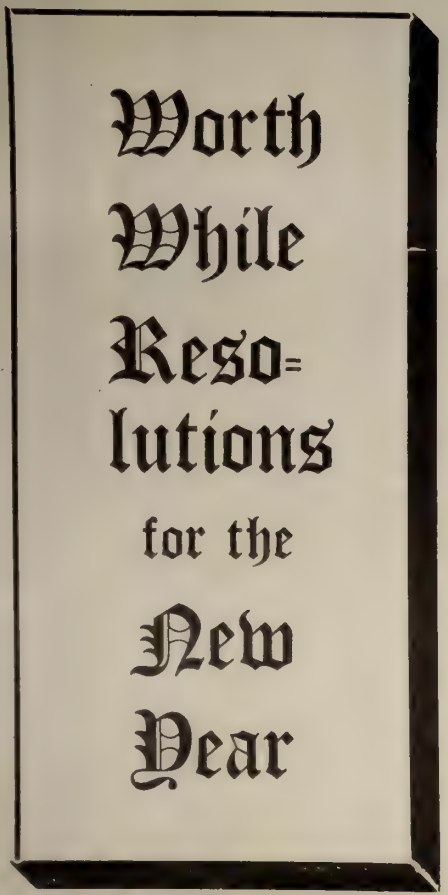

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BECAUSE when you have anything to sell in the moving picture field you are enabled to bring it to the attention of practically every buying interest in the moving picture industry through this medium—the oldest, largest and most conscientiously edited trade publication in the field.

These are "Worth-While" Resolutions in strict keeping with the spirit of the holidays for the reason that in keeping them you not only benefit yourself but every individual in the industry of which you are a part. THE MOVING PICTURE WORLD is dedicated to the service of the industry—it has proven its unselfishness and sincerity times without number. Your loyal support will make us stronger to work for your interests.

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The BELGIAN

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

BOOK THROUGH THE FOLLOWING EXCHANGES:

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MARTYRED BELGIUM

FURNISHES THE OVERWHELMING APPEAL

# of The Belgian

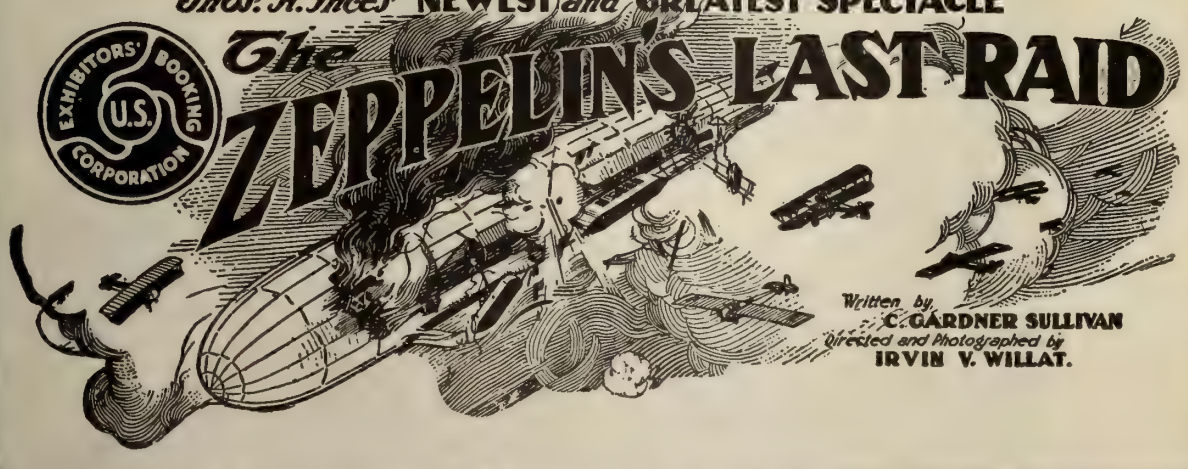
BY FREDERIC ARNOLD KUMMER

WHILE IN ADDITION TO THE BIG SPECTACULAR FEATURES OF THIS GREAT SPECIAL PRODUCTION, THE TWO EMINENT STARS

MR. WALKER WHITESIDE AND MISS VALENTINE GRANT

MAKE IT AN EXTRA ATTRACTION OF EXCEPTIONAL BOX OFFICE VALUE

Thos. H. Ince's NEWEST and GREATEST SPECTACLE



THOS. H. INCE ~~~ SPECIAL PRODUCTION

Bessie Barriscale

in

YOU NEED THESE UNUSUAL SHOWS

SINS OF
WITH A GALAXY OF
Ivan
MADALINE TRAVERSE
ANDERS RANDOLF
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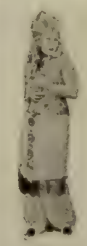

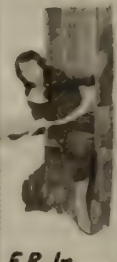

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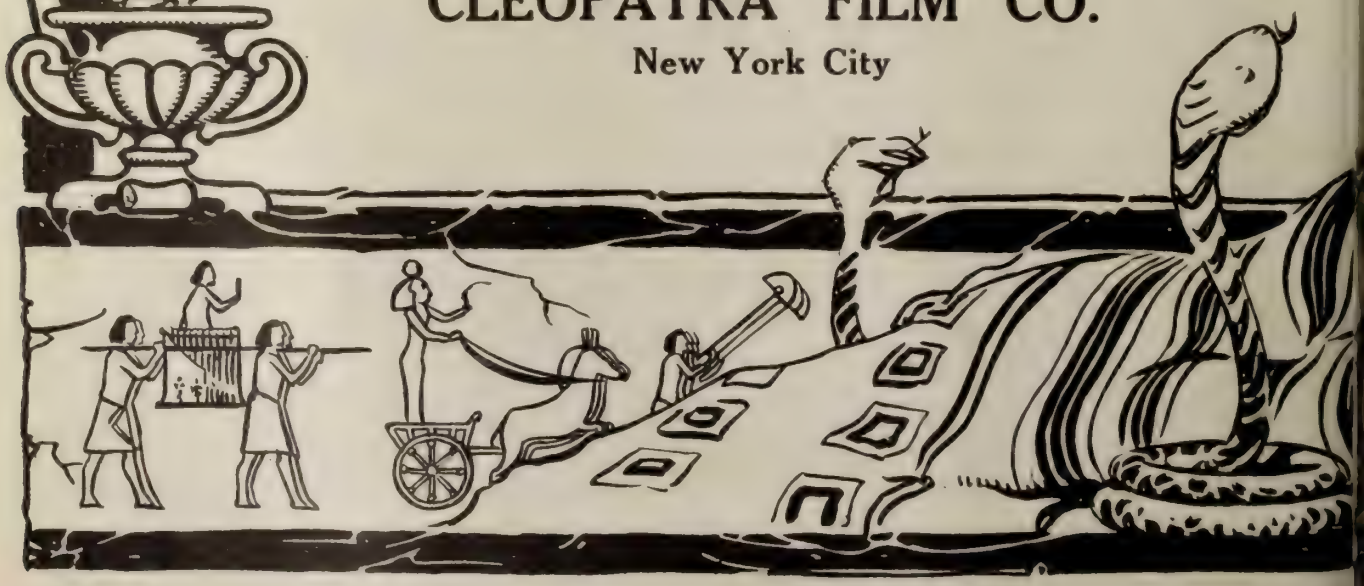

Brighten Up a Bit

By Sam Spedon

THE difference between producers and exhibitors in meeting present conditions is very marked. The producers never say die and always keep up a good front of advertising and publicity; they are not public calamity howlers and are always doing something greater or better. As a rule they have had a record breaking year and next year will be more progressive and the most successful of their existence. It is the exception when we hear anything different. They keep doing and going on in the same old way, all rumors to the contrary notwithstanding, and they never stop until they are through.

It Is Ever Thus.

We have seventy per cent. of smaller theaters and thirty per cent. of big houses and there is always some champion who is ready to make the harangue for the "70 per cent." that business is going to pieces from one cause or another. We are convinced that in some places business conditions are bad enough, but there is no use putting on sack cloth and ashes and going about shouting ruin and despair, because they are not raking and shoveling in the coin through the old hole in the wall as they did in the days of the nickelodeon and store show. If they would put on their overalls, invest a few dollars in a pot of paint and a brush, they might brighten up the old "dump" and make it look a little more inviting and attractive. If instead of shouting ruin and despair they would invest a little money in advertising in their local papers they might convince people that they are alive and up-to-date.

Chase Gloom from the Lobby and the Box Office.

Have somebody in the front who wears a smile and looks like a human being, not a scarecrow. Have an usher or ushers who act as if they were glad to welcome your patrons instead of someone who acts like a "bouncer" at a dive whose air is suggestive of a demand to sit down or have your block knocked off. Fire the individual who beats the music box until your temples throb and gets you bobbing up and down until you hit the ceiling. Don't run your place like a "drop in" on the water front, where sailors and transients come and go and may never come again. If you do, rest assured once will be enough and people will come to the conclusion you don't care whether you ever see them again and they will stay away. If you want to stay in business, you have got to give the people something for their money, whether you charge a nickle, a dime or more. You can't say: Take it or leave it.

Don't Be a Dog in the Manger and Just Snarl.

If you don't know how to run your theater, don't blame it on lack of patronage or say people don't appreciate your efforts, because you think anything will do. When you read this, think it over and try to find out if the fault doesn't lie in your lack of showmanship and a knowledge of the business you are in. If the fault is yours, try to do things differently or else go back to the shop or bench and give a real showman a chance to give the people what they want. If environments are impossible, then we must pull up stakes and depart for other fields.

Put Away the Old Things.

If we don't make our homes inviting and entertaining, we are not troubled with visitors or neighbors. If we retain the old mohair furniture and the family crayon portraits and conduct ourselves accordingly, people would as soon visit a morgue. Our theaters, like our homes, must be made cheerful and hospitable. We have been attending, periodically, some theaters where they haven't changed the screen setting for the past three years. The same old artificial flowers sticking up like sore fingers, are still there with the same old coat of paint, weather-stained and faded like the last rose of summer. They are an eyesore and no matter how good the picture these things predominate and have their effect.

Now Is the Time.

No matter how much relief we may get from inequitable taxes and the readjustment of business conditions generally, these will not make up for our deficiencies in showmanship. When someone who does know, shows us and the public what we don't know, then and not until then will we admit we have been asleep while the other fellow has won out. Now is the time to get on the job and be prepared for a revival of better times. If we cannot rejuvenate our places of amusement now, someone is going to steal a march on us and be prepared to go us one better. Just as conditions become normal he is going to displace us with the latest and best equipment. This is a progressive age and motion pictures will continue to move and not stand still.

Cheering Evidence.

Did you read about a manager in Washington who bought two more theaters and intends to extend his chain into Maryland and Delaware? Another who is building a chain of seven in Los Angeles? Still another breaking ground for one in Kingston and Brooklyn, N. Y. of 1,500 seats each, with all latest improvements? These are the things that make us think that conditions are not so bad they could be worse and have a hopeful outlook ahead. We received two letters the other day; one called attention to a community of 7,000 inhabitants where there wasn't a theatre at all. The other told us of a community of 12,000, where there was only one theater. All these reports lead us to believe there are opportunities in store for the wide awake showmen who look upon motion pictures as a permanency, a real business and not simply as an easy way of getting rich quick.

A Temporary Slump.

We have just passed through the holiday season and we are having a repetition of all preceding seasons at this time of the year, perhaps, it is a little more pronounced this year, but we are due for a resumption of patronage. This explains a falling off just now. It may continue to some extent. If it does, that is all the more reason why we should make greater effort to stem the tide and keep afloat until we reach a normal condition of affairs.

A Matter of Motives

By Edward Weitzel.

MOTIVATION is a fine sounding word, and its use by advanced students of the art of fiction need not be condemned. Indeed, to properly motivate a novel, stage play or screen drama is a task that requires skilled judgment. The trouble is that the inexperienced builder of plots is very apt to overdo the matter. It is so much easier to select half a dozen weak motives and attempt to bind them into a strong plot than to keep up the hunt until a theme is found that will carry the interest with steadily increasing force to the end. The trained observer of the photoplay has learned to recognize the employment of over three motives as an almost unfailing sign that the screen drama he is viewing is loosely constructed and feeble in plot.

In the days when Victor Hugo, Eugene Sue and Charles Dickens were weaving their three volume long stories, there was some justification for the number of motives used. The length of their novels had to be taken into consideration; and no one was expected to sit down and read one of their works through without stopping. Moreover, with the book in one's hands it was, and still is, a simple matter to turn back and refresh the memory when the plot switches over to a motive the reader cannot readily recall.

Nothing of the kind is possible for the spectator at the screen theater. The work before him is intended to be shown in its entirety to a large body of persons at one time. He cannot ask the operator to go back to a certain point and run four or five hundred feet of film over again for his especial benefit. Neither can he take his photoplay in sections, as he does one of his favorite novels, and consume a chapter or a page as the humor moves him. These are part of the reasons why complication of motives should be avoided in stories intended for screen production.

The picturized novel is often rendered ineffective by the adaptor's unwise desire to retain the complete story. Either through forgetting, or never having known how, the art of the actor throws into bold relief phases of character and springs of action not revealed on the printed page, the maker of the scenario anticlimaxes the story and kills the suspense by putting in a scene necessary to the original, but a positive drawback to the screen version. No character or situation should be used in a photoplay made from a novel that will not permit the drama to conform to the rules of construction. And the nearer it comes to being a closely knit, steadily progressive example of play making, without regard to its origin, the greater its success with the average admirer of the film. Persons familiar with the novel may exclaim against the omission of this scene or that motive; but if the work of elimination has been skillfully done the wielder of the blue pencil has conferred a distinct benefit upon all those who watch the projection of the play.

To return to the value of the simple theme that gathers strength by its always progressive action, the outstanding photoplay among the many seen by the writer during the past month answered best this description.

What's the Use of Talking Hard Times?

By Sam Spedon.

WE met a lady in New York a few days ago who had run across the continent to make a few holiday purchases for her daughter, who is a star on the coast. A little shopping tour.

We read of a star recently purchasing a seven-passenger touring car for himself and wife. His old one wasn't quite in accord with his taste. Temperamental whim, that's all.

Here is another star who displays in print a collection of furs that would make a Gunther or a Jaeckel look enviously at their variety and advertised value All at a nickel to a quarter a throw.

A permanent injunction of the courts was necessary to prevent a star breaking her contract of $127,000 a year and accepting more money from another producing company. How do they do it?

This is a great life if you don't weaken. If you must talk hard times, talk to yourself. You will have an attentive listener. Keep on smiling, even though it hurts. We are all in the show business.

The Small House Still the Backbone

IN our wild scramble for higher prices in this industry, are we forgetting that the moving picture was established by its popular appeal to the pocketbooks no less than to the minds and hearts of the masses? Outside of Broadway and the "Loop," perhaps, there will be fewer, far fewer, tickets sold at fifty cents than at ten cents, no matter how fine the program. This is a fundamental principle that no amount of specious argument or of self-deception can overcome. Again no chain is stronger than its weakest link. There can be no program for the high priced house that is not equally available for the large majority of smaller houses. The great dependable majority of picture theater patrons are not fools who will be content with a second or third rate program when they know that a better is available. They will want the best or they will stay away, and don't you forget it.

"BROWN OF HARVARD" IS SELIG'S.

Through an Unaccountable Error World Reviewer Credits This Excellent Picture to Another Company.

OUR very good friend, Colonel William N. Selig, was made the victim of an unfortunate error which appeared in last week's issue of the Moving Picture World and we hasten to make a proper correction. The Selig producers have made an excellent picture called "Brown of Harvard," which is being released by George Kleine. In writing the review our representative seems to have overlooked the title and then assumed that the picture was made by Essanay and said so.

Now, there doesn't seem to be any reason why such an error should have been made; it belongs to the unexplainable and inexcusable happenings that persist in occurring every once in a while to the best regulated newspaper and to the great disgust of everyone concerned, our reviewer most of all.

We make this extended correction because the picture, "Brown of Harvard," is really an important one and one of the best that Mr. Selig has produced. To further emphasize our desire to set our readers right as to the source of the picture a supplementary review will be printed next week.

LE VINO GOES TO COAST FOR METRO.

Albert Shelby Le Vino, Metro scenario writer, who has written the continuity of a long list of successes for the screen, will leave shortly for the firm's Western studios at Hollywood, Cal., where he will be Western Manager B. A. Rolfe's right hand man in the arranging of stories for pictures starring Viola Dana and Edith Storey.

Mr. Le Vino came to the motion picture field after over fifteen years' newspaper experience on leading papers. As a reporter he covered some of the biggest stories of the day. As a writer of magazine articles and stories he has a record of over one hundred published products from his pen. Mr. Le Vino is one of the most prolific and successful scenario writers.

SERGEANT-MAJOR KANE.

Robert T. Kane, vice-president of the Paralta Studios of Los Angeles, California, was made Sergeant-major of Trains at Camp Lewis, American Lake, Washington. He is now as high as the non-commissioned ranks extend, and is studying for a commission as second lieutenant.

Rivoli, Newest Picture Palace, Has Notable Opening

Distinguished Audience Pays Tribute to Rothapfel's Latest Effort in the Presentation of the Silent Drama—Interesting Program Commands Applause

IT WAS a notable audience that assembled on the evening of Friday, December 28, upon the invitation of Samuel L. Rothapfel to witness the opening performance of the Rivoli, New York's latest and most beautiful of motion picture theaters. An extended description of the new house was published in the Moving Picture World of January 5, but those present at the premiere must have realized that mere words did scant justice to the beauties that met the eye upon every hand. The soft tones of the decorative scheme appeared at their best under the lights which created a restful atmosphere that gave a sensation of comfort.

The program was delayed somewhat to give the guests a chance to feast their eyes upon the architectural beauties of the interior and they found much to see and admire for, while the Strand was a wonder and the Rialto a revelation, the Rivoli seems to have surpassed the older houses and is considered as just about the last word in picture theater construction.

As a testimony to the regard which New York picture theater patrons have for Mr. Rothapfel, the man who inspired this latest creation and who will be its manager, there were received hundreds of telegrams of congratulation and beautiful flowers were scattered in profusion about the lobbies—all tributes from admiring friends.

As the opening was an invitation affair only invited guests were admitted, much to the disappointment of hundreds of people who would gladly have paid several prices of admission for the privilege of being among those present. The house was crowded, however, and there were as many standees as the law would admit.

Distinguished as the guest of honor was Col. W. M. House, who occupied the President's Box, accompanied by Mrs. House, President Mezes of the College of the City of New York, and Mr. and Mrs. David Miller.

Among those present were Mayor John Purroy Mitchel, Richard Delafield, Oliver Harriman, Cyrus Townsend Brady, Herbert Brenon, John McCormack, Walter Damrosch, Irvin Cobb, C. J. Dryden, Andreas Dippel, R. H. Cochrane, James Montgomery Flagg, Captain Rupert Hughes, Mr. and Mrs. Sidney Drew, Charles Dana Gibson, Gail Kane, Arthur Hammerstein, Edna Ferber, Victor Herbert, Carl Laemmle, Rita Jolivet, Mr. and Mrs. Florenz Ziegfeld, Marcus M. Marks, George Jean Nathan, Madam Olga Petrova, F. D. Proctor, Lee Shubert, A. H. Woods, Lewis Selznick, William Sherry, William Fox, C. A. H. De Saulles, Paul H. Cromelin, Claude and Mrs. Petin, Walter E. Greene, Hy. Mayer, Edwin Thanhouser, Louis F. Blumenthal, Charles F. Abrams, Ad. Kessel, Jesse L. Lasky and hundreds of other picture makers, distributors, directors and players.

The program arranged by Director Rothapfel for the opening performance of the Rivoli contained several novel features and one of the most entertaining selections of motion pictures ever thrown on the screen. The first number was an original conception of S. L. Rothapfel entitled "The Victory of Democracy," lyrics by Brian Hooker and Charles Keeler, musical settings by Hugo Riesenfeld, and was divided into five episodes, "The Pilgrims," "The Minute Men," "Bunker Hill," "The First Stars and Stripes in Battle," "The Star Spangled Banner,' "The Battle Hymn of the Republic," "Lincoln at Gettysburg," and "Pershing in France." Mary Lawton and Forrest Robinson recited the descriptive lines and the last episode introduced the Rivoli Chorus in a patriotic singing feature and tableau that brought the audience to its feet and received a well-earned round of applause. The preceding episodes were not particularly well adapted to a moving picture theater.

"A World o' Dreams," a scenic of unusual beauty taken by Robert C. Bruce on the Pacific Coast, was next on the program. Then came Eugene Cowles, the famous basso of "The Bostonians," who sang a solo from "The Fortune Teller," with a special setting. Rivoli Animated Pictorial was number four, and the variety of its subjects and the manner of its presentation were quickly recognized by the spectators. Alberto Bachman, Concert Master of the Rivoli Orchestra, was the next attraction and played "Air Varie," by Vieuxtemps. Mr. and Mrs. Sidney Drew in a Metro comedy, "Her First Love," appeared in one of the most amusing pictures of their screen careers. There is a point and tone to this release that places it among the best comedy pictures of the silent stage.

Pupils of the Helen Moller School in a Petit Ballet, "By the Brook," and a Minuet my Rielle Dorree and Yvonne Robert of the Luigi Albertieri Ballet School, came seventh. The program closed with the principal feature, Douglas Fairbanks in the Artcraft release, "A Modern Musketeer," story and direction by Allan Dawn. The picture contained just the right amount of breezy activity and amazing stunts to put the entire body of spectators into the best of humor and force them to admit there is only one "Dug."

The musical settings of the different numbers were given the distinctive Rothapfel touch, and the Rivoli orchestra, under the direction of Hugo Riesenfeld, played with fine effect.

The projection and the appliances employed will be discussed technically in the Projection Department in a future issue. On the opening night an excellent picture was obtained from a battery of Simplex projectors.

At Leading Picture Theaters

Programs for the Week of December 30 at New York's Best Motion Picture Houses.

"Thais" at the Strand.

MARY GARDEN was seen at the Strand Theater in "Thais," a Goldwyn photoplay from the novel by Anatole France. "Thais" also marks the first appearance of Miss Garden in motion pictures. Permission to present this famous story in cinematographic form was secured from the author only on condition that Miss Garden would appear in it. M. France was already familiar with her interpretation of his heroine through her work in opera. The production has been lavishly staged, and Miss Garden has been given an excellent supporting cast including Hamilton Revelle, Crauford Kent, Lionel Adams, Charles Trowbridge, Alice Chaplin, and Margaret Townsend. A scenic study in natural colors, the latest war pictures taken on the European battle fields, Victor Moore in his latest comedy entitled "O U-Boats," another chapter of Ditmar's "Living Book of Nature" entitled "Nature's Songsters," and The Topical Review were also on the program.

Carlo Mari, Anita Togelli and Ernest Davis were the soloists.

"The Narrow Trail" at the Rialto.

William S. Hart in "The Narrow Trail," the Artcraft production which was delayed in presentation because of the legal difficulties involving its authorship, headed the Rialto holiday program. The picture is built around narratives of adventure related to Hart by a pioneer in what was once Dakota Territory and is full of the rough riding and wild out-of-door life. Thomas H. Ince supervised the production. Sylvia Bremer, the Australian beauty, was Hart's leading woman. Milton Ross and Robert Kortman appeared as principals in the supporting cast. Hart's famous pinto pony "Fritz" made his farewell appearance in this picture.

"Beside the Glimmer Glass," a Robert C. Bruce scenic feature, opened the ball; news events the world over were revealed in the Animated Magazine, and Mr. and Mrs. Sidney Drew will appear in their new comedy "Shadowing Henry."

Henrietta Mentley and Signors Seraretti and Interranta were the singers.

"Face Value" at the Broadway.

The Bluebird picture, "Face Value," with Mae Murray, was the attraction at the Broadway Treater. Robert Leonard, Miss Murray's director, is responsible for the story, and the scenario was written by Fred Myton. The cast includes Wheeler Oakman, Casson Ferguson, Mrs. E. Griffith, Clarissa Selwynne, and Florence Carpenter. In addition, the Nestor-Allen Curtis comedy "Who's to Blame," the Universal Screen Magazine, and Finlay Nature Studies were on the program.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Exhibitors to Meet January 7 and 8

President Moran Arranging Interesting Program of Live Topics for Discussion by Showmen.

PRESIDENT S. A. MORAN is working out a splendid program for the mid-winter convention to be held in Majestic Theater, Jackson, Mich., January 7 and 8. He is asking every Michigan exhibitor to be in attendance, as it will be of utmost importance. Matters relative to the film tax, the music tax, the deposit system, legislative matters, and greater co-operation between competing exhibitors, as well as greater co-operation between the exhibitors and the exchanges will be brought up. President Moran is a big, broad-minded man, who has been successful as an exhibitor. He does not believe in antagonistic methods, contending you can "catch more flies with molasses than you can with vinegar." Before the exhibitor can expect the squarest kind of treatment from the exchange managers he must be ready to give such treatment. The exhibitor must also be ready to deal squarely with his nearest competitor. All of these phases of the moving picture business will be brought up for thorough discussion at the Jackson convention.

It is likely that Detroit will send a big delegation to the state meeting. King Perry, recently made business manager, has been elected Detroit delegate, and is in turn urging every Detroit exhibitor to attend, going so far as to arrange for a private Pullman to take the boys out there. The plan is to make January 8 "Detroit Day" as a special inducement to bring the "automobile gang" and to have a joint meeting of the Detroit and Michigan branches.

Remember the correct dates are January 7 and 8—the place is the Majestic Theater, Jackson.

WELLS PLEASED AT VARNER'S RETENTION.

Percy W. Wells, president of the North Carolina Exhibitors' Association, has returned to his home in Wilmington from Washington, where he attended the "war council" of the motion picture industry held there. Mr. Wells expresses extreme pleasure at the outcome of the caucus relative to the retaining of Henry B. Varner as legislative representative at Washington to look after the business of the exhibitors at the national capital. Mr. Wells states there was no division of opinion on the subject, members of both the M. P. E. L. A. and the A. E. A. uniting in perfecting arrangements for retaining the services of Mr. Varner, who was the logical man for the position.

Appeal for Halifax Theater Men

Motion Picture League of Maritime Provinces Will Disburse Any Funds That May Be Sent.

OUR correspondent in St. John, N. B., forwards to us a summary of a letter received from J. M. Franklin, secretary of the Motion Picture Leauge of the Maritime Provinces. Mr. Franklin states a fund is being raised through Merrick R. Nutting, of the Canadian Motion Picture Digest, for the relief of sufferers from the disaster at Halifax. Funds are urgenely needed, Mr. Franklin states, and the Motion Picture League willingly will disburse them for the aid of the staffs and citizens.

"Every theater in this city suffered from the shock, and some quite severely," Mr. Franklyn says further. "Fortunately, no one among our business circle, received any fatal injury, but many are suffering wounds as well as the loss of their homes and everything they had in the way of worldly goods. The theater managers are doing all in their power to help their staffs secure food, shelter and clothing, and any financial aid that may be sent to us will come as a great help indeed, and which I again repeat will be shared with our fellow-citizens, many of whom are in great distress.

"While some of the theaters are in condition to open for business it will be some time yet before they will undertake to do so, in view of the terrible loss of life which this disaster brought about."

RODGERS MAKES SUGGESTIONS IN OREGON.

David G. Rodgers, organizer for the Motion Picture Exhibitors' League of America, stayed over in Portland, Ore., a few days for the specific purpose of injecting a little pep into the individual exhibitors, and he seems to have been successful. One of the suggestions made by Mr. Rodgers that will undoubtedly be acted upon is the formation of locals subsidiary to the head association in Portland. This is made necessary by the great distance from Portland of many of the cities in Oregon of any size. For example, Baker, La Grande and Pendleton are all comparatively near one another, but all are far from Portland; also Medford, Ashland and Grant's Pass are near to each other, but several hundred miles from Portland. It is planned to amend the by-laws of the association so as to provide for an executive committee in such localities as these that can take care of the local business and do away with the necessity of coming to Portland except, perhaps, for the annual conventions.

Mr. Rodgers conferred with many of the exhibitors individually while in Portland, leaving for the South December 18.

TEXAS PLEASED AT OUTCOME IN WASHINGTON.

Announcement following the Washington meeting that hereafter there is to be only one national organization of moving picture men comes as satisfactory news to Texas. Managers in the Dallas territory have a state organization, but had held off from national affiliation until the situation had clarified. It is now felt much benefit can accrue, as national affiliation will follow. It is felt in Texas that the program adopted by the new national organization is a progressive one and that benefits will come to the provincial exhibitor heretofore impossible.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Michigan State Association of Exhibitors at Majestic Theatre, Jackson, Mich....January 7 and 8

OHIO GREEKS FORM ORGANIZATION.

An organization of Greek exhibitors is being perfected in Ohio by the United Business Association of Pennsylvania, which has headquarters at 224 Columbia Building, Cleveland. The main object of the association, according to A. G. Panagopoulos, in charge, is to buy features and co-operate generally.

"Ours is a democratic organization," said Mr. Panagopoulos. "We are organizing the small fellows into a strong association. Whether a man holds one share or a thousand, he has but one vote, so you see no one can get control of the organization."

EXHIBITORS HELP THEMSELVES.

Frank Rembusch, the secretary of the Allied Exhibitors' Organizations of America, has requested you to send him a report of the exact and absolute truth of how the war tax is affecting the business of your theater. The object of this request is to secure, through united effort, a readjustment of the war excise taxes on motion pictures and film in an appeal to be made to Congress. Go right to it if you haven't done it already! Reports are reaching Mr. Rembusch slowly, and there is no time to lose. Your delay might be dangerous to the success of the whole project. Send your report at once to Frank Rembusch, Indiana Trust Building, Indianapolis, Ind.

MANHATTAN EXHIBITORS WILL ELECT OFFICERS JANUARY 10.

The meeting of the Manhattan Exhibitors' Local League, to be held last Thursday for the election of officers, was postponed until the regular monthly meeting, January 10, 1918. There were about twenty members only who responded to last Thursday's call, which was sent out hurriedly on the preceding Saturday. Delay in holiday mails and the shortness of the notice made it impossible for a large attendance. The importance attached to the election of officers and the selection of new quarters of league prompted the president to request an adjournment that all the members might be present. The regular monthly meeting and the election of officers will therefore be held at the league's rooms, 218 West 42d street, New York, on Thursday, January 10, 1918, at 1 p. m.

NORTH CAROLINA TO MEET IN JANUARY.

The mid-winter meeting of the North Carolina Motion Picture Exhibitors' Association, originally set to open in Raleigh December 11, was postponed on account of the Washington convention on that date. The new date, which will be the latter part of January, has not been definitely decided upon by President Wells, but the meeting will be held in Raleigh, as the State Legislature will be in session there then, and it is deemed an opportune time to meet and endeavor to get the attention of the law-making body to the end that several pieces of legislation which work extreme hardships on the theaters of the state may be modified. Arrangements for the meeting are in the hands of Messrs. Aronson and Browne of Raleigh.

Newest in Industrial Film Producers

Films of Business Corporation With Camilla Donworth as President Enters the Market.

THE very newest thing in the shape of producers of industrial films is the Films of Business Corporation. Camilla Donworth, well known in the advertising world and late of the E. I. S. Motion Picture Corporation, is its president, with Charles Charlton acting in the capacity of vice-president.

Miss Donworth is a woman of large ability and enthusiasm, success to the Films of Business Corporation! May they fulfill what is required of them in the business world.
and we have reason to believe that something will be doing in her particular field when she gets thoroughly settled in her new environment. With Mr. Charlton, who in addition to his past four or five years' experience in the industrial film business was formerly engaged in the same business in England, to help her, there is every reason to expect the very best of success for the Films of Business Corporation. They have equipped themselves with the finest facilities including a full complement of electric lights and are prepared to go ahead al presto. Their first picture has already been made and will be reviewed in these columns very shortly. This was made for the H. J. Heinz Company.

Washington Worried Over Jones Bill

Coast Senator Would Include Motion Picture Theaters Among Industries He'd Close on Sunday in Capital City.

EXHIBITORS of Washington are alarmed at the introduction into the Senate by Senator Jones, of Washington, of a bill (S. 3162) "For the proper observance of Sunday as a day of rest in the District of Columbia." This measure has been referred to the Committee on the District of Columbia for its consideration, and with the reform wave now sweeping over the Capital the exhibitors feel that there is no telling what may happen. If it should be passed motion picture theaters will be closed on Sunday.

When the bill was called to his attention, Harry M. Crandall, who looks out for all legislation at the Capitol having a bearing on the motion picture business, gave it as his opinion that exhibitors everywhere should give the matter their attention and be prepared, if necessary, to have representatives of the industry come to Washington to show the need for the operation of motion picture theaters on Sunday as well as any other day of the week.

Washington is always the goat when the reform workers of the country wish to put anything over. With blue law regulations in effect here, they can go before state legislatures and secure similar laws, so that what effects us locally is of importance elsewhere. Exhibitors should not minimize the effect of restrictions here. This is the nation's capital and as such it is supposed to set the example to be followed by the States, and the influence is very great.

Newcomer from Paris

Star of Palais Royal and Colleague of Coquelin Comes Here to Act in Pictures.

MLLE. MARCELLE ROUSSILLON, one of the most delightful of the younger French actresses, landed at an Atlantic port last week and expects soon to make her debut in American motion pictures and in the speaking drama as well. Both in Paris and en tour Miss Roussillon was the colleague of the great Coquelin, the immortal creator of Cyrano de Bergerac and the undisputed leader of the French stage. She was in fact Coquelin's particular protégé, the old man selecting her from a crowd of candidates, making her his leading lady, and subsequently promoting her artistic career with the most chivalric, unselfish devotion. The actress began her career as the prize pupil of the conservatory at Lyons, France, where she was born and brought up. After a further course of study at the National Conservatory she started professionally at the Theatre des Varieties, Paris, then played at the Theatre des Capucines, and attained stellar rank at the Theatre Palais Royal, where she carried off the chief honors in the amusing comedy, "Monsieur Zero."

Marcelle Roussillon.

Mlle. Roussillon is intimately acquainted with unhappy Belgium, where she was a great favorite before the war as the result of a highly successful tour, associated with M. Brasseur, in which she played extended engagements at Brussels, Antwerp, Ghent and Liege. She was also seen at the head of her own company in the principal cities of France, including Paris, Marseilles, Lyons and Bordeaux. Before coming to our shores the young artiste took up the study of English, in which language she is now proficient. As the portrait shows, she is a vivacious auburn-brunete, a good picture subject, and equally suited to roles of emotionalism and of comedy. Professional correspondence to her can be addressed to the Creighton, 128 West Forty-seventh street, New York.

Associated Theaters Elects Officers

Minnesota, Wisconsin and the Dakotas Represented at Meeting, Which Decides to Open New York Quarters.

THE first annual meeting of the newly organized Associated Theaters, Inc., was held at the West Hotel, Minneapolis, Minn., December 17. The following officers for 1918 were elected: president, Charles W. Gates, Aberdeen, S. D.; vice-president, William S. Smith, Menomonie, Wis.; treasurer, Henry P. Greene, Minneapolis; chairman board, H. L. Hartman, Mandan, N. D.; secretary, T. J. Hamlin, Minneapolis; executive board—President Gates, Treasurer Greene, Secretary Hamlin; general manager, T. J. Hamlin.

About fifty exhibitors, representing a majority of the sections of Minnesota, Wisconsin and the Dakotas, were in attendance. It was announced that beginning January 22 membership for Minnesota, Dakota and Wisconsin exhibitors will be $25 instead of $10. The following committees were elected: Committee on officers' reports: Mr. Campbell of White Bear, Minn.; Mr. Hill of Minneapolis, Mr. La Grille of Duluth. Committee on auditing and finances: Mr. Klug of Zumbrota and Mazeppa, Minn.; Mr. Eselin of Minneapolis, Mr. Rauenhorst of Fulda, Minn. Committee on incorporation, by-laws, franchise, information sheet and order blank: Mr. Lien of Jamestown, N. D.; Mr. Webb of Tracy, Minn.; Mr. Dawson of Waseca, Minn.; Mr. Anderson of Plankinton, S. D.; Mr. Schochow of Wausau, Wis.; Mr. Dean, Fargo, N. D.; Mr. Stelzner, Minneapolis.

It was announced that on January 7 Associated Theaters, Inc., would begin contracting for films and equipment. It is expected that one of two members of the executive board will be sent to complete negotiations with New York headquarters of various film producers and distributors.

To Put on One-Night Stand Pictures

Howard-Wells Company Sending Out a Show Which May Be Predecessor of Others.

THE Howard-Wells Amusement Company, owners of the three motion picture theaters in Wilmington, N. C., is equipping a portable motion picture outfit with which it intends to start a circuit of one-night stand motion picture shows throughout the small villages in this territory. Only one outfit has been equipped, but if the proposition pans out as it is expected to a half dozen shows will be put on the road immediately.

A Power 6-A projector, equipped with the special lamphouse and Edison Mazda motion picture lamps of 800 watts, will be used. For generating current a Delco portable lighting plant is used. The entire outfit, with screen and all equipment, is mounted on an automobile truck. It is planned to arrange a regular circuit of towns within easy distance, each to be visited one night out of each week. Each outfit is expected to play at least five towns a week in the thickly populated sections. The program will, of course, be changed each week, and it is planned to give an eight-reel show, consisting of a five-reel feature, a two-reel comedy and an educational subject.

The Delco plants have been thoroughly tested for this use. Heretofore they have been used in connection with small portable projectors for educational purposes throughout the state, but not before for commercial use in connection with motion picture projection. The plant of the Howard-Wells Amusement Company was tested out in the Royal Theater here, and with a throw of 110 feet gave a perfectly lighted picture.

Greene Announces Paramount Executives

Al Lichtman Is General Manager and J. K. Burger Heads New Department of Supplies and Service.

IN assuming executive supervision of Paramount Pictures Corporation, following the announcement of the transfer of the activities of Hiram Abrams, president, and B. P. Schulberg, general manager to the development of a new and more intimate association between Famous Players-Lasky Corporation and the motion picture exhibitors, Walter E. Greene, president of Artcraft, gave out yesterday an outline of the department heads of the Paramount organization, effective after January 1.

Al Lichtman, who has been general sales manager of Paramount and Artcraft, will undertake the duties of general manager of the two distributing organizations. Mr. Lichtman was one of the first general sales managers of the Famous Players-Lasky Corporation, and also general manager of the Artcraft organization at its inception. He is one of the best known exchange men in the industry.

John C. Flinn will remain in charge as general director of all publicity and advertising of Paramount and Artcraft, and in addition to the other activities of the department will continue as director of the big national advertising campaign, now so successfully under way.

Frederic Gage, assistant sales manager, will become general sales manager and J. K. Burger will assume charge as head of a new department of the organization, the department of supplies and service to exchanges.

Norris Wilcox will be office manager of the organization and J. Albert Thorne will continue as general purchasing agent.

A Screen Actress with Ideas

Madame Olga Petrova Outlines Special Plans Made Possible by the Formation of Her Own Production Organization.

IN "Daughter of Destiny," the first of a series of eight special feature film vehicles which will present Madame Olga Petrova under the standard of her own screen organization during the forthcoming year, the famous Polish actress essays the type of role which it has long been her wish to portray. The opportunity afforded to carry out her own ideas, by the recent formation of the Petrova Picture Company, has been quickly taken advantage of by the beautiful star in her initial release to be shown at the Rialto and the other large photoplay houses of the country during Christmas week. Speaking recently on the subject most dear to her heart Madame Petrova had the following to say:

"When I signed this new contract with Frederick L. Collins, it was with the hope of accomplishing three things. In the first place I want to make high class dramatic pictures that will please the public, so that, secondly, if the public is pleased, I can repay my backers who had had such faith in me. Then thirdly, I want to put a feminish note into my pictures, as I am a great believer in woman and everything that tends to her advancement and development. Of course, I intend to do this in such a way that will not interfere at all with the value of my pictures as entertainment. They are by no means to be regarded as propaganda.

"What do I mean by feminish pictures? Why, picture dramas that show what women are doing and what they already have done, plays that are based on what women really think, and not what they imagine they think. There is real vital drama in this subject and I am willing to fight to develop these dramatic possibilities, because I have great faith in the influence of the screen. In these days of disrespect, it is one of the few influences that the people at large really believe in.

"I always have a director, of course, and I believe in cooperating with him all I can, but I do not believe in having any director attempt to make me act according to a man's viewpoint instead of my own. I want to interpret my own feelings in my own way. For instance, I can't beat on the doors or tear my hair, unless what I am pleased to call my brain tells me that there is a good cause for me to do so. I cannot play the wronged girl who is brought home repentant, with a shawl over my head, unless I am thoroughly convinced that it is proper to be repentant under such and such circumstances, which have been unfolded in the story. When a man leaves me, my self-respect will not allow me to run after him, begging him to still further ruin my life by returning to me, nor will it let me fall sobbing on the floor. I simply cannot do these things.

"Of course, I do not belive in restraint when there is nothing to restrain. I will beat on the doors, tear my hair and cry unadulterated tears if some logical reason in the story makes me do so.

"And another thing. I have refused and shall go on refusing to play stories about Scarlet Women, because these stories make no mention of Scarlet Men. In life there is a Scarlet Man whenever there is a Scarlet Woman, and he should be just as much in evidence in the picture as these women."

VIOLET MERSEREAU GUEST OF SOLDIERS.

At a benefit given at the Ansonia Hotel, New York, on Christmas Eve, by the 306th Company, National Army, Camp Upton, New York, Violet Mersereau, star of Bluebirds, was one of the guests of honor. A number of stage celebrities gathered to entertain the boys in the early part of the evening. Miss Mersereau arrived at eleven o'clock just before the dancing began and was given an enthusiastic greeting.

General Film Denies Alliances

Asserts, However, Its Principal Aim Is to Take on New Distributing Business.

CONSIDERABLE prominence has been given General Film Company during the last ten days in connection with a variety of surmises of impending realignments in the motion picture industry. These surmises have been vague and diverse. A statement from the company makes it plain that so far as it is concerned the wildest kind of guesswork has been employed.

Says an official of General Film: "Following the agreement by which the Paralta Plays are being handled through General Film exchanges by the W. W. Hodkinson Corporation—a perfectly normal arrangement which is already giving signs of proving a great merchandising triumph—stories have been published that suggest an even greater scope for General Film in co-operation with other companies that have been named. Although the inference in these stories is in the main complimentary to General Film, really nothing has happened to require anything but a denial.

"Whenever anything does happen, General Film will be heard from officially. Its principal aim at this time is to take on new business as a distributing organization in the normal course of its enlarged activities. It continues to present itself as a service system ready to handle the distribution of film for any number of manufacturers without the duplication of effort, exchanges, employes and overhead expense. Its position in the trade is firmly established, rational and efficient. It should be remembered that General Film has a habit of emerging from each rumor period more serene than ever, more thoroughly organized than before, better qualified to give service.

"The company realizes that the only way for the free lance producer to survive is to concentrate his capital upon production, and not to divert any part of it into free lance distribution. General Film is dedicated to advanced methods of business in this industry.

"When all adjustments shall have been made under the inevitable pressure of circumstances in the motion picture trade, General Film will remain one of those few competent organizations that will be handling the great bulk of the country's film product by a scientific merchandising system."

Getting It Straight

The Relations Between Paralta, Hodkinson and General Film Explained.

THE recent announcement stating that Paralta Plays were to be distributed by the W. W. Hodkinson Corporation through the exchanges of the General Film Company, seems to have been misunderstood in a number of cases.

Paralta Plays, Inc., of which Carl Anderson is the president, are distributing their productions through the offices of the W. W. Hodkinson Corporation which has its executive offices at 527 Fifth avenue, New York City, and which is headed by W. W. Hodkinson, who for years has been recognized as one of the most potent factors of the film industry. The General Film Company has established throughout the United States some of the most efficient exchanges in existence; located in the principal railroad centers of the country, guaranteeing the best possible shipping facilities.

Arrangements have been consummated between the W. W. Hodkinson Corporation and the General Film Company under the terms of which the W. W. Hodkinson Corporation will use the General Film Company's exchanges for the distribution of Paralta Plays. Contracts received will not become effective until they have been approved by the contract department of the W. W. Hodkinson Corporation.

Exhibitors booking Paralta Plays are therefore dealing with the W. W. Hodkinson Corporation, which is merely using the distributing facilities of the General Film Company rather than to open up exchanges which would necessitate an expenditure of money which would have to be charged to the overhead of the territory and which the exhibitor would ultimately have to pay.

GENERAL FILM MAN GOES TO YAPHANK.

General Film loses one of its valued employes to Uncle Sam in C. R. Cooper, traveling auditor. Mr. Cooper, whose headquarters were in New York, entered the selective service and reported at Camp Upton, Yaphank, Long Island, the day after Christmas. He was given a rousing farewell at the home office of the company.

J. J. Raymond Goes with Fox

Well-Known Amusement Authority Will Devote His Time to Aiding Exhibitors.

TO make even more practical and individually serviceable the assistance now being given exhibitors in the preparation of publicity and advertising matter and in the solution of managerial problems, William Fox has added another executive to his staff. His position is said to be the first of the sort created by a film producer. J. J. Raymond, of New York and Boston, is the man selected, and his sole duty will be the promotion of exhibitors' interests.

Mr. Raymond has had twenty-five years' experience covering every phase of the amusement business. He began with road atractions. Then he had a long period of service with George C. Tilyou at Coney Island. For the last ten years, most of the time as general representative, he has been associated with Gordon Brothers, New England exhibitors, who operate a chain of motion picture houses.

J. J. Raymond.

Not only is Mr. Raymond well known in theatrical circles of New York and New England, but he also has been widely quoted in the trade press on subjects pertaining to theater management. "Why Exhibitors Fail" is one of the subjects on which he has written frequently.

"My endeavor as a Fox Film Corporation employee," Mr. Raymond says, "will be to render both general and individual service to the exhibitor. I am to be the exhibitors' representative in this office. My work will supplement that already being done by the publicity and advertising department, extending to problems of management and especially to the important matter of profit making. My business will be to show how to win and hold patronage."

It appears also that there is another phase of Mr. Raymond's proposed activities. He will keep the exhibitors' viewpoint constantly before the Fox corporation departments which do not come in direct contact with the theater.

S. S. HUTCHINSON'S SON ENLISTS AS PRIVATE.

James Hobart Hutchinson, eldest son of Samuel S. Hutchinson, president of the American Film Company, Inc., of Chicago, who is enlisted with the First Company Military Police, 310 Train, 85th Division, at Camp Custer, Michigan, writes that army life is the life for him.

Mr. Hutchinson, who was a student of Armour's Technical Institute, enlisted the minute he was twenty-one, which was early in December. He chose the Military Police because of his love for hosemanship in which he excells. He enlisted as a private on principal and proposes to win his commission on his merits.

"Uncle Sam needs men in the ranks," he argued. "Everybody cannot be officers," and tumbled right into service, being one of many rich men's sons who have taken this same practical and manly viewpoint.

ADD CHICAGO FILM BREVITIES.

HUGH JEFFREY IN "UNDER SUSPICION."

Hugh Jeffrey, who has long been a Metro favorite, has a prominent part in "Under Suspicion," a forthcoming Metro screen romance starring Francis X. Bushman and Beverly Bayne. In "Under Suspicion" Mr. Jeffrey is associated with William S. Davis, who directed the first motion picture in which Mr. Jeffrey ever appeared. Later he was under Mr. Davis' direction for more than a year at the Ramo studio. For Metro he has appeared in "The Wager," "A Magdalene of the Hills," "The Call of Her People," and other important productions.

What "Motion Picture Plus" Is

Proposes to Make and Project Pictures the Other Way of the Film—Process May Have Advantages.

THE Motion Picture Plus, W. W. Hodkinson has announced, is a process of manufacture which uses the standard film and makes a picture which is as high as the present width and twice as wide as the present height of the film. In other words, the film runs sideways through the projector instead of up and down, and two frames are used for each picture. The new process is fully described in a four-page advertising supplement in the Moving Picture World, dated January 5. The Hodkinson corporation is also distributing folders to the trade on request.

The first picture under the new process is now being made at the Paralta studios at Hollywood, Cal. Miss Bessie Barriscale is the star, and the picture will be ready for trade showing next month and for regular release in January.

The new process will give, it is claimed, the stereoscopic effect to the figures which has been sought for so long. In addition, not only is the field of action nearly twice as wide, but, owing to the lens arrangement of the camera, the wide pictures will have the same depth and clarity of focus as is now characteristic of the narrow film in the very finest productions. The new shape should not be confused with the pictures now used by some directors, in which the top and bottom of the screen are masked off and a full-room scene is shown. In these pictures the depth of focus is entirely lost and the actors seem to move like paper figures against a painted background. The new process absolutely gives the same depth as is now obtained in normal picture scenes from the standard film, the Hodkinson company claims.

The process is said to be the result of the investment of a fortune and years of work by the inventors, the Photo Motion Company of Kansas City, Mo. The patents not only control the use of the standard film in this sort of picture, but also patents to a simpler and better movement of the film in the projector, which allows for the movement required by this longer strip of stock.

It is stated that the first regular releases of the Motion Picture Plus will be one a week, and that in addition to the productions of the producing companies affiliated with the Hodkinson organization, producing franchises will be granted to individual productions of other companies when the story, star and production measure up to the quality standard set.

An Eight-Year-Old-Star of Big Picture

THE central figure in the big Maeterlinck spectacle, "The Blue Bird," being produced by Maurice Tourneur for Artcraft, is Tula Belle, the prodigy of the screen, whose work is known to motion picture patrons. Though Tula is but eight years old she has been playing in pictures for several years and has taken important roles. She is a daring youngster, and in one picture rode a horse which leaped from a cliff into the water, a distance of thirty-five feet. She can swim and is an accomplished dancer.

Tula Belle.

Tula was born in Norway, and came to this country when a baby. Her parents resided in New Rochelle, and her precociousness and beauty attracted the attention of a local producer, who tried her out in pictures. It was discovered that she possessed great dramatic ability and extraordinary intelligence, and from that time on her services have been in demand for picture work.

In "The Blue Bird" she and Robin Macdougall, aged ten, are the children who go in quest of the Blue Bird and experience wonderful adventures. Very often allegorical subjects are not easily understandable by the average audience, and Director Tourneur determined to establish a precedent by making "The Blue Bird" absolutely clear to a child. As the picture progressed he assured himself that the scenes were understood by little Tula, and in a number of instances he permitted her to direct the action in which she and Macdougall and other children took part.

Theoretically, Tula is the star of the production, in which about a thousand actors appear, for, according to the story, it is for the benefit of the little girl and her brother that the Fairy Berylune causes the events to take place that constitute the big spectacle.

Metro's Service Flag

It Boasts of Twenty-eight Stars—Only One Man on the List Is in the Navy.

THERE are twenty-eight stars in the Mutual Film Corporation's service flag. The younger members of the Mutual staff have rallied to the colors with enthusiasm and the names included in the roster are those of men resident in many states.

Messrs. Roger M. McCullough, Ellis Merkley, Herman Cislak, and John Dromey of the home offices in Chicago were among the first to join up and some of the men whose names are included in the following list are already in France or on their way.

Most of the Mutual's men have joined the infantry branch of the service, but there are some of them who have had previous military experience and who have preferred the artillery and cavalry. One Mutual man, Joseph E. Farrow, of Philadelphia, has joined the Navy.

The complete roster of the Mutual men now in the service includes the following: Samuel Levine, Infantry, Boston; Isadore Wartikowsky, Infantry, Buffalo; P. A. Schmidt, Infantry, Cincinnati; F. A. Tomes, Infantry, Dallas; Richard O. Battles, Ambulance, Denver; Ellis Merkley, Infantry, Home Office; Lieutenant Roger McCullough, Infantry, Home Office; Herman Cislak, Infantry, Home Office; John Dromey, War Department, Home Office; L. A. Anger, Infantry, Indianapolis; Rudolph M. Freuler, Infantry, Milwaukee; E. H. Gilley, Infantry, Milwaukee; Floyd H. Vogt, Infantry, New York; Herbert C. Luce, Infantry, New York; Jack Beam, Cavalry, Oklahoma City; Will Withrop, Infantry, Omaha; Joe Cowan, Infantry, Omaha; Jesse Jessen, Infantry, Omaha; Roy Malcolm, Infantry, Omaha; Joseph E. Farrow, Navy, Philadelphia; Maurice Rose, Infantry, Philadelphia; Harry Booth, Artillery, Pittsburgh; Whitney Taylor, Artillery, Pittsburgh; R. C. Lutes, Infantry, Pittsburgh; H. F. Hastings, Artillery, Portland; L. A. Cahill, Infantry, Salt Lake City; Thomas Herbert, Infantry, San Francisco; Jack L. Raper, Infantry, St. Louis; George Line, Infantry, Salt Lake City; Ben Oppenheim, Infantry, New York City; John Briggs, over sea forces, Montreal; G. E. Beck, Aviation, Omaha; Ralph Sampson, Quartermaster's Department, Home Office; E. F. Carruthers, Infantry, Vancouver.

CAVERLY TO COHN FROM THE FRONT.

From "Somewhere in France" there has been received by Jack Cohn, manager of Universal's Animated Weekly, Current Events and Screen Magazine, a letter from one of his former cameramen, Leon H. Caverly, now Quartermaster Sergeant in the U. S. Marine Corps. As he explains in his letter, Mr. Caverly has been appointed official cinematographer for the United States Marine Corps. Writing of his work he says:

"My collection of both movies and stills are growing daily with some very good stuff. Light conditions are very bad as it is pitch dark by three thirty, and besides it rains and rains and rains, with the result that we are knee deep in mud spelled with a capital letter. If 'War is Hell,' as Sherman said, it should be fought in the tropics to carry out the proper idea of heat. Incidentally light conditions would be greatly improved."

"THE COUNT AND THE WEDDING GUEST" (O. Henry).

With his usual sympathetic insight into the more amiable peccadilloes of the human character, O. Henry produced one of his most playful masterpieces in "The Count and the Wedding Guest." This story of New York boarding house life dwells upon a lonely girl's aspirations for grandeur and her heart hunger for love, these being by the way favorite themes of the author. As the current Broadway Star feature, released through General Film Company, a most appealing picturization of the story is presented.

"The Count and the Wedding Guest" is a two-part photoplay fashioned under the sympathetic touch of Martin Justice, director, and Jean Paige and E. Webster Campbell, leads. The action progresses in an absorbing fashion to the surprise climax.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Three Scenic Subjects, Two Zoological, Three Topical, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"A World of Dreams" (Educational-Bruce).

ONE of the most beautiful of the many charming scenic pictures given to the public by Robert C. Bruce via the Educational Films Corporation of America. This particular picture is almost indescribable in its beauty. The subject is treated on the basis that to the man of imagination belongs the world; and again skilful subtitling has added its bit to the charm of a picture. Opening with a series of snow-capped mountains more beautiful than the most extravagant imagination could conjure, a subtitle in the course of the series reads "I know a mountain thrilling to the stars; and at her feet there dreams a quiet lake." Others are equally suggestive of the character of the scenes presented. Following the mountains are wonderful studies in brooks and waterfalls. But what is the use of trying to describe in words a thing so beautiful?

"Beautiful Rivers of France" (Pathe).

In this half-reel of tinted scenic picturesque views along the beautiful River Tarn in France are shown. This stream changes constantly in character, passing through gorges, under bridges and past cities and villages. The ancient city of Millau, the village of Payre and church of Notre Dame are among the special points of interest.

"Here and There in Keswick" (Pathe).

The county of Cumberland comes in for a share of attention in this half-reel of nicely tinted views. The particular part of the county visited by the Pathe cameraman is Keswick. In the picture we must imagine ourselves in a stage driving across rolling hills, and over winding roads through a country of great beauty. Vividly beautiful is the presentation of these scenes; and in the course of our drive we visit Ladore Falls, quaint inns and many features of interest.

"Nature's Songsters" (Educational-Ditmars).

The usual thing in pictures presenting "nature's songsters" forgets some of the most important though not perhaps the most musical of her warblers, if such a term may be applied to the tree toad, the locust and the katy-did. In this picture Ditmars has given us something novel and something unlike other Ditmars numbers. Strange illustrations of what the same volume of sound emitted by a creature the size of a man might mean to New York skyscrapers afford considerable comedy; and although the picture opens with attractive scenes showing the robin and some associates, we find the closeups of the tree toad who sings his song when the rain storm has swelled the lichens, and of the insects who sing in the night most interesting The cricket ushering in the fall of the year also comes in for attention.

"The Bee, Suffragist Supreme and Worker Extraordinary" (Universal).

In the 54th number of the Universal Screen Magazine will be found as nicely presented a study on bees as has been seen recently. The fact that this subject has been subtitled with care and that the bee has been given an individual character and has been credited with the building of a republic adds a great deal to the enjoyment of the picture. The idea carried out in this subject will be recognized by many as identical with Maeterlinck's in his "Idyl of the Honey Bee." In a moderately brief series of scenes we learn most things that there are to know about the honey bee.

"The Dictagraph" (Universal).

A series of interesting scenes will be found in the Screen Magazine No. 54 acquainting us with one method of scouting in the vicinity of the enemy trenches in France. This is done by means of the dictagraph which is stationed at various points to listen and record what it hears. An interesting subject.

"Picking Dates in California" (Universal).

In the Screen Magazine No. 54 are a number of scenes photographed on what was once a barren desert in California, and which has been transformed by means of irrigation into a veritable fairyland where delicious dates are grown. Scenes explaining the system of irrigation are shown as well as closeups of wonderful clusters of the fruit ready to pick. We also witness the picking and packing of the dates. An instructive subject.

"War Dogs" (Paramount-Bray).

To many of us the extent of the work of the Red Star Society is not as familiar as it might be. The funds of this society are devoted to the care and relief of animals employed in the great war. In the 10th release of Pictograph are a series of scenes on the ranch of Anita Baldwin where dogs are being bred for use in the war under the supervision of this society. The particular dog that is being reared on this ranch is a cross between an English sheep dog and an Airedale. Scenes show the feeding of the dogs in the breeding pens and other views of interest on the ranch.

"Knit Your Bit" (Paramount-Bray).

An inspiring subject to be found in the 100th release of the Pictograph points to the necessity of knitting as many articles of comfort for the soldiers as is possible. Scenes showing even children at work with the knitting needles are shown as well as the receiving and donning of numerous knitted articles by a soldier boy. A timely subject.

Visual Education Company

Irving Place Manufacturers Strive to Improve Methods of Visualizing Educational Subjects.

AT 67 Irving Place, New York City, the Visual Education Company with Joseph T. Shaw as president, and George H. Breed treasurer, is endeavoring to intensify the efficiency of the educational film. They are paying particular attention to those of industrial character and are succeeding in giving well-detailed, clearly defined illustrations of the subjects attempted by them.

One of the subjects reviewed by the writer is entitled "A Brush with the Enemy." This picture, which is in one reel, is based on a slender story which serves to illustrate the great necessity of caring for the teeth. The manufacture of a sanitary tooth paste is one of the main features of the picture. It is interesting to note the absolute cleanliness with which this dentifrice is prepared. The principal ingredients used in preparing it are also noted.

Another subject made for the U. S. Steel Corporation is entitled "The Reason Why" and is intended as an aid in the prevention of accidents. The various safety methods supplied by the U. S. Steel Corporation for the protection of employees are shown and the penalty paid for disobeying necessary orders and printed warnings. The film is well made and interesting. It serves its purpose well.

"How Uncle Sam Has Outgrown Homespun" is one of the most interesting of the kind we have seen. It shows us the old methods of obtaining the wool from the sheep, the old-fashioned way of washing the sheep before shearing by hand as contrasted with the modern methods made necessary by the larger requirements of the present generation. In the woolen mill we are shown the different processes through which the wool passes on its way to the loom. The scouring, carding, gilling and drawing bring us finally to long aisles of spindles where "one man and two 'mules' do the work of a thousand Priscillas." Step by step we follow the product of the sheep until it is converted into cloth and ready for shipping.

Associated with Mr. Shaw and Mr. Breed in this work in an editorial capacity are Frank McMurry, Ph.D., Jeremiah W. Kenks, Ph.D., Grant Karr, Ph.D., and George E. Meyers, Ph.D.

Technique of the Educational Film

Ernest Howard Culbertson, Assistant Editor of the Universal Screen Magazine, States Interesting Facts Based on Observation and Experience.

(By request Ernest Howard Culbertson, assistant editor of the Universal Screen Magazine, has written for the Motion Picture Educator an interesting story encompassing facts regarding the development and presentation of the educational film gained by observation and experience. It is as follows:)

I have been placed in a peculiarly fortunate position, due to the kindly interest and generosity of Mr. Jack Cohn, editor-in-chief of the Universal Animated Weekly, Universal Current Events and Universal Screen Magazine, who has given me every opportunity to work out and apply certain technical theories which I believe are of cardinal value in effectively presenting the educational and informative motion picture.

The technique of the average educational reel (or one of that large and polyglot variety which comes under the head of educational) seems to me, so far as I have observed, to be deplorably haphazard and inept. In view of the wealth of vitally interesting material which is being offered to the public in reels of this character it is unfortunate that so little effort—relatively speaking—is being put forth to make them the popular, pulsing and constructive mediums they potentially are. The whole realm of Science, Industry and Manufacture—every phase of human activity has been explored and superficially exploited in motion pictures. We have gone into the air and taken pictures, we have taken pictures of the air itself, we have gone down into the sea and secured wonderful views of teeming under-water life, we have followed the physician into the laboratory and, with the aid of the microscope, reproduced germ-life on the film, we have made people cringe by showing them the wrigglers in the water they drink, chemistry has revealed some of her stellar secrets to us—we have become the intimate friends of nature, and have vividly depicted the activities, habits and eccentricities of birds and insects—we have been instrumental in furthering the acquaintance of the general public with animal life—far and wide—and when it comes to geography and sociology probably no other single medium has played a more valuable role—as far as visualization goes in constructive presentation—in disseminating knowledge of these subjects.

Taking them all in all they have not been adequately dealt with. The appeal that has been made has been for the most part casual, flamboyantly "punchy"—and hardly with the idea of building up a steadfast clientele with that vast public which is at all times tremendously interested in subjects and things worthwhile. We have pandered too much in our attempts to capture the volatile public of today without bending our efforts toward the complete enfiladation of the solid public of tomorrow—next month and next year.

It is the primary duty of the editor to see that a subject "gets over" at all costs, but the value of the picture as a whole can be immeasurably enhanced by a nice adjustment of the two elements of vivid and human appeal. So often it is possible to relate a subject up with some vital idea—or some big psychological idea—or political or economic movement and give it a breadth and a depth which in addition to its vivid pictorial appeal will make it something which will not only impress for the moment but make it live in the minds of those who view it for months and even years afterward. Thus, the educational film can have a definite shaping and controlling and constructive influence in their daily lives and also possibly play a formative role in the development of their characters. The editor should be quick to take advantage of every sentiment, inclination, hope, aspiration, generous impulse—tendency to broad-minded judgment of which Twentieth Century human nature is heir to—to drive home the full import of a picture. The vital significance—the big moving idea is so often sacrificed for the sake of vividness. Vividness of course should always be sought for, but it should never be employed as a technical expedient at the expense of the broad human appeal.

Technical economy here should play the stellar role the same as it does in the creation of every work of art—the same as it does in the building of a great play. Hamlet is a great play because every element of dramatic appeal is taken into consideration and handled with consummate skill. The external action is vivid, intense—melodramatic in the extreme, making a tremendous appeal to the primal instincts in men and women. This has been incomparably coordinated with the intellectual philosophical and spiritual appeal of the play. So in the educational picture the vivid—the striking, the momentarily gripping elements should be coordinated and adjusted and made the basic "getting over," medium for the big telling idea. This may all sound like the finespun theory, but I frankly believe, and my experience has proven it to be practicable and based on thoroughly sound principles. Send people out of the theater remembering what they have seen. Appeal to every side of their nature. Why not dispense with the mad hunt after the obviously striking and unusual by discovering and presenting the striking and unusual in the apparently commonplace.

Each subject presented should as far as possible have as its basis a coherent story, in short, the editor and the cameraman and the cutter should combine to dramatize each subject. The elements of contrast and connotation in my opinion have not been given enough consideration. Connotation may sound exceedingly "high brow," but in reality its meaning ought to be comprehensible to even the novice in motion pictures. Writers and playwrights give it no end of attention. It simply means that each scene should suggest a great deal more than its pictorial objectivity would indicate. For instance when we made our mosquito picture last summer we had a doctor in one scene standing near several stagnant pools of water directing workmen who were spraying them with oil. This was done in order to kill the larvae of the mosquito. In the background we showed a yard with a number of small children playing in it. The doctor paused for a moment in his work and gazed apprehensively in the direction of the children. Thus connoting for the moment the idea—which it was our aim to drive home at every stage of the picture—that the mosquito is a flagrant menace to the life and health of the child. In the picture which we took of the Grand Central Station, showing just how trains are controlled in that great terminal we aimed at every stage of the picture to drive home to the spectator the idea of the immensity and colossal intricate character of the task involved. Every time we showed the man in the control tower we flashed immediately before or immediately afterwards a vista of outer yards of tracks—thus attempting to fully impress everyone who sees it with the magnitude and responsibility of the man's job.

I know of nothing that is a more valuable technical asset than contrast. Used judiciously it can be employed with telling effect again and again and again, but this and connotation and vividness—each and all—should be germane. No scene or scenes should be interpolated for the sheer sake of effect. Here is where art is required—real art. Coordinate and adjust—make each picture phychologically symmetrical. Drive home the big idea waves of subordinated, controlled and sublimated sentiment, sympathy, humor, pathos—fused by contrast and connotation.

Sequence is another important technical element which should never be lost sight of. I have discovered that it can be made to play relatively the same as tempo does in music. Vary your tempo you get radically different effects in a musical composition. Vary your sequence in the educational picture and you get an entirely different effect.

One hears so often "Titles are half the picture," and in truth they are—and not infrequently they are even seventy-five per cent. of a picture. Nine times out of ten they can most assuredly make or break a subject.

The relationship between the title and the scene it seeks to explain is a matter which warrants an endless amount of studious consideration on the part of anyone who is striving to get a picture over fully and completely. A title should never be so lengthy that it draws the pictorial value of a scene, nor should it be so brief as to even appreciably jeopardize the full import or contributory value or fail to suggestively develop the full connotative possibilities of a scene.

Humor and pith are all well enough, but should never be striven for at the expense of explanatory succinctness and dignity when the proper presentation of the subject in hand is imperatively dependent upon the judicious application of these factors. The mental attitude with which a spectator views a picture—especially in an educational reel—is an important consideration and the atmosphere which inspires the proper attitude can only be developed in titles. One can kill the impression—the lasting impression—a subject should make by the use of "flip" titles. In writing titles make the vital, "cosmos searching" appeal paramount. Let humor and "pep" play a secondary role.

I believe it is important that we should make the primary appeal of our pictures to women and children in view of the fact that it is variously estimated that 75 per cent. of our movie audiences are made up of women and children.

Pathe Making Big Plans for 1918

General Manager Berst, Now on West Coast, Outlines Coming Activities of Company.

EN ROUTE to the Pacific Coast where he has gone in accordance with big plans, J. A. Berst, vice president and general manager of Pathe Exchange, issued a statement revealing his aims for the future and the steps he is taking to assure their realization.

"The year 1918 will be the greatest in the history of Pathe Exchange," said Mr. Berst. "Each move we are making is a step to bigger things. The industry has come to a critical period in its development and Pathe is on the right side of the fence.

"By the time this is published I will have arrived on the Pacific Coast in accordance with plans that will give Pathe more and better pictures for the new year. The quality

A Group in New York Office of J. A. Berst: Left to Right—Creighton Hale, Antonio Moreno, Gladys Hulette, Fannie Ward, Mr. Berst, Pearl White, Bessie Love, Frank Keenan.

of Pathe releases all along the line is destined to improve and go on improving, and every day I am confronted with new evidence that our policy of giving the best possible films to the exhibitors at prices that will allow them to make a profit on their investment is the only one that will win out.

"During the past year Pathe has scored many achievements, not the least among them being the formation of an organization, the completeness and efficiency of which are showing themselves all the time.

"I feel that our machine is now ready for the big drive of 1918 and I have no hesitancy in saying that this year will see the survival of the fittest in the motion picture business, and if there is anything that money and brains can accomplish still further to assure Pathe's position as one of the most important if not the most important of the successful companies, it will be done.

"Results are not only necessary, but I feel sure will be attained because of the ability and loyalty of the men and women whom I have carefully selected and whom I am proud to have in our organization.

"I am now planning the addition of several names to our list of Pathe Plays stars and will also probably organize another serial and another comedy producing company. Our sales department, under Mr. Quimby, a practical man who has demonstrated his worth, I look upon as full of great possibilities. The accounting department under our Controller, Mr. Brunet, is known in the industry, and all the other parts of our big machine are oiled and ready for the campaign in which the efficient co-service of every one in the home office and every branch will play such an important part. Our determination to make Pathe bigger and bigger gives our organization the driving power that will enable us to attain our end.

"Our seven studios are now working at high speed to give us the finest box-office attractions that have yet been seen. Our Pathe Play stars, Irene Castle, Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn have strong stories by well known writers, produced by big directors. Gold Rooster Plays with Baby Marie Osborne, Gladys Hulette and Creighton Hale will continue better than ever."

The men whose works are to be seen in Pathe films include Rudyard Kipling, Henry Kitchell Webster, George Randolph Chester, Arthur B. Reeve, Cyrus Townsend Brady, Sir William Young, Fred Jackson, whose latest Broadway play is one of the biggest successes of the current season and many others.

Among the plays which Pathe has bought there are a number of A. H. Woods' biggest hits, such as "Innocent," "For Sale," "The Other Woman," "Wanted—Jim Bennett" and "The Power of Money," each of these being an immensely valuable theatrical property in itself.

"Already we have laid plans for the production of five serials in 1918, including one by Charles Logue and Arthur B. Reeve, authors of 'The Hidden Hand,' with scenario by Bertram Milhauser, who wrote 'The Fatal Ring,' and another founded on Guy de Taramond's famous novel, 'The Mystery of Lucien Delorme,'" said Mr. Berst. "The Russian Art Films, which we will release at monthly intervals during the New Year, are now going over well.

"During the year we will have more Official War Pictures, and just as each we have released in 1917 has been greeted as better than the one that preceded it, I hope and expect that each to come will be a corresponding improvement.

"The Pathe News, the Argus Pictorial, the colored scenics, cartoons and other specialties will get better all the time.

"In closing I want to repeat in other words what I have said before: 'Bigger, Better Pictures for 1918' is our slogan and with them we will attain greater results than ever before."

Brady Featuring George MacQuarrie

IN furtherance of his policy of direct recognition of effective work in World Pictures, Director General William A. Brady has arranged to feature George D. MacQuarrie with little Madge Evans in "Gates of Gladness," recently completed. Many of the scenes of this photoplay were taken in the house and grounds of Georgian Court, the magnificent estate of George Gould. The first engagement of Mr. MacQuarrie by Mr. Brady was as leading man for the principal traveling company playing "Bought and Paid For" as a spoken drama.

George MacQuarrie

Under Mr. Brady's direction in World Pictures Mr. MacQuarrie has acquired a reputation as one of the most dependable of actors for the screen, appearing successfully in a very wide range of roles of varying requirements. He has impersonated George Washington twice upon the screen—once in "Betsy Ross," with Alice Brady, and once in "The Beautiful Mrs. Reynolds," the forthcoming World Picture showing the dramatic parts of the lives of Alexander Hamilton and Aaron Burr, with a star cast embracing Carlyle Blackwell, June Elvidge, Evelyn Greeley and Arthur Ashley.

Mr. MacQuarrie has invested prominent roles also in "Diamonds and Pearls," with Kitty Gordon; "The Tenth Case," with June Elvidge; "Her Hour," with Miss Gordon; "A Maid of Belgium," with Miss Brady, and many of the other notable photoplays published by the World Film Corporation.

DIRECTORS' ASSOCIATION TO HOLD MEETING.

At the next regular meeting of the Motion Picture Directors' Association, which will be held Thursday evening, January 3, at eight o'clock, in the Studio, 234 West 55th street, the officers for the ensuing year will be elected. The following have been nominated by the nominating committee: director, J. Searle Dawley; assistant director, Maurice Tourneur; technical director, Edwin Carewe; scenarist, James Vincent; treasurer, Robert G. Vignola; inside guard, Paul Scardon; outer guard, Wally Van.

It is hoped every member who is in the city will attend the meeting not only because of the election, but to discuss the dance, which is to be held at the Biltmore Hotel on January 26, as well as to hear Thomas Bedding, F. R. P. S., speak on "The Art of the Motion Picture."

The members must not forget that the dance is a strictly invitation affair, and as the number is limited they must send in their lists early if they want to be sure that all their friends receive invitations.

Chicago News Letter

By JAS. S. McQUADE

The Business to be Safeguarded

Important Movements by Producers and Distributors Are Now Under Way to Reduce All Unnecessary Expenses.

SINCE writing the opening article of my letter in the issue of January 5, I have learned from reliable sources that important concerted movements are now under way among producers of films and distributors, which aim at the elimination of all unnecessary expenses in their operations. As I understand it these movements are directed towards duplicated distributing systems, the salaries of stars and near stars, of directors and of the managers of branch exchanges. Not this only, the reorganizations under discussion touch every angle of the producing and the distributing business.

The movements are based on the belief that the salaries now being paid by the producer in his various departments are excessive; also that the services of many men working in these departments are not needed, while others are incompetent and can be easily spared. It is also believed that in the excessive total of distributing organizations many branch exchanges are included which have no economic excuse for existence, while the number of distributing systems themselves can be largely reduced to the great benefit of the business. In the distributing branch also it is conceded that many salaries are far above those paid to men of equal capacity in other lines of business, and that many of the men employed are superfluous.

A reduction along these lines will lower the cost of production and of distribution, and in the end will lead to lower rentals for exhibitors.

Exhibitors who operate first-class houses in cities of varying population, have been complaining bitterly for some considerable time of the fact that their receipts have not warranted the rental charges made for expensive "star" films. Quite a number of these exhibitors have stated that the losses sustained by them on "star" days have been made up by programs which have had no conspicuous stars and which were rented more cheaply.

To revert to the waste under the present system of distribution, it is the opinion of some prominent men, long in the business, that the highest efficiency would be secured, in all probability, if three-fourths of the present number of exchanges were closed, and the entire output distributed by the remaining one-fourth.

I have not been able to learn exactly how many exchanges there are in this country, but some conception of their number can be arrived at by citing the fact that in one city alone, with a population of 185,000, there are 45 exchanges! Each of these has a high rent to pay for offices, never to speak of the salaries of manager, booker, salesmen, clerical force, film inspector, the cost of circularizing exhibitors with expensive printed matter, stationery, postage, etc. All this burden must be carried by the business in that city and the territory it covers, and the money to meet it must come through the exhibitors from the people, in addition to the profit that makes business possible.

The army of film salesmen throughout the country brings us to another most extravagant item. A competent authority places the number employed in the United States at 2,000, conservatively estimated. The same authority figures that their general average income, including commissions, is $45 per week. With traveling and entertainment expenses added, the average will be about $60 per week, making a total of $120,000 per week for this item alone. It is estimated that 12,000 picture theaters, out of about 18,000 in the United States, are visited by salesmen, which gives one salesman to every six theaters, and an average cost to each of the 12,000 theaters of $10 per week, as that amount is included in the cost of film service.

Just think of it! An annual burden for salesmen alone of $6,240,000, or thereabouts, is carried by the business under the present system! And the exhibitors pay that vast amount yearly, because it is included in the cost of their film service.

In the face of all this it must be borne in mind that neither the producer nor the distributor, under the present system, can make any better showing on their side of the ledger. It has been a case of ruinous expenditures all around, and the time for a halt has arrived.

The movements now under way mean the laying of solid foundations for the business and the safeguarding of its welfare during the trying times that are upon us and for the years that are to come.

Chicago Film Brevities.

C. A. Ziebarth, secretary and production manager of the Bell & Howell Co., returned from an eighteen-day trip last week, during which he visited Washington, D. C., New York and Detroit in the interests of the company. In Washington he installed a laboratory equipment for the Committee of Public Information, in the Agricultural building. Mr. Ziebarth also visited the Signal Corps, which will shortly install a laboratory equipment in a new building that will soon be under way, under the supervision of Capt. Theodore Williams, who has charge of the moving picture department of the Signal Corps service. In New York, Mr. Ziebarth visited all the plants which have installed the Bell & Howell equipment and was accompanied on his rounds by Don Bell, New York manager, who also accompanied Mr. Ziebarth to Washington, D. C. In Detroit Mr. Ziebarth installed a printing machine in the Ford laboratories. He spoke highly of the private plant conducted by the Ford Company.

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Dan L. Martin, who has been traveling manager for one of the "Intolerance" shows for nearly two seasons, has been appointed district manager for the Allen Film Corporation in the States of Ohio and Indiana, in the booking of "The Warrior." Maciste, the giant slave of "Cabiria," is starred in this strong, seven-reel feature.

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A private presentation of "The Eternal Temptress" (Paramount), in which Mme. Lina Cavalieri appears in the title role, was given that lady and her friends at the Ziegfeld theater, Thursday noon, Dec. 27. This feature will be the leading number on a special New Year's Eve program, given in the same theater Monday night at 10.30 p. m. The regular weekly program for the Ziegfeld during the week beginning Sunday, Dec. 30, will be headed by the "Seven Swans" (Paramount), with dainty Marguerite Clark in the lead.

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The "best-ending" contest of the "Mystery Ship," the Universal serial now running in Chicago picture houses, will end March 1, 1918. The contest in which only children of fifteen years old and under are permitted to compete throughout the country, is very spirited and the interest keeps growing. Prizes amounting to $1,000 will be distributed in Liberty Bonds, war savings certificates and thrift stamps to 388 boys and girls. The judges are: Bide Dudley, New York World; Louella O. Parsons, Chicago Herald; Harriet Underhill, New York Tribune, and T. E. Oliphant, New York Evening Mail.

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The staff of Bluebird's Chicago office will celebrate the second anniversary of its opening Jan. 14. On the same date, "Face Value," with Mae Murray, will be released to Chicago exhibitors. Mme. Sarah Bernhardt started the Bluebird series on Jan. 24, 1916, with "Jeanne Dore" and since that time Bluebird has released one hundred and four features at the rate of one every week.

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About 12,000 Chicago soldiers, all from Camp Grant, Rockford, Ill., came home for Christmas, and legitimate houses as well as picture theaters opened their doors wide to en-

tertain them. It is needless to state that few vacant seats could be found during their stay.

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The popular Pathe serial star, Pearl White, had the signal honor bestowed on her recently, of being selected by the officers and men of the United States Marine Corps, from all the actresses on the stage and screen, to send them a message of Christmas cheer. One of the men of the Marine Corps, in explaining his vote, paid Miss White the following compliment: "We all like Pearl White and we all voted for her, because she can do 'stunts' that would stump the best of us, and she comes up smiling every time. She has plenty of 'pep,' isn't afraid of anything, and is one of the prettiest girls to be seen anywhere."

* * *

Blanche Sweet was in the city for a few hours Friday, Dec. 21, on her way from New York to Los Angeles, to spend her Christmas in the "sunny clime." It is reported that Miss Sweet may close a contract for her services with one of the leading companies shortly.

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The owners of several moving picture theaters in Chicago omitted to observe "lightless night" Sunday, Dec. 23. They were warned the following day by Fuel Administrator Williams that one more violation of the rule would lead to cold theaters in every case, as the supply of coal would be cut off.

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The regular meeting of the M. P. T. O. Association was held Friday, Dec. 21, at headquarters, when the nomination of candidates for office during the coming year was made. The nominations were as follows: For president, E. Thomas Beatty; for vice-president, Geo. Henry and Aug. Zilligen, Jr.; for treasurer, Louis H. Frank and H. A. Gundling; for secretary, A. Powell and M. A. Choymski; for financial secretary, Miss Anna Kesner, and for sergeant-at-arms, Aug. Zilligen, Jr. The following were nominated for membership on the executive committee: Max Jesselson, H. J. Corbett, August Krug, W. J. Mulligan, Jacob Krueger, M. A. Choymski, H. A. Gundling and Aug. Zilligen, Jr. The next regular meeting of the association will be held Friday, Jan. 4, when the election of officers will take place.

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The Marshfield Amusement Company, this city, opened its sixth theater, the Marshall Square, Marshall boulevard and 22d street, Saturday night, Dec. 22. This theater has a seating capacity of 2,000 and its cost, with the surrounding building included, was $325,000. The opening program consisted of "His Mother's Boy," "The International Sneak" and a Universal Weekly. Music was provided by a ten-piece orchestra and an organ. Miss Ruth Holdt also rendered vocal solos. The crowd was much larger than expected during the holiday time. The Marshfield Amusement Company also owns the Orpheus, at 12th and Ashland, the Marshfield, at 12th and Paulina, the Illington, 22nd and Leavitt, the Broadway-Strand, at 12th and Marshfield, and the Grand at 12th and Winchester. A new theater on the extreme South Side will soon be erected by the company, which will vie with the finest houses in America. Its seating capacity will be 2,800, and the cost of the entire structure, including offices in addition, will run from $400,000 to $500,000. John Gallagher is manager of the Marshall Square and the programs are selected from the open market.

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The last scenes of "The Rowdy," the Selig-Polyscope Company's latest feature, were taken one day last week by Director Harry Beaumont. In the cast are Hazel Daly, who appears in the title role, Harry Hilliard and Sidney Ainsworth. This Selig production is said to have a delightful story, with a strong heart appeal and numerous humorous touches.

Tom Santschi has stirred the patriotism of the lady players on the Selig's Los Angeles staff by offering to furnish the wool for any of them who will volunteer to knit sweaters, stockings and other comforts of that ilk. Tom proudly tells the girls that they can't fool him about knitting, as he learned the art when a child from his thrifty Swiss mother.

"Little Orphant Annie," adapted from James Whitcomb Riley's poem "Annie," was recently finished at Selig's Los Angeles studios and the negatives arrived at the Chicago plant last week. All who have read James Whitcomb Riley's poems cannot forget his imitable "Annie," from which the story of the Selig feature has been adapted. This should prove one of the most feel[illegible] subjects [illegible] screene[illegible]

Wm. N. Selig, president of the Selig Polyscope Co., recently received a letter from T. A. Smethurst, owner of the Palace, Blackpool, London, from which the following excerpts have been taken: "To me, personally, 'The Crisis' was a beautiful production, portraying as it did so faithfully and well the love and sincerity of the two old friends. Again, what a fine rendering of President Lincoln. You ask for guidance as to what class of subjects you should recommend America to send here. Gentlemen, the producers of 'The Crisis' and 'The Garden of Allah' are not in much need of advice from anyone. Keep on supplying subjects which portray the best and most artistic of all that is noble and uplifting, and you must remain, where to my mind you have always stood, in the very foremost rank. The sublime peacefulness which your 'Garden of Allah' conveys, is beyond description. I hope I shall be fortunate enough to secure it."

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Taylor Holmes, Virginia Valli, Lawrence Dorsay and other members of the Essanay Company cast for "Ruggles of Red Gap," who were at Phoenix, Ariz., taking several local scenes, returned to the city Monday, Dec. 24.

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Business at Chicago moving picture theaters during Christmas week, as a rule, was better than for the corresponding period last year, judging from the reports from several Chicago theater owners. At the Lubliner & Trinz theaters, business has been very much better than for the same time in previous years and it far exceeded business for the five or six weeks previous to Christmas. The regular style of programs only were given. Ascher Bros. report that milder weather, "Go-to-Movie-Week" publicity and the lull after the holiday rush have all helped to swell the results on their chain of theaters in the city. Last year's record, however, was not broken. The programs used for Christmas week were of the general standard. Complaint of poor business for the preceding month was made by the Ascher Bros. The big Central Park theater, at Twelfth street and Central Park avenue, showed an increase in receipts for "Go-to-Movie-Week," Sam Kats informed this office. Mr. Katz is of the opinion that while Bob Reel's campaign might not have swelled business much, it certainly didn't do any harm. The receipts in other theaters run under the management of the Central Park theater did not come up to last year.

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The following letter was received from E. C. Bostick, manager of the Merrill Theater, Milwaukee, last week, by W. H. Jenner, manager of the Chicago office of the George Kleine system: "Just got through screening "Brown of Harvard" and want to say that in my opinion you have a one hundred per cent. picture, and no doubt the bookings you will receive will verify this statement. Kindly set it in for the Merrill for the week of January 27." "Brown of Harvard" is Selig's fine six-reel feature, which will be released through the George Kleine system on January 10. The demand for this striking picture is extraordinary.

SCREEN CLUB HAS CHRISTMAS TREE.

The Screen Club held a Christmas celebration at the club house, Saturday evening, December 22, at which about one hundred members and guests were present. A large tree stood in the alcove at the end of the reception room and humorously appropriate presents were distributed by Santa Claus William H. "Silent Bill" Haddock. When this portion of the program had been completed and the hearts of all made glad by receiving a toy from the tree members and guests descended to the dining room and were served with a substantial hot lunch. The evening wound up with a concert of old favorites in which everyone joined. Jack Harvey, the chairman of the committee in charge of the celebration, covered himself with glory and received the hearty congratulations of everyone present.

A. J. (IMPERIAL) PARTINGTON IN NEW YORK.

A. J. Partington, long time manager of the Imperial theater, San Francisco, is a visitor in New York, stopping with Mrs. Partington at the Claridge. On the day the World went to press the Imperial manager dropped in at the World office for a chat that proved to be pleasant. Later he left in company with one of the fellows, who remarked he was going to introduce Partington to the Screen Club. At the hour of going to press our confrere had not returned to [illegible] office.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Additional Details of Campbell Tragedy.

THE news of the death in an automobile accident of Eric Campbell, the popular member of the Chaplin Company, was printed in last week's issue of the Moving Picture World. Later word is to the effect that Miss Gene Crosby, one of the three in the big Campbell car, was not injured so seriously as was at first feared. She suffered a sprained arm and other slight injuries. Harold Schneider, scenario and magazine writer, was the third occupant of the Campbell machine. Schneider's hurts were of a minor character. W. A. Hollenbeck, driver of the lighter car into which Campbell's machine crashed, also was badly injured. One of his legs was broken and his head was considerably scratched.

Eric Campbell in the Final Scene of "The Adventurer," the Last Mutual-Chaplin in which the Big Comedian Appeared.

Campbell, who lived at the Los Angeles Athletic Club, left a daughter, Eunice, who attends a Los Angeles school. It is said that Mrs. Campbell, who lives in San Francisco, had sued for separate maintenance, but that a reconciliation had been effected.

Los Angeles Mayor Pushing Consorship.

Revival of the censorship of motion pictures under a film commission has again been indicated by Mayor Woodman, who said he believed the censoring of motion pictures is needed in Los Angeles, and that he probably would make an appointment to fill the position of film commissioner, under an ordinance that has been prepared by City Prosecutor Widney.

The prosecutor has the ordinance in his possession, but will not forward it to the council until it has been approved by the mayor. It revises the present ordinance creating a film commissioner, which never has been appointed.

"I have received many complaints in regard to objectionable moving pictures, two of them this week, in fact, and from what I can gather conditions could be much improved by an intelligent supervisor of the films and their licensing by the city before they are permitted to be shown," said Mayor Woodman.

Activity at the Ince Studios.

The trio of studios under the Thomas H. Ince management and direction—the W. S. Hart, Charles Ray Edendale and main studio at Pico and Georgia streets—are all working overtime on important productions for Paramount and Artcraft.

Enid Bennett's first Paramount picture, "The Keys of the Righteous," is completed. Miss Bennett is supported by George Nichols, Joseph Swickard, Charles Formes, Earl Rodney, Gertrude Claire and Lydia Knott. The subject was directed by Jerome Storm.

Enid Bennett.

Dorothy Dalton, with R. William Neill in command, is well under way with the first story C. Gardner Sullivan has written for her. She is supported by Melbourne MacDowell, Jack Holt, Robert McKim, Dorcas Matthews, and William Conklin. The story is "Love Me."

William S. Hart is almost through with his new Artcraft offering with the Canadian northwest as its locale. The star and his company went to Mount Wilson to film snow scenes. This is the first picture Hart has ever had that has no heroine. The only woman in the story that approaches being a heroine is an old lady—an Englishwoman—who comes to the northwest lumber camp in search of her son, only to find him dead on her arrival. The role is played by Gertrude Claire. The story is by J. G. Hawks.

Victor L. Schertzinger is directing Charles Ray in the screen version of "His Own Home Town," from the magazine story by Larry Evans.

Goldstein Denies Charge of Espionage.

Robert Goldstein, indicted by the Federal grand jury on the charge of violating the Espionage Act, in exhibiting the moving picture "The Spirit of '76," is apparently having trouble to secure legal defense as well as bondsmen. If there is to be any reduction of the $10,000 bond required for the appearance of Goldstein, this duty will devolve upon United States District Judge Bledsoe, upon his return from San Francisco, Monday, December 24.

This was plainly indicated December 18, when Judge Trippet was apprised by Earl Rogers, of counsel for the defense, that such a motion would be made. All efforts to raise the required bond have failed.

In presenting a demurrer to the indictment, which was overruled by Judge Trippet, Mr. Rogers stated that, in his opinion, Goldstein is entitled to the services of an attorney, if it could be shown that he in justice ought to be defended. Goldstein has lived in California all his life, Mr. Rogers stated, and an investigation had led him to believe that there is no suspicion of pro-Germanism attached to his activities.

The attorney stated that he only sought to protect the

rights of his client by filing the demurrer, and admitted that there are no precedents governing the case.

Goldstein then pleaded not guilty to each count of the indictment, and the case will go on the calendar for setting in January.

It is understood that quite a fund has been raised for the defense of Goldstein. When he was examined by Judge Bledsoe on the motion to have the films of "The Spirit of '76" returned to him after they had been seized at Clune's Auditorium, Goldstein declared that he was unable to raise a dollar. On the first day the case came up before Judge Trippet, his attorney stated it was not a question of money to secure his services, that had been cared for, and the only thing that caused him to further investigate the employment was whether or not Goldstein had been engaged in a pro-German propaganda.

Fairbanks Rodeo to Be Elaborate Affair.

The Douglas Fairbanks Red Cross Rodeo, to be held at Washington Park on January 12, promises to be an elaborate affair. Dark Cloud, Sioux Indian chief, will take part in an Indian war dance. A Mexican raid will be another feature, in which fifty Mexicans will supply the thrills. Toto, the Hippodrome clown who now appears in Rolin films, has also promised to appear. Charlie Murray has volunteered his services as ringmaster. "Doug" himself will ride a bucking broncho, and he has picked a live one. If "Doug" sticks on this bronch for more than two minutes he will be hailed a champion.

A unique advertising stunt is being conducted for the rodeo, that of a stage coach crowded with cowboys parading Broadway distributing handbills, announcing the date, place, and time of the Fairbanks show.

All the Broadway picture theaters are running slides and the city is almost covered with window cards, photographs and one, three, and twenty-four sheets. A large banner is being prepared to stretch across the Fifth street corner at Broadway.

A majority of the boxes have been sold at apremium, and it is expected that "Doug's" slogan of "$10,000 or bust" won't hold good, because from present indications it will be a $15,000 house.

A special section has been engaged by Mary Pickford to be occupied by 165 children from the Los Angeles orphanage.

Quinn to Build Another Theater on Broadway.

J. A. Quinn, who owns and operates Quinn's Rialto Theater, at 812 South Broadway, informs us that he has closed a deal for a new motion picture house on Broadway. Mr. Quinn has secured a long time lease on the property directly adjoining the Rialto and will here build a first-class motion picture theater. The two houses will be only a few feet apart and the new house will be built along the same lines as the Rialto, and have the same seating capacity.

Mr. Quinn also says he will soon close other local deals, which will give him seven modern first-run theaters in this city. He is also negotiating for a valuable theater location in San Francisco, and his intention is gradually to join the principal cities in California, Arizona and the rest of the country with a complete chain of motion picture theaters. These theaters will compose the Quinn Circuit and will be conducted along the plans laid out by Mr. Quinn in an interview printed in this paper a few weeks ago.

Elaborate Theater for San Pedro.

N. O. Anderson is planning a $75,000 hotel and theater building at San Pedro, to be erected on Palos Verdes street, with a theater lobby and entrance from Sixth street. The lease for the theater has already been signed by Ray Pierson and F. O. Adler, who have purchased the store room of O. B. Sadler on Sixth street for $22,500, for the entrance. The sale was made on a basis of $600 per front foot, the property being 25 by 75 feet and improved, with a one-story brick building.

The theater at the rear on Mr. Anderson's property fronting on Palos Verdes street will be 57 by 125 feet and will seat about 1,000 persons. On the remaining portion of his property, and over the theatre, Mr. Anderson plans to erect a four-story hotel. The property has a frontage of 87 feet on Palos Verdes and is 160 feet deep. This will give room for stores on the Palos Verdes street frontage 35 feet in depth.

What's Doing at Triangle-Keystone Studios.

Comedy production is skimming along at a rapid rate since the Triangle-Keystone forces have become accustomed to their new quarters at the Triangle Culver City studios and the four companies making two-reel Keystone comedies have productions well under way, two of them already near completion.

Charles Avery, the speed demon of comedy directors, who is making one-reel Triangle Komedies, has already completed one story and has started on another since moving to the new "lot." Reggie Morris is "shooting" exterior scenes for "Did She Do Wrong?" which will feature Harry Gribban. Director William Beaudine's laundry story is nearing completion and has been titled "The Tell-Tale Shirt." Harry Edwards is doing a story which will feature Ray Griffith and which has been titled "His Double Life." Director Herman Raymaker has completed his ship story, which has been titled "A Sea Serpent's Desire," and has started production on "A Lady Killer's Doom."

Los Angeles Film Brevities.

B. A. Rolfe, general manager of the Metro Western studios, departed for New York on Tuesday, December 18, carrying with him the latest Edith Storey and Viola Dana productions. Mr. Rolfe is expected to return to Los Angeles within a short time.

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Al Cohn, western associate editor of the Photoplay Magazine, has severed his connections with that publication. He is to become special press representative for Mary Pickford.

* * *

At the Culver City studios of the Triangle Film Corporation, two five-reel productions have been completed during the past week, one new subject has been started, four other pictures are in various stages of production and four directors are waiting for new stories. The pictures just completed are, "Heiress for a Day," featuring Olive Thomas, and "Captain of His Soul," with a cast including William Desmond, Charles Gunn and Jack Richardson.

* * *

Victor L. Schertzinger made a new record for speed when he completed Charles Ray's latest Ince production, "His Own Home Town," in ten days. There were several times when the Ray company was summoned for night work, but Schertzinger points with no little pride to his ten-day achievement. Ray has a new leading woman in this picture, Katherine MacDonald, a sister of Mary MacDonald MacLaren.

* * *

Director Edward Sloman has completed the final of a series of six William Russell feature productions, produced under the working title of "Detective Dan Cupid." The story is by Charles Turner Dazey, who also wrote "The Sea Master" and "New York Luck," recent Russell releases. Francelia Billington appears in the leading feminine role.

* * *

Director Cliff Smith, maker of Triangle western thrillers featuring the cowboy star, Roy Stewart, is more than half through with his latest offering, "Keith of the Border," from Randall Parrish's novel by the same name. A feature of this picture will be a fight between Roy Stewart and Pete Morrison, both powerful men, engaged in a hand-to-hand battle until both fall from exhaustion. Director Smith, who is an authority on rough and tumble fights, declares the one put on by Stewart and Morrison is one of the most tense he has ever seen.

* * *

Douglas Fairbanks has disappeared! When last seen he was headed for Texas with Allan Dwan and a fairly well-developed scenario. The supposition is that the next Fairbanks vehicle will be a straight shootin' story of the land of cactus, where romance gets an early start in the morning. The picture will be directed by Art Rosson, who has been assisting Allan Dwan in the staging of recent Fairbanks productions. As a reward for his loyalty and in recognition of his ability, he was promoted to a directorship.

* * *

With the completion of E. Mason Hopper's latest Triangle picture, "Her American Husband," the director and a number of friends were the guests of honor at a Japanese banquet, given by the Japanese actors included in the cast. The hosts were Tom Kurihara, Jack Abbe and Misso Seki. The banquet was held at a Japanese cafe and more than a score were present. Entertainment was furnished by four Japanese children who did native dances. Instead of chairs, all squatted around the tables on mats, in true Japanese fashion, and chopsticks were used instead of knives and forks.

* * *

Will M. Ritchie, well-known screen writer and editor,

recently engaged to take charge of the American Film Company's scenario department, is writing the next story for Mary Miles Minter. It is a country drama laid around the office of a small city newspaper and will present Miss Minter in the role of a society girl, the daughter of the editor.

* * *

After completing her sixth Triangle picture, "Heiress for a Day," Olive Thomas has left for the East for a short vacation. She will spend Christmas with her parents in Pittsburgh and will give Broadway the "once over" before returning to the Culver City studios to resume her work before the camera.

* * *

One of the principal numbers on the program given at Shrine Auditorium the Saturday night before Christmas in connection with the Christmas-tree party given more than four thousand needy children was produced by Mae Murray and two tots. Miss Murray was formerly with Ziegfeld's follies, and for several weeks she had been teaching the two children a dance. The Shrine Christmas Committee was in charge of the affair. Motley Flint was chairman and James W. Jump was his chief assistant. Other performers were Franklyn Farnum, Dorothy Phillips, Jack Wells, Harrison Brockbank and the Al Malaikah band and the Al Malaikah chanters.

* * *

Waldo Walker, assistant Lasky director, has enlisted in the Aviation Corps. Mr. Walker, who is above the draft age, early volunteered his services.

* * *

Bull Montana, actor-wrestler, who has appeared in several American Film Company productions, supporting William Russell, has left for New York on an extended tour. Bull plans to abandon the movies for the time being, in an attempt to grapple his way to the light heavyweight wrestling championship of America.

* * *

Eddie Gribbon, Triangle-Keystone comedian and brother of the famous "Silk Hat" Harry Gribbon, has joined the submarine division of the Navy. He will have charge of the athletics in his division when not routing the Germans. "Tex" Jordan, of the Keystone Cops, also has enlisted in the Navy and was on the lot recently in uniform, saluting his friends and fellow-players.

* * *

At the Fox Studios Tom Mix has started a Western feature. The scenario was written by Bernard McConville and the picture is directed by S. A. Franklin. In the cast with Mix will be Sam DeGrasse, Charles Stevens, Enid Markey, George Stone, Virginia Corbin, and Violet Radcliffe. Jewel Carmen and her company, under the direction of C. M. Franklin, are now in the land of the deep snows, where the greater part of her picture is to be created.

* * *

Gladys Brockwell is well started on her latest production. In the cast with her are Colin Chase, Bertram Grassby, G. Raymond Nye, and Rosita Marstini.

* * *

Charles J. Brabin, director for Metro, is on his way to Los Angeles. He will alternate with John Collins in directing for Viola Dana.

* * *

Donald Crisp has joined the ranks of the benedicts. The bride is Marie Stark, a young film actress of this city. Mr. Crisp has been planning a vacation for some time, but it was not until this week, when he departed on a camping trip to Yosemite, that the news leaked out that he was going to be accompanied on the trip by a bride of a few days.

* * *

Mrs. Margerite Raub, a trained nurse, has been placed in charge of the Emergency Hospital at the Culver City studios of the Triangle. She is working under the direction of Dr. Charles F. Nelson.

LANG RETURNS TO NEW YORK.

Captain Arthur J. Lang, export manager of the Nicholas Power Company, returned to New York the other day from Mexico, where he went on business. He sold a number of Cameragraphs and established an agency. At some time in the near future the captain will talk on film conditions in the neighboring republic. The most remarkable thing about Capt. Lang's return is that he has fallen into the Mexican habit of eschewing politics. He talks freely on business conditions down there, but when either politics or cactus bushes are mentioned he becomes as taciturn as an Egyptian mummy. All of his friends in the motion picture industry are glad he is back again.

Metro to Enlarge Coast Studios

Adopts Extensive Production Plans Requiring Larger Facilities—Rolfe Enthusiastic.

B. A. ROLFE, western representative of the Metro Pictures Corporation, made a hurried trip to New York last week to attend a production conference of Metro officials concerning Metro's plans to expand its present work on the coast. Mr. Rolfe has obtained such excellent results with his production work since the company established itself in its new Hollywood studios that Metro has decided to enlarge its plant on a scale that will not only accommodate its present stars and their companies at the same time, but others that are expected to begin work there soon. Plans for the numerous improvements and alterations were decided upon before Mr. Rolfe's departure in order to enable him to put them into effect immediately upon his return to Los Angeles. That no time might be lost on the work, Mr. Rolfe left for the west two days after his arrival in New York, imposing upon himself the hardship of spending his Christmas on the trains.

The confidence of Metro's other heads in their new undertaking was greatly strengthened by Mr. Rolfe's enthusiastic report of his production work the last two months. He expressed the conviction that Los Angeles and its surroundings surpasses all other places as a production field, and that Metro pictures would in no way suffer from production in such ideal environs. He exemplified this by a showing of Viola Dana's "The Winding Trail" and Edith Storey's "The Legion of Death," which is to be a Metro production de luxe, which he brought with him from the coast.

"Our plans to enlarge our present studio and put Metro on a permanent basis on the coast include the construction of convertible stages—either open air or inclosed, the enlargement by many feet of our floor space and the equipment of the plant with every known facility for the making of pictures. For instance, an entirely new lighting equipment is to be installed, the first appropriation in this direction being $25,000. Our stages will be enclosed in glass, the advantages in this being obvious. Our laboratory is to be entirely overhauled and supplied with every modern device for perfecting of pictures and conducting experiments along original lines for new improvements in this department. California was combed for a staff of experts to handle the negative and positive film, and we believe we have the best in the game.

"Actual production work had been started on the new Storey and Dana pictures when I left the west. While these productions are in the making, the studios will be enlarged according to our adopted plans and put in readiness for the reception of several other Metro companies that are to begin work on the coast as soon as feasible."

Hauck Appointed Receiver for Pinkiert

New York Exhibitor Is Bankrupt—Wall Street Dealings and Cards Contributed to Trouble, He Admits.

PETER PINKIERT, who formerly operated a motion picture theater at 555 Eighth avenue, was petitioned into bankruptcy on December 27 by Weil & Purvin representing creditors, and Judge Manton in the United States District Court appointed Charles A. Hauck receiver of his assets.

The former exhibitor sold his theater last February, and since that time has been having bad luck. His house furnishing goods store at 767 Amsterdam avenue proved unprofitable and speculations in Wall street and gambling at cards failed to recoup his lost fortune, he confesses in affidavits on file in court.

Examined in supplementary proceedings Pinkiert testified that he speculated extensively in Amalgamated Copper in July and August, and while he recalled that he lost heavily he was unable to recall the name of his broker or the buying and selling prices of the stock which he speculated in.

Pinkiert apparently is not an adept at cards, as he confessed that he had lost about $1,800 playing sociable games of pinochle and poker at his home at 170 West Ninety-seventh street. He added the limit was $1 in the poker games and that they played as high as one dollar a hundred in the pinochle games.

"Quite a high limit for a modest operator" remarked the examining counsel, who ventured the opinion that the debtor would do well to stop gambling and speculating and devote his energies to the moving picture industry or some other legitimate business enterprise in the future.

Music for the Picture

Conducted by CLARENCE E. SINN

Grants Performing Rights With the Music

How a Prominent Publisher Stands on the Music Tax Controversy.

AS a matter of information to those exhibitors who are in doubt as to their rights in regard to the use of music composed by members of the American Society of Authors, Composers and Publishers when such music is offered tax free by publishers holding copyright on it, we publish below a communication just received from G. Schirmer (Inc.). The communication is comprehensive and self-explanatory.

3 East 43d street, New York,
December 20, 1917.

Moving Picture World,
New York City.

Gentlemen: We do not in the least hesitate to explain to you our attitude in the matter of meeting the demands of the American Society of Authors, Composers and Publishers with reference to its exacting fees for the right of publicity performing musical compositions. Fully cognizant of the fact that, by virtue of the decision of Supreme Court Justice Hand, the society is within its rights in exacting performing fees for works under its jurisdiction either in relating to author, composer or publisher, we nevertheless, not being members of the society, are free to follow our own views and intuitions. For reasons too numerous to account, we deem it wiser to grant free license to the performance of any of our publications. This policy we have purchased from the start and it is our intention to continue it. Through our action we do not renounce sole proprietorship of our rights to dispose of performing privileges. We maintain, on the other hand, that we grant performing rights with the purchase of the music.

The question that seems to have caused most anxiety among musicians is whether compositions by an author, a member of the society, and published by a firm, a non-member of the society, may be considered exempt from taxation. On this point our views and those of the society conflict. Under the Copyright Law the performing rights belong to the publisher and not to the composer except when the latter has specifically reserved them for himself. There are few instances on record when a composer has done so. In our own immense catalog of publications we have but one or two exemptions. These we withdraw from the classification of non-taxable music. The balance of our publications we consider absolutely within our own control, irrespective of the fact that composers or authors may be members of the society.

What we have said so far covers the situation in a general way, but speaking of it in even a stricter sense, we do not hesitate to say further that it is our opinion, and which opinion is supported by legal counsel, that all music is practically free to be played in public which was published at least one day prior to the date when the first legal action was begun, which eventually led to the handing down of the decision by Supreme Court Justice Hand, thus establishing a foundation for the recognition of the demands of the society.

Yours very truly,
G. SCHIRMER (INC).
D. Kamb.

Non-Taxable Theater Music

Fifth Installment of Numbers Which Are Free from Royalty Charges.

BELOW we publish the fifth installment of the list of musical numbers upon which no royalties will be demanded, as furnished by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A.

Jerome H. Remick & Co., 219 West 46th St., New York; Majestic Theater Bldg., Chicago, Ill.

So Long Mother,
Egan, Kahn & Van Alstyne
Rock-a-bye Land....Kahn & Van Alstyne
Sailin' Away on the Henry Clay,
Kahn & Van Alstyne
China Dreams.Egan, Kahn & Van Alstyne
Some Sunday Morning,
Kahn, Egan & Whiting
Along the Way to Waikiki,
Kahn & Whiting
For You a Rose.....Cobb & Edwards
Cherry Blossom.....Kahn & Raymond
Where the Morning Glories Grow,
Kahn, Egan & Whiting
Where the Black-Eyed Susans Grow,
Radford & Whiting
Mammy's Little Coal Black Rose,
Egan & Whiting
Sweet Petootie.....Harry Tierney
Pretty Baby.....Kahn & Van Alstyne
Mammy Jinny's Hall of Fame,
Gumble & Yellen
Southern Gals.....Gumble & Yellen
Ain't You Coming Back to Dixieland,
Egan & Whiting
Sweetest Little Girl in Tennessee,
Murphy & Carroll
Memories.....Kahn & Van Alstyne
My Oriental Girl....Schwarzwald & Beck
Wrap Me in a Bundle.Kahn & Van Astyne
Blue Bird.....Clara Kummer
My Yokohama Girl.....Bryan & Tierney
Everybody Rag with Me..Kahn & Le Boy
Down South Everybody's Happy,
Vincent & Paley
Bravest Heart of All....Egan & Whiting
Egypt in Your Dreamy Eyes,
Brown & Spencer
Last Night.....Brown & Spencer
Sweet Little Buttercup....Paley & Bryan
On the Road to Home Sweet Home,
Kahn & Van Alstyne
So This is Dixie.....Yellen & Gumble
I've Been Fiddle-ing,
Kahn & Van Alstyne
In the Shade of the Old Apple Tree,
Van Alstyne & Williams
Hiawatha .....Neil Moret
On Moonlight Bay.....Percy Wenrich
I'm Afraid to Go Home in the Dark,
Van Alstyne & Williams
Sweet Bunch of Daisies ...Anita Owen
Rainbow .....Percy Wenrich
Put On Your Old Grey Bonnet,
Percy Wenrich
Silver Bells.....Percy Wenrich
Wedding of the Winds.....John T. Hall

Ted Browne Music Co., 323 Madison St., Chicago, Ill.

I Like the Name of Dixie—One-Step,
Chas. Johnson
You've Got a Million-Dollar Smile—Jass
Fox-Trot .....Billy Baskette
Somewhere My Heart is Breaking—Waltz
Medley .....Leo Friedman
The Wild Irish Rose the God Gave Me,
Sanders & Pascoe
When the Clouds of War Roll By,
Earl Haubrich

Kendis-Brockman Music Co., 145 West 45th St., New York.

You Are a Wonderful Baby
Somebody Stole My Heart
Yo's Honey to Yo' Mammy Jes the Same
In the Days of Old Black Joe
The Ghost of the Ukelele
Every Little Memory of You
I Miss You More Each Day
It was a Wild Night
Sammy Boy

Tell Taylor, Grand Opera House Bldg., Chicago, Ill.

Instrumental.

Flowers of Love Waltzes...Earl K. Smith
Stop Time Rag.....Ernie Erdman
Hawaiian Blues .....Rubin
Hesitation Waltzes.....Arthur Green
Chinese Blues,
Oscar Gardner & Ernie Erdman

Songs.

You Have a Wonderful Way,
Smith & Donaldson
When the Autumn Leaves Are Turning Gold .....Tell Taylor
When It's Rosetime in Old Virginia,
Tell Taylor
When the Southern Moon is Swinging Low .....Tell Taylor
When You were the Maid in the Dairy,
Terry Sherman
When the Harvest Time is Over,
Tell Taylor
It's a Long, Long Way to Dixie,
Tell Taylor
I Love You Best of All.....Tell Taylor
Down in Frisco's Chinatown..Olie Olson
That's Jaz.....Olie Olson
Yo-Kum-Kee (Indian Song),
Walker Goodwin

Harry Von Tilzer Music Publishing Co., 222 West 46th St., New York; 143 North Dearborn St., Chicago, Ill.

Give Me the Right to Love You All the While .....Ben Bard & Abe Glatt
Listen to the Knocking at the Knitting Club ...Bert Hanlon & Harry Von Tilzer
Just as Your Mother Was,
Andrew B. Sterling & Harry Von Tilzer
It's a Long, Long Way to the U. S. A. and the Girl I Left Behind,
Van Trainor & Harry Von Tilzer
Says I to Myself, Says I,
Ed. Moran & Harry Von Tilzer
I'm a Twelve O'Clock Fellow in a Nine O'Clock Town.....George Whiting,
Bert Cameron & Harry Von Tilzer
Is'nt She the Busy Little Bee,
Garfield Kiljour & Harry Von Tilzer
Somewhere in Dixie,
Garfield Kiljour & Harry Von Tilzer
There is Someone More Lonesome Than You...Lou Klein and Harry Von Tilzer
I Don't Know Where I'm Going But I'm On My Way.....George Fairman
Help, Help, Help, I'm Sinking in the Ocean of Love,
Garfield Kiljour & Harry Von Tilzer

Instrumental.

The Old Town Pump Fox-Trot,
Harry Von Tilzer
Stolen Sweets Waltz.....Harry Von Tilzer

Frank Ritter, 1008 West Monroe St., Chicago, Ill.

Language De Soul—Violin and Piano,
Frank Ritter
Pocahontas Serenade—Violin and Piano,
Frank Ritter

G. Schirmer, 3 East 43d St., New York.

Piano Solos.

Chiffonette ..... Atherton
Caressing Butterfly ..... Bartholemy
Love's Wilfulness ..... Bartholemy
A Love Song ..... Bartlett
Japanese Romance ..... Bartlett
Juaquina—Tango ..... Bergamino
Premier Amour ..... Benoist
Miss Vixen—Fox-Trot ..... Bowers
Celtic Dance ..... Bullard
Danse Orientale ..... Cady
Serenata ..... Cajani
An Old Love Story ..... Conte
Carmencita Shea—Fox-Trot ..... Denamore
Chicana—Spanish Waltz ..... Demorest
The Rookies—March ..... Drumm
Hail America—Processional March, Drumm
Longing ..... Floridia
Arioso ..... Frey
Mignonette—Op. 26 ..... Friml
Melodie—Op. 27 ..... Friml
Russian Romance—Op. 30 ..... Friml
Egyptian Dance—Op. 41 ..... Friml
La Danse Des Demoiselles—Op. 48 ..... Friml
Legend—Op. 66 ..... Friml
Drifting—Op. 67 ..... Friml
Veil Dance—Op. 77-2 ..... Friml
Romance ..... Frommel
Serenade ..... Frommel
A Curious Story ..... Frommel
Dance of the Nymphs ..... Hadley
Intermezzo ..... Hadley
Entr' Act ..... Hadley
Dance of the Harpies ..... Hadley
Petite Serenade ..... Horton
Cajolerie ..... Jackson
Vanity ..... Jackson
March Miniature ..... Jacobi
Keep Going—One-Step ..... Kleinecke
You and I—Waltz ..... Langey
Among the Arabs ..... Langey
In a Chinese Tea-Room ..... Langey
Persian March ..... Langey
Forget-Me-Not Waltz ..... McKee
The Red-Skin Fox-Trot ..... McKee
A Frolic ..... Matthews
Coquetterie ..... Matthews
Arabian Night ..... Mildenberg
Astarte ..... Mildenberg
Mercedes—Spanish Waltz ..... Miro
Mourning ..... Provaznik
Love Speaks ..... Provaznik
Hezekiah One-Step ..... Richardson
Aunt Patsy One-Step ..... Richardson
Palmetto Hop ..... Richardson
Auf Wiedersehen ..... Romberg
Une Parole d'Amour ..... Savino
Dance of the Egyptian Maidens ..... Shelley
La Petite Coquette ..... Shelley
Noontide on the Levee ..... Smith
Pierrot ..... Speciale
Y Como Le Va—Tango ..... Valverde
Heartstrings Waltz ..... Vecsey
The Charmers Waltz ..... Vecsey
Lucky Strike One-Step ..... Walton

M. L. Carlson & Co., 1135 Masonic Temple, Chicago.

Waltzes.

Adoration—Valse ..... C. H. Niles
Autumn Brides ..... Alvin G. Skog
Arcadia Waltzes ..... F. Weinrich
Autumn Sunset ..... B. J. Mallen
Beautiful Waves ..... O. Neilson
Bouquet of Violets ..... Carl F. Lamp
Chimes of Heaven ..... C. W. Yutzy
Cyrilla Waltzes ..... Axel Gusting
Charms of Spring ..... Hall-Davids
Cupid's Message ..... O. Nielsen
Charms of the Forest ..... A. Harms
Dream Thoughts ..... W. Leon Ames
Echoes of Spring ..... C. H. Niles
Elixir of Youth ..... W. Leon Ames
Evening Shadows ..... Carl Corre
Fond Memories ..... Rolland Bender
Fraternity Waltzes ..... R. L. Pahl
Fascination—Valse ..... H. A. Hummel
Golden Moments ..... C. H. Niles
Garden of Lilies ..... C. E. Ormsby
Golden Harvest ..... J. S. Augenblick
Geranium ..... W. L. Ames
Golden Butterfly ..... Ernest Weber
Heart Secrets ..... W. Hildreth
In Loves' Arbor ..... J. M. Harcourt
La Ritana ..... Al Austin
Leisure Moments ..... G. F. Skelba
Love's Conquest ..... Carl Corre
La Venda ..... M. L. Carlson
Lady of Dreams ..... Carl Corre
Le Claire ..... Holmes Travis
Little Coquette ..... W. L. Ames
Love's Ideal ..... Harry Sweet
Love's Whisper ..... F. E. Barrye
Luxury ..... Wm. F. Pabst
La Rene ..... H. A. Hummel
Mystic Beauty ..... R. L. Pahl
Nature's Garden ..... H. A. Scott
Notre Dame ..... C. E. Godfrey
Poeme of Love ..... W. Mikkelsen
Prairie Violets ..... F. Wabitch
Queen of Love ..... W. Mikkelsen
Romantic—Valse ..... C. S. Partella
Rays of Hope ..... Carl Corre
Rippling Brook ..... W. L. Hazen
Rose of Athens ..... N. Calbeck
Remembrance of Paw Paw ..... M. L. Carlson
Shore Breezes ..... O. Nielsen
Stolen Sweets ..... G. C. Olson
Spray of Roses ..... F. K. Huffer
Sympathy ..... F. T. Whitehouse
Spring Blossoms ..... E. Gualano
Sunny Breeze, A ..... N. Calbeck
Sweetly Dreaming ..... W. L. Ames
Tints of Gold ..... Carl Corre
Thelma—Valse ..... Axel Gusting
Visions of Home ..... Leo Friedman
Wedding of the Roses ..... M. L. Carlson
Witching Waves ..... H. Frey
Wonderland Waltzes ..... M. Merecki

Marches.

Aeroplane, The ..... J. F. Shanks
Artillery, The ..... H. A. Scott
Banner of Peace ..... B. F. Cobbett
Climax, The ..... B. F. Cobbett
Crest of Honor ..... I. S. Hourevitch
Commanding Officer ..... O. Nielsen
Cottage Grove ..... Edgar G. Allen
Crystal, The ..... C. L. Abbott
Call of the Bugler ..... O. Nielsen
Chancellor, The ..... H. A. Scott
Comet, The ..... O. Nielsen
Dixie Flyer ..... Al. Morton
Diamond Crown ..... W. J. Burt
Eclipse, The ..... H. A. Hummel
Emblem of Liberty ..... B. J. Hollowell
Empire, The ..... G. L. Abbott
Explorer, The ..... R. C. Johnston
Field of Glory ..... Edgar G. Allen
Futurist, The ..... G. J. McKinney
Flash Light ..... Ernest Weber
Forester, The ..... W. C. Ford
Golden Spur ..... Ernest Weber
G. O. P. March ..... W. M. Hanzer
Hail to Uncle Sam ..... Ernest Weber
High Life ..... C. A. Gilman
Hummer, The ..... Holmes Travis
Hail to Lewiston ..... C. L. Abbott
Inspirator, The ..... B. N. Senoble
Iron Grip ..... W. L. Ames
Jubilee, The ..... O. Nielsen
Loyal Spirit ..... E. DeLamater
Lundy Lane ..... Jack Ambrose
Motordrome, The ..... P. H. Bronstad
My Charming Maid ..... F. Wainrich
Monitor, The ..... Edgar G. Allen
Operator, The ..... W. Needs
Paramount, The ..... H. A. Hummel
Peerless Triumphal ..... H. R. Perry
Pedestal, The ..... Edgar G. Allen
Paragon, The ..... H. A. Hummel
Pyramid, The ..... Edgar G. Allen
Panama Guards ..... J. Cresswell
Purple and Gold ..... C. F. Hunt
Radium King ..... G. H. Tripp
Recruit, The ..... H. A. Hummel
Royal Guards ..... J. B. Peterson
Submarine, The ..... H. A. Hummel
Salute to Canada ..... J. Cresswell
Sparkler, The ..... Edgar G. Allen
Secret Signal ..... F. Fuhrer
Supreme, The ..... I. S. Hourevitch
United America ..... Ernest Weber
Yankee Spirit ..... Ernest Weber

Intermezzos, Novelettes, Rags and Fox-Trots.

Brown Eyes—Intermezzo ..... A. M. Weeks
Blarney Kisses—Rag ..... Jerry Travis
Checkers—Rag ..... W. L. Ames
Clover Leaf—Muzurka ..... Ettore Gualano
Caresses—Novelette ..... C. H. Niles
El Caro—Intermezzo ..... A. W. Jensen
Indian Trail—War-Dance ..... F. DeLamater
Indita—Arabian Intermezzo ..... C. W. Wilson
Moon Smiles—Intermezzo ..... H. A. Scott
Oriental Spirit—Intermezzo ..... A. W. Jensen
Raggadille—Rag, Fox-Trot ..... D. M. Nelligan
Thunderbolt Rag ..... F. T. Whitehouse
Sorority Rag ..... Edgar G. Allen
Snow Feather—Intermezzo ..... C. W. Yutzy
Wildfire Rag ..... Holmes Travis
Woo-Dell—Intermezzo ..... R. A. Williams
Western Life—Intermezzo ..... R. A. Williams
Xylophone Rag ..... H. L. Booth

Jerome H. Remick & Co., Majestic Theater Bldg., Chicago, Ill.; New York and Detroit, Mich.

Circus Day in Dixie.
In Japan with Mi Mo San.
I Want a Little Love from You
Listen to That Dixie Band.
Same Old Summer Moon.
Twilight of Love.
When I Was a Dreamer.
Wrap Me in a Bundle.
Ypsilanti.
I'm on My Way to Dublin Bay.
Sunnyland Waltzes.
Tulip Time in Holland.
Tom Tom Man.
Let's Trot.
Bars Are Down In Lovers' Lane.
If War Is What Sherman Said It Was
I Love to Tango With My Tea.
Mr. Whitney's Little Jitney Bus.
My Trilby Maid.
Nobody Else But You.
Outside.
Syncopated Love.
Sweetest Girl in Monterey.
That's When I'll Marry You.
What Would You Do for Fifty Thousand Dollars?
A Wonderful Thing.
Our National President.
Geraldine Waltz.
Dancing the Jolly Roll.
Daddy I Love You More and More Each Day.
Nobody Else But You.
Teach Me to Smile.
Dance Me Goodbye.
Gay and Frivolous.
Bits of Remick Hits (No. 15A)
Honeymoon Bells.
In Old Madera.
In Honolulu.
Love Comes a-Stealing.
On the 7.28.
On the Bay of Old Bom-Bay.
Song of the Gale.
Things Are Getting Better Every Day.
Underneath the Stars.
Way Down Yonder.
Wedding of the Sunshine and Rose
Chin-Chin Open Your Heart and Let Me In.
Come on Along.
Girl Who Smiles.
Our National President.
That Tom Tom Tag.
Down in the Old Neighborhood.
Alabama Jubilee.
Girl Who Smiles Waltzes.
Girl Who Smiles Selection.
Humoreske Waltz.
Molly Dear It's You I'm After.
Such Is Life.
Souvenir Waltz.
Tinkle Bell Waltz.
Waltz With Me.
An Old Fashioned Garden in Virginia.
Bring Along Your Dancing Shoes.
On the Trail to Sante Fe.
There's a Lonely Little Girl in Honolulu.
In the Valley of the Nile.
Loading Up the Mandy Lee.
Memories.
No One But Your Dear Old Dad.
She's Good Enough to Be Your Baby's Mother.
The Glad Girl.
When I Found You.
Our Commodore.
Rosemary Waltzes
Red Raven Rag.
Save Your Kisses Till the Boys Come Home.
They Didn't Believe Me.
Last Night I Dreamed of You
Sail on to Ceylon.
Cap Hunters.

Izzy Get Busy.
My Dreamy China Lady.
That Midnight Frolic of Mine.
You'll Always Be the Same Sweet Baby.
And they Called It Dixieland.
Bo-Peep.
Everybody Loves to Dance.
Kangaroo Hop.
You'll Find a Little Bit of Ireland Everywhere.
Come Back to Arizona.
Everybody Loves a Little Bit of Irish.
On the Old Dominion Line.
Pretty Baby.
What Are You Going to Do To-morrow Evening?
In Old Brazil.
Welcome Honey to Your Old Plantation Home.
Arcadia Waltz.
Bits of Remick's Hits (No. 17a).
Down Honolulu Way.
Mon Jardin De Roses.
National Defense.
On Lake Champlain.
Parisienne Walk.
The Whole World Loves a Lover.
Leisure Moments.
Ma Chere Petite.
Just a Word of Sympathy.
Mammy's Little Coal Black Rose.
Uncle Sammy's Army.
You Should Worry.
America Prepare.
Coaling Up in Colon Town.
If a Baby Would Never Grow Older.
If You Ever Get Lonely.
It's a Cute Little Way of My Own.
London Taps.
Tiddle De Winks.
The Two-Two.
Other Eyes.
Whose Pretty Baby Are You Now?
Follow Me Medley.
Good Morning Dixieland.
How's Every Little Thing in Dixie?
I'd Like to Be the Fellow.
If You'll Come Back to My Garden of Love.
On the Shore of Samoa.
You Remind Me of Dear Old Ireland.
The Biltmore Waltz.
Egypt in Your Dreamy Eyes.
How Would You Like to Bounce a Baby on Your Knee?
I Want to Be Good But My Eyes Won't Let Me.
Pozzo.
Bits of Remick's Hits (No. 17b).
Sweet Baby.
Because You're Irish.
God Save Us All.
I Brought Red Roses in December to You.
I'm Glad You're Sorry.
She's Dixie All the Time.
Where the Black Eyed Susans Grow.
World Began When I Met You.
Play That Hula Waltz for Me.
Whispering Hearts.
Hawaii I'm Lonesome for You.
The Blue Bird.
Portomento Melody.
It's Time for Every Boy to Be a Soldier Sans Toi.
Valtz Inspiration.
The Bombo Shay.
Early in the Morning.
For You a Rose.
I Can Hear the Ukuleles Calling Me.
My Yokohama Girl.
Sinbad Was In Bad All the Time.
Somewhere on Broadway.
Along the Way to Waikiki.
Down South Everybody's Happy.
I'd Feel at Home If They'd Let Me Join the Army.
Sweetest Little Girl in Tennessee.
You're a Great Big Lonesome Baby.
Who's Who.
Ain't You Coming Back to Dixieland?
Alabama Moon.
Down South Everybody's Happy.
Southern Gals.
Sailin' Away on the Henry Clay.
I Want a Good Girl and I Want Her Bad.
One Sweet Day.
I Want You to Want Me With You.
Seminary Girl.
Remorse Blues.
Nothing's Good Enough for a Good Little Girl.
Buy a Red Cross Rosie.
Cherry Blossom.
China Dreams.
I'll Come Sailing Home to You.
I'm Yours With Love and Kisses.
In the Harbor of Love With You.
Last Night.
Some Sunday Morning.
So Long Mother.
Cleopatra.
Keep Your Eye on Little Mary Brown.
My Faultless Pajama Girl.
American Beauty.
Bits of Remick's Hits (No 18a).
My Rose of Waikiki.
So Long Sammy.
Where the Morning Glories Grow.
Columbia.
Peacock Strut.
Don't Try to Steal the Sweetheart of a Soldier.
Rock-a-Bye Land.
So This Is Dixie.
Sweet Petootie.
What Next Waltz.
What Next Fox Trot.
What Next One-Step.
Adele.
La Carte.
Chinatown, My Chinatown
Creole Bells.
Horse Trot.
Pass the Pickles.
Radium Dance.
Rebecca of Sunnybrook Farm.
Rose of the Mountain Trail.
When It's Apple Blossom Time in Normandy.
When It's Night Time Down in Burgundy.
Silver Fox.
Play That Hula Waltz for Me.
After Vespers.
Bees.
Butterfly Ballad.
Hearts Ease.
In a Red Rose Garden.
Night in Venus.
Pearls.
San Diego.
Scattering of the Roses.
Twilight.
First Love Waltz.
Geraldine.
Her Little Highness
Just a Moment.
Little Boy Blue.
Love's Hesitation.
Love's Kiss.
Midnight Girl.
September Morn.
Wedding of the Winds.
Black and White Rag.
Blame It on the Blues.
Car-Varlick-Acid.
Chatter-Box Rag.
Cum Back Rag.
Egyptian Rag.
Hungarian Rag.
Hyacinth Rag.
Murray Walk.
Operatic Rag.
Poker Rag.
Rag With No Name.
Red Rose Rag.
Shuffles and Taps.
Slippery Place.
Tickle the Ivories.
Daughters of America March.
The Enterpriser.
Hero of the Isthmus.
Spirit of Independence.
Trombonium.
Universal Peace.
The Whip.
Over the Hills to Mary.
Girl Who Smiles Selection.
Adele Selection.
Auction Pinochle.
Dark Town Follies.
Man Who Owns Broadway.
Little Boy Blue.
Chocolate Soldier.
Alma, Where Do You Live?
Wedding Trip.
Yankee Prince.
Baron Trenck.
Red Rose.
Pretty Little Widow.
Opera Ball.
Polish Wedding.
Little Millionaire.
Up and Down Broadway.
Broken Idol.
Bachelor Bells.
Candy Shop.
Girlies.
Golden Butterfly.
Runaways.
Kiss Waltz.
Freckles.
Winsome Widow.
Home Sweet Home the World Over.
I'm on My Way to Dublin Bay Patrol.
March of the Nations.
Songs of the Nations.
Songs of Scotland.
The Sunny South.
Uncle Tom's Cabin.
Vision of Salome.
Cute and Pretty.
Smiling Sammy.
Brides and Butterflies.
At the Dinner Dance.
Beautiful Eggs.
Echoes from the Snowball Club.
Baby Vampire.
Harmony Blues.
Hindu Man.
Hours of Happiness.
Camouflage.
Snapping Turtle.
Sweet Little Buttercup.
Way Down There.

Louis J. Fay Publishing Co., 181 Tremont St., Boston, Mass.

Only a Picture from Memory,
Louis J. Fay
In the Schoolhouse Where We Learned Our A B C's.....Sweeney & Schaefer
Perhaps .....Louis J. Fay
Why Didn't You Wish to Remember,
Fay, Ryan & Brodie
Werg. Mike O'Leary,
Fay, Sweeney & Schaefer
The Night We First Met in a Dream,
Fay & Tabaldi
Will You Love Me When the Golden Threads Are Gone.....Louis J. Fay
Just To Be a Child Again,
Fay, Sweeney & Schaefer
Since My Honey Man Came Home,
Sweeney, McGrath & Schaefer

Walter Jacobs, 8 Bosworth St., Boston, Mass.

Tangoes.

Camilla.....Frank W. Bone
Las Caretas.....John Itzel
Manana .....Jean Missud
Rosita .....Jean Missud
Yo To Amo.....Walter Rolfe

Cake-Walks.

Curious Cornelius.....Sheppard Camp
Koonville Koonlets.....A. J. Weidt
Naughty Nigger .....Walter Rolfe
Who Dar? .....C. H. Goule

Galops.

At Hod .....Harrie A. Beck
Big White Top .....Victor G. Boehnlein
High Stepper .....Victor G. Boehnlein
J. O. H.....Erie D. Osborn
On the Mill Dam.....A. A. Babb
Plunger .....Thos. S. Allen
Ringmaster .....W. K. Whiting
Round the Ring.....Thos. S. Allen
Saddle Back .....Thos. S. Allen
Sawdust and Spangles.....R. E. Hildreth
Vixen .....W. K. Whiting
Whip and Spur .....Thos. S. Allen
With the Wind.....R. E. Hildreth

Caprices.

Among the Flowers.....Paul Eno
Calico Dance .....Victor G. Boehnlein
Dance of the Moths .....A. J. Weidt
Dance of the Peacocks .....Wm. Baines
Dance Queen .....Henry Lodge
Dancing Goddess .....R. E. Hildreth
Dickey Dance .....Geo. L. Lansing
Drifting Clouds .....Victor G. Boehnlein
Fairy Flirtations ....Victor G. Boehnlein
Spider Web.....Thos. S. Allen
Venetian Beauty.....Walter Rolfe

Concert and Miscellaneous.

After-Glow, a Tone Picture...Geo. L. Cobb
Andalusian Serenade .....C. Bonnet
Angelus, from "Scenes Pittoresques" J. Massenet
Angela, Intermezzo .....Paul Durand
Anita, Spanish Serenade....Thos. S. Allen
Anitra's Dance, from "Peer Gynt Suite" E. Grieg

A. J. Stasny Music Co., Strand Theater Bldg., New York; 143 North Dearborn St., Chicago, Ill.

When Yankee Doodle Learns to Parles Vous Francais.....Hart & Nelson
Please Don't Go.....McGahey & Baskette
Just You.....Con Barth
Kiss Me Pretty.....Hart, Ruger & Nelson
My Little Sing Song Girl.Stasny & Burtnett
When We Reach That Old Port Somewhere in France.....Selden & Stept
There Is a Shamrock Down in the Garden of Every Irish Heart.Louis Herscher
When You Sing Soprano and I Sing Baritone....Dempsey, Burke & Burtnett
I Found You Among the Roses, Geo. B. Pitman
Sunbonnet Days.....Charles Bayha
Answer Mr. Wilson's Call.....Billy Gould

Abrams Visits Old Home Town

Paramount Official Tells Former Neighbors Government Expects to Get $280,000,000 from Screen This Year.

HIRAM ABRAMS, of Paramount, visited Portland last week at the psychological moment when the Chamber of Commerce was agitating the plan of closing the theaters on account of the coal shortage. Mr. Abrams didn't want to butt into local affairs, and preferred not to make any comment on the situation, but he did remark that he didn't believe the United States could well afford to close the theatres on account of the tremendous revenue received from this source.

This brought out some of the astounding facts and figures in regard to the money paid into the Federal Treasury by moving picture houses throughout the country.

"The United States Government expects to clear $280,000,000 revenue from the moving picture interest this year," said Mr. Abrams. "There is three-fourths of a cent war tax on every foot of film used in this country for the making of photo plays. The Eastman Kodak company, which manufactures this film, collects it on their bill for the raw material to the producers. The Paramount company alone pays the Government $15,000 a week in war tax on the film it uses."

"I am not joking when I say that the movies will help to win the war," continued Mr. Abrams. "It is the constant argument of all the people who are working for the betterment and high standard of morale for our soldiers that the men in the trenches must have amusement and recreation. There is no doubt that the most popular form of amusement among the boys is the moving picture. It is the form of amusement that includes good humor, and optimistic spirit in the men, which means high morale. The movies more than any other thing divert the minds of soldiers from their depressing environment."

In speaking of the moving pictures as connected with the world war, Mr. Abrams incidentally remarked that the United States has taken over the moving picture business of the Allies and is even now making official films for Great Britain. Three manufacturers in America already have been appointed by the Federal Government for motion picture work.

Asked whether many of the screen stars had been drafted for the army service Mr. Abrams replied in the negative, and this inspired another comment: "It would be really a mistake to take such men as 'Fatty' Arbuckle and Charlie Chaplin for the trenches," he observed. "Both these men can do much more good just where they are. They would be ordinary men in fighting the Germans, no better than thousands of others who would be drafted right beside them, but as movie actors these two comedians amuse thousands of soldiers in the pictures shown both on this side and at the war front, and as I have said about the moving picture in general are part of the scheme of diversion that helps maintain the morale of the fighters in the trenches."

Mr. Abrams told of his first plunge into the theatrical and moving picture business. "I was working in the Steinert music store on Congress street about eight years ago," he said, "when I got my first peek into the business that has since developed into such a monster industry. At that time the illustrated song was the rage of the vaudeville stage. The Steinert company secured scores of these slides for songs, and leased them to local theaters for $5 each. This set me to thinking. I knew these slides didn't cost but a very small amount to make. I went to New York one day and purchased 500 of them at $2 each. Then I returned and began to lease them to theaters myself. My first illustrated song slides were shown in the old Portland theater, and this was my start in the moving picture business."

Mr. Abrams did not jump directly from his illustrated song venture into the photoplay business, however. His second venture was as owner or part owner of a chain of theaters throughout the New England States and finally the old Portland theater was torn down to make room for the present Fidelity building, and the New Portland theater was built for Mr. Abrams and his partner, Mr. Greene.

Mr. Abrams soon established a big business throughout Northern New England as agent and promoter of films. Two years ago he was elected president of Paramount.

Walsh Talks About Casting

New Fox Director Says There Must Be Acting Ability as Well as Fidelity to Type.

ABSOLUTE accuracy in casting," said R. A. Walsh, newest of Goldwyn directors, when asked to define the forces which enter into his film productions. "I do not choose players only for their fidelity to the part as I see it, but for their ability to project the character as I know it." The success of Walsh as a director both powerful and subtle can easily be traced to this element in his work—that of using actors who can not only look the part, but act it.

"It is not easy to discover the combination, but with patience it can be done. Too often I have interviewed candidates for a part—scores of them for the same role—and found no lack of perfect types. Rarely, however, do I succeed in finding at first hand the player who acts as well, even though each applicant assures me that such gifts are his.

"And with experience in picking the right people a director acquires a certain psychic quality. This enables him to sense the acting ability of an applicant even before he sees it. It eliminates costly, time-wasting tests and tryouts. He can interview the greatest number of people in the shortest time and altogether the process is made an agreeable one.

"It is not always possible, of course, to spend the time necessary to bring out this latent ability to act. The demands on a director are many and pressing. He cannot afford, except in rare cases, to give a novice first lessons in acting; he must have a groundwork of experience, just as an artist must have his certain colors, to work with. Then the director can build up the character as he understands it."

PROGRESS MAKING ON EXPOSITION.

Various exhibitors' organizations connected with the motion picture industry and their locals in a number of cities in eastern states plan to convene at the Motion Picture Exposition in Grand Central Palace during the week of February 2 to 10, which will be held under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League. Associations in the States of New York, New Jersey and all of the New England States will be represented, while those west of New York will be represented to no small degree.

Despite the usual holiday rush in the motion picture industry considerable progress has been made during the past week in securing new exhibitors for the exposition. Eleven more concerns were added to the already large lists of exhibitors who have contracted for space and many more will be closed by January 1, as many of the communications addressed to Manager Frederick H. Elliott state.

GARFIELD SAYS LIGHTLESS NIGHTS SAVE COAL.

United States Fuel Administrator Harry A. Garfield, testifying before the Senate subcommittee of the committee on manufactures, last week stated that the order for limitation of electric signs and all outdoor lighting made effective for two nights in the week (Thursdays and Sundays) should save between 150,000 and 200,000 tons of coal. There is a shortage this year of about 50,000,000 tons of bituminous coal, additional to which there is a shortage in anthracite coal. The former is required very largely by munitions plants and factories; the latter is used by the householders and by some of the public utilities.

Foreign Trade News

Deplorable Export Conditions

Illicit Trading in Copies of American Productions Brings Protest—Great Need for Control and Regulation of Positives.

New York, December 18, 1917.

MovingPicture World, New York.

Gentlemen: I suggest that you give space in your columns to the following warning:

TO ALL PRODUCERS:

Under date of July 5, 1917, I acquired the exclusive rights for the moving picture "Her Fighting Chance" for Argentina, Uruguay and Paraguay. Under date of September 1, 1917, I sold the exclusive rights for the exploitation of this film in Argentina, Uruguay and Paraguay to Max Glucksmann.

Jacobo Glucksmann, manager of the New York office of Max Glucksmann, shows me a cablegram from his Buenos Aires office stating that this picture has been exhibited in the Argentine by one of the local exchanges which has been making a practice of continually introducing into their territory pictures to which they have no rights.

I am informed, further, on good authority, that the buying representative of the concern in question in New York has offered for sale prints of Selznick films coming through questionable channels.

I am placing this matter directly before you, not doubting that you fully appreciate the value of this matter to the trade in general, and will consequently give it the necessary publicity.

These illegitimate transactions cast a stigma on the trade in general, and especially on the export market, and I am sure you will spare no effort, in conjunction with every respectable concern in the trade, to keep the moving picture export field as clean as any reputable business should be.

Very respectfully yours,
(Signed) José Manuel de Aragón.

This is a representative case. Their frequency during the past year is actually threatening the whole export business of films. It would be difficult to estimate the actual loss suffered by the manufacturers through this practice. The fact that some of the smaller Latin-American markets are not placing any orders for new copies direct with the producers is not due solely to the activities of the New York exporters doing a legitimate business in pictures. Much of the American film shown in those markets cannot be accounted for, but there seems to be no doubt of it being obtained in this country.

If no means are devised to put a stop to this illicit traffic, an intolerable state of affairs is bound to develop. A powerful concern like Glucksmann, of Buenos Aires, may be able to stand for some time this underground competition, but the small buyers—and there are hundreds in the Spanish and Portuguese-speaking world—will either be driven away from New York, or, if compelled to buy here while the war lasts, will make their purchases from the dealer offering the greatest inducements in the way of prices. Why should they cool their heels for days and weeks in the outer office of a film company, to pay two or three thousand dollars for the privilege of exploiting a feature, when there is every possibility that a competitor may be buying as many copies as he likes of the same subject at five or six cents a foot or even less?

The large foreign exchanges are in a different position, of course. Their capital, international standing and the amount of their purchases give them the right to impose certain protective clauses in the contracts, clauses which have meant, to our knowledge, the loss of quite a few thousand dollars to some of our producers with hazy ideas on the whereabouts of a majority of their positive prints. And if the manufacturers have no effective control over their production they cannot expect the foreign exchanges, even the most important ones, to buy from them and not from illicit traders who sell the same article fifty per cent. cheaper.

The large foreign exchanges can defend themselves; the small buyer cannot. If the producer here is not familiar with export, the foreign exchange takes good care to protect itself and has the means to do it. The small buyer always pays for whatever blunders the producer may make.

A buyer from Cuba, for instance, pays a heavy royalty on a special picture and advertises it thoroughly in the local press. He is just about to show it when somebody else comes along with another copy, releases it the day before and reaps the benefit of his investment and propaganda. Now, when things of this kind happen—and they are happening frequently—the attitude assumed by some producers borders on the outrageous. In nine cases out of ten, the man who had the misfortune to secure the picture by legal means gets neither sympathy nor redress and very often finds himself an object of distrust. Instead of being reimbursed for the loss or compensated in some other way, he will have to listen to the ravings of the producer against the laws of Cuba and can consider himself lucky if he is not told that he is trying to "put something over."

European middlemen have a great deal to answer for in this connection, and it is notorious that the trade in "contraband" film has thrived for years in some of the markets of Europe. The Latin-Americans are not angels, either. However, before trying to regulate our film trade in foreign countries it is absolutely necessary to dominate the situation at the source of supply—right here. It would be foolish to attempt to regulate abroad without proper control at home.

Instead of blaming the foreigner, our manufacturers should ask themselves the following questions when cases of this nature are brought to their notice:

Could these fraudulent copies be shown in Latin-America if they had not been bought in New York?

Is there any efficient way of checking up the copies in the local exchanges?

Has anything been done to prevent the state rights buyers from selling their pictures to some broker in New York for export after exploiting their own territory?

Has any concerted action been taken against the thefts perpetrated daily and the duping that is again becoming an established branch of the industry?

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World.

1. A firm in Sao Paulo, Brazil, is in the market for photographic supplies.
2. A firm in Madrid, Spain, desires to represent American producers.
3. A man in San Pedro de Macoris, Dominican Republic, wishes to buy postal cards.
4. A firm in Madrid, Spain, is in the market for electric signs, electric lighting equipments for large and small theaters, posters and ticket selling machines.
5. A man in Piedras Negras, Coah, Mexico, desires to rent films for the border territory.
6. A firm in Monterey, N. L., Mexico, is in the market for new and second-hand film.
7. A man in Nicaragua, C. A., is in the market for second-hand film.
8. A man in Chalchuapa, Salvador, is in the market for projection machines, electric lighting sets, tents, new and second-hand film.
9. A firm in Buenos Aires, Argentine, desires to get in touch with film manufacturer.
10. A firm in Mexico, D. F., is in the market for cameras and film printing machines.
11. An exchange in China is in the market for a weekly supply of film at a low price.

Indian Notes

By S. B. Banerjea.

I WAS interested to read in one of your recent issues that a newly-started producing company had arranged to film Chinese comedies. China certainly offers a virgin field for exploitation purposes.

* * *

India also offers a fine field for exploitation. It will not do to produce "Indian pictures" in the U. S. A., or England, or Italy, or Denmark. Not one "Indian picture" which I have so far seen is free from defects of some sort or other. Certain pictures have actually annoyed people, and I have had to listen to bad language used against their producers. It will not do to employ any Indian—be he a student or a traveler or a merchant—who may be in the States, to advise upon the proper "rendering" of Indian scenes. Very few Indians who have been or are in the United States have traveled widely in their mother country. They are not familiar with the manners and customs of the different peoples. Most of them have not studied their country's history. So to employ an Indian, because he is an Indian, will be nothing short of foolishness. I have not said all this in disparagement of Indians, but I have simply given expression to hard, cold facts. Producers would do well not to take on any or every Indian on the strength of his color only.

* * *

There are certain subjects which may be filmed very profitably. The cost of their production will be high, but it will come back several times. Some time ago a well-known American producing company requested a famous Bengali actor, now dead, to produce a certain film. A decent salary, commission, and royalty were offered; but, for certain reasons, these were not accepted. One of the said films will not be less than 30,000 feet, will be full of incidents, and, being of a religious character, will appeal to India's millions. It will draw crowded houses wherever it will be shown. It will take about a year to produce, and the details will require careful attention. The total cost of production will not exceed $300,000. There is another religious work which also will yield a big revenue. For obvious reason I don't give the names of the two subjects referred to. I only indicate them to show that India offers a fine field for exploitation. There are, of course, many difficulties in the way of success; but, with the active co-operation of a successful Hindu director, these can be overcome. Will producers who are thinking of exploiting India please note my remarks?

* * *

A serious attempt is being made by certain Europeans to induce the Government to ban long serials, like "The Master Key," "The Shielding Shadow," etc. I hasten to add that the Indians are lovers of serials, and they will be sorry if they are deprived of a good treat. I confess the arguments of the anti-serialists are not convincing. If these hold good in the case of serials, they hold good in the case of every three, four, or more-part film. In other words, the cinema business will then have to be stopped. I think nobody outside Bedlam will propose a step which is bound to kill an important industry of such huge proportions as the cinema industry. I trust the Indian authorities will not listen to the outcry of the handful of European grumblers and give the Indians a cause to complain against their action.

* * *

During the Pujah holidays the Elphinstone Bioscope people exhibited a number of well-known films—like "Protea," "Tigomar," "Master Key," etc., in their several theaters in Calcutta to crowded houses.

* * *

The director of the Bijou Grand is to be thanked for introducing stars of the American film world to the Calcuttaites at frequent intervals. To him we owe the "Universal Screen Gazette," which is quite new to us. The idea is excellent, and is sure to receive a hearty welcome everywhere. During the long Pujah holidays he has exhibited several old favorites, and among his new films I may mention "The Devil's Bond Woman" and "A Child of Paris Streets," which deserve more than one visit.

The Bioscope theater authorities have of late been giving away Bengali plays, novels, etc., to their patrons. At Bombay certain theaters present watches, but the prizes are only two or three in number. But the Bioscope Theater people give presents to every ticket holder. Naturally the one rupee ticket holder gets a larger number of books than the four-anna patron. I am not surprised to see that the theater is always overcrowded. The non-Bengali patrons, of course, do not get any prizes; but I have seen some of them—including two or three Chinamen—asking for books, which, I must say, are given without any grumbling. The Bioscope Theater authorities show American films mainly. At frequent intervals, they screen old favorites, like "Trey o' Hearts," "Peg of the Ring," and so on.

* * *

The Presidency theater is the latest addition to the Calcutta cinema houses. It is a Bengali-owned theater. The opening performance was, I regret to say, disappointing. Some old films, already shown by Messrs. Ducasse, were exhibited.

* * *

Mr. Sathe of the Picture House has screened "The Rise of Susan," "Molly Bawn," "Coming Up Thro' the Rye," and several other well-known films. Of late he has been giving a special "children's performance" every Sunday morning at a uniform rate of admission. The films are carefully selected.

* * *

The Theater Royal authorities screen American films mainly. They give two changes weekly. They don't go in for lengthly serials. Their patrons, who are mainly Europeans, do not like them. I regret to say very few Indians patronize the T. R. Perhaps, if films of the "Master Key" type are screened, they will swamp it. At least, the T. R. authorities should, for once, screen a lengthy serial, like "The Lost Express," for instance, which has not yet been secured by any house in India. It will yield at least 300 per cent. profit. Why not try to secure Indian patronage, which no house can afford to ignore?

* * *

The Indians have become good judges of films. If you show films of your choice which are not to their liking you may rest assured you will not be patronized by them. The other day I went to a well-known theater—I shall not name it for obvious reasons—and found that about fifty persons only were present. The pictures were old and not good at all. I was not surprised that the attendance was so small.

Australian Notes

By Thomas S. Imrie.

PARAMOUNT HOUSE, the spacious premises which have been acquired by Feature Films, Ltd., at 302 Pitt street, Sydney, was officially opened by the Lord Mayor, Alderman Meagher, M. L. C., yesterday. The building is composed of four floors, in which all the firm's rapidly expanding business will be transacted.

The Lord Mayor in performing the function, said he was pleased to know that the firm was essentially an Australian institution. Every member of the staff with the exception of the managing director, Alec Lorimore, was an Australian.

Since the beginning of the year the organization had made phenomenal strides, and though hampered by the destruction of the fire-fiend, it had risen today, phoenix-like, from its ashes, with an irresistable driving power at its back in the person of the managing director. He understood that the firm was starting home industries here to manufacture electrical and other necessities for picture theaters, while arrangements have been made to have large quantities of lithographs printed, which have hitherto come from abroad.

After the official opening the guests were given a special screening in the new projection room of two coming Artcraft releases, "The Little American" and "Broadway Jones."

* * *

Another exchange which is expanding very rapidly is the Progressive Service, distributors of Mutual productions. The Sydney offices are being further increased this month by the addition of another floor of Photoplay House, while

the staff is being added to. O. G. Sudholz, manager of the exchange, is at present in New Zealand arranging for a new branch to be opened in Wellington. When this is finally settled, it will complete the chain of exchanges throughout Australasia distributing Mutual films.

An indication of the growing favor bestowed on these productions by exhibitors here is the fact that the Piccadilly Theater, Sydney, has contracted to share the first release each week, making two city houses screening all first-run Mutuals.

* * *

John F. Gavin is taking the last scenes this week of his latest feature, "For the Term of Her Natural Life." Unseasonable weather for the past fortnight has delayed many outdoor scenes, but it is hoped that these will be completed within the next few days. The action of the film largely takes place outdoors, and so contains many fine scenic views. Mr. Gavin expects that the picture will be from 5,000 to 6,000 feet in length.

* * *

The Antipodes Film Company has completed a three-reel historical subject on the Burke and Willis Expedition of 1858-9. This picture, which is to be released next month, is to be entitled "Flirting With Death," and although of historical interest, has a powerful dramatic story running through it.

* * *

A press and trade screening of the two initial Goldwyn releases, "Polly of the Circus" and "Baby Mine," was given in the Sydney Theater Royal last Sunday night to a very enthusiastic audience. Very good press notices have been given to the productions. Natives of this city should be in a good position to judge, as the stage version was given here only a month ago.

* * *

Australasian Films, Ltd., announces that it has secured the Australian rights to Petrova Pictures, in addition to several big features, the names of which will be given later.

* * *

Fraser Films Ltd. are presenting two big features to the Australian public next month. One of these will go on at the Sydney Theater Royal, while the other will be screened at the Palace theater. The first is "Twenty Thousand Leagues Under the Sea," which opens for a three-weeks' run on the 1st of December. The other is "Idle Wives," which will be the attraction at the Palace theater from the same date.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, November 16, 1917.

POSITIVELY NO NEED FOR CHICAGO CENSOR BOARD.

There does not seem, according to the laws at the present time on the statute books, that there is any great necessity for the retention of the Chicago censor board. One of these laws, which can be found on Page 337 of the laws of the Fiftieth General Assembly, which have been recently published, reads as follows:

That any person who prepares, advertises, gives, presents or participates in any obscene or indecent drama, play, exhibition, show or entertainment, and every person aiding or abetting such act, and every owner or lessee or manager of any theater, moving picture house, garden, building, room, place or structure who leases or lets the same or permits the same to be used for the purpose of such drama play, exhibition, show or entertainment, or who assents to the use of the same for any such purpose, shall be guilty of a misdemeanor and, upon conviction thereof, shall, for the first violation of this act, be subject to a fine of not less than $25 nor more than $200, or imprisonment in the county jail or house of correction for not to exceed one year, or both such fine and imprisonment, in the discretion of the court, and for each subsequent offense the defendant shall be subject to a fine of not less than $50 nor more than $500, or imprisonment in the county jail or house of correction for not to exceed one year, or both such fine and imprisonment, in the discretion of the court.

On Page 362 of the same compilation a second law is found which reads as follows:

It shall be unlawful for any person, firm or corporation to manufacture, sell or offer for sale, advertise or publish, present or exhibit in any public place in this state any lithograph, moving picture play, drama or sketch which publication or exhibition portrays depravity, criminality, unchastity or lack of virtue of a class of citizens of any race, color, creed or religion, which said publication or exhibition exposes the citizens of any race, color, creed or religion to contempt, derision, or obloquy, or which is productive of breach of the peace or riots. Any persons, firm or corporation violating any of the provisions of this section shall be guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than $50 nor more than $200.

An editorial in the Chicago American, recently published, justly states:

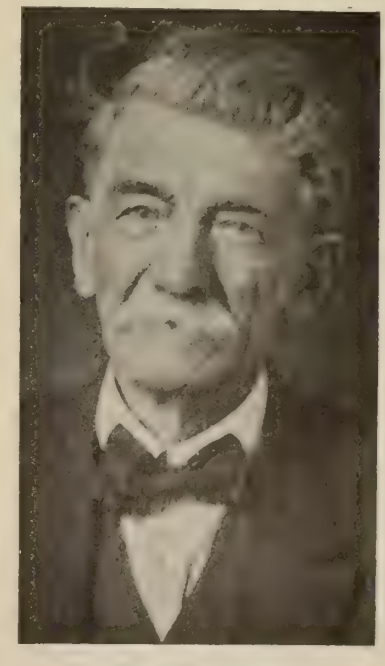
Chicago censorship means this: It compels the moving picture man, before he can do business, to report to the police station, to the office of the second deputy and satisfy that whimsical officer that he contemplates no violation of the law.

Why should the moving picture man alone be singled out for such indignity and inconvenience? The grocer has his scales, the druggist his poisons, the ship chandler his ropes. We do not compel the grocer to report each morning to the police station to satisfy the officers that he has no intention of giving short weight. The druggist does not have to give daily assurance that he is not going to poison anyone, nor does the chandler have to assure the police that he is not going to hang folks.

Is it fair to assume that the moving picture man, alone among all lines of business, is about to commit a crime every time he presents a play? Is the dreamy-eyed playwright, with his latest manuscript in his pocket, more dangerous than the ordinary man who deals in the things which go to make up life, society, civilization?

"Daddy" Strong, Fine Old Veteran

DADDY" STRONG has just turned seventy-six. And, "Daddy," who was properly renamed, is still on the job daily—looking after the inspection corps at a Minneapolis film exchange. "Daddy" Strong is to Minneapolis film folk a living "landmark," so to speak. He operated the first motion picture machine ever run in Minneapolis. It was an Animatograph, brought from England, and "Dad" has met about every film man of any importance that ever visited the Northwest.



"Daddy" Strong.

"Daddy" Strong was a veteran film man in Minneapolis when S. L. Rothaphel was first connected with the Lyric theater there; when C. E. Van Duzee opened the first exchange there and when the motion picture "craze" first hit the public. When any local newspaper or film man wants anything from Minneapolis film history the old slogan "ask 'Dad,' he knows" is brought into play. "Daddy" Strong began his show career with a wagon circus in 1859, traveled with Jim Bailey's circus, and joined P. T. Barnum's organization in 1878, being known as "Signor Giovanni, famous bird trainer."

In his younger circus days "Daddy" had done flip-flops, played musical glasses and trained canaries and traveled all over the world. He wound up his "show career" by introducing a "Pinafore" company of 120 people to America, a venture that brought him considerable praise, but eventually financial ruin. The overhead of a traveling company of 120 people almost thirty years ago was enormous and the immensity of the Pinafore production was not appreciated by the public until later (after "Daddy" Strong had given his last penny to pay his employees). Strong was with Ringling Brothers' circus also for three years, exhibiting motion pictures, which he had to hold with one hand as he cranked them through the machine with the other. Despite his age "Daddy" Strong has missed only one week at work in seven years, and the old veteran expects to keep at it for a few years more.

JAMES H. HUTCHINSON ENLISTS.

James Hobart Hutchinson, eldest son of Samuel S. Hutchinson, president of the American Film Company, Inc., of Chicago, who is enlisted with the first company Military Police, 310th Train, Eighty-fifth Division, at Camp Custer, Michigan, writes that army life is the life for him.

Mr. Hutchinson, who was a student of Armour's Technical Institute, enlisted the minute he was twenty-one, which was early in December. He chose the military police because of his love for horsemanship, in which he excels. He enlisted as a private on principle and proposes to win his commission on his merits.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

MUCH has been written and said on that ancient problem, "How can we build up the matinee business?" With the largest number of seats of any cinema theater in New York City, the Strand had a particularly hard nut to crack in solving this question. However, after trying various ideas and suggestions we have finally hit upon an original plan, the execution of which has made our afternoon business a source of no further worry. We are now able to point to our matinee attendance with pride, and our orchestra is responsible for it.

It is my contention that every theater in the country carrying an orchestra can overcome the matinee slump just as the Strand has done. The answer is a high-class popular concert as an added attraction for the afternoon show. When we first announced our afternoon symphony concerts various people shook their heads and smiled. The result, however, is that the Strand Symphony orchestra is not only one of the most noted motion picture theater organizations, but it is classified with all the great musical concert institutions in the city. In other words, we have not only attracted to our theater lovers of photoplays plus good music, but we have brought to our house lovers of high-class music, people from the musical world who seek their entertainment at the most prominent recitals in the city.

When I say that the Strand orchestra is classified with all the big musical organizations I mean just that. Through our symphony concerts we have enlarged our scope. We have gone into the world of high-class music. In the newspapers our activities are not confined to the pages or spaces devoted to the silent drama. In the columns devoted to music and read by many persons who never look at the motion picture departments appear notices and reviews of our orchestra and musical artists. In publications read exclusively by the patrons of high-class music we receive the same recognition. What is the result? New Yorkers who patronize afternoon recitals have become patrons of the Strand and have told their friends that high-class popular music at reasonable prices can be heard here.

With the engagement of Oscar Speresçu, the noted conductor, and the installation of a thirty-minute concert preceding our regular afternoon show we have attracted patrons to our theater that otherwise would never think of going to a photoplay entertainment. Among our afternoon audiences will be found prominent persons of the musical world enjoying the efforts of our artists. It is always said that the photoplay is the entertainment of the masses. This is true, but with extra effort it can be made the entertainment of the classes as well.

I cite the case of the Strand as an absolute denial to the feeling that a noticeable number of empty seats are to be expected during the afternoon performances. Every exhibitor should endeavor to seek new fields of patronage. In view of the fact that music is so closely associated with the presentation of pictures, it is easier to reach out to the musical world in addition to the cinema world, than any other art. However, to do this, real orchestral entertainment must be presented and to the man who does not carry an orchestra this article is of little interest. To the exhibitor who has an orchestra I would suggest that he make an honest-to-goodness bid to the music public. Get a conductor of local popularity and engage him to direct your orchestra a half an hour in the afternoon. Get recognition in another channel aside from your regular motion picture field, but be sure you give them the right kind of music, which is the most important of all.

By the right kind of music I do not mean ragtime, nor do I mean music that is so "high-brow" that no one excepting an expert would understand or enjoy it. The kind of music we offer is popular high-class offerings, with as much emphasis on the "popular" as on the "high class." Selections taken from well-known operas, music familiar to the average person of any musical instinct at all, is the class of entertainment to present. Favorite selections done perhaps in a new way or introducing novel solo bits; this is the kind of music that will please the "high-brow" as well as the average person who likes musical entertainment. The Strand is not merely a photoplay theater; it is a place where music lovers as well as screen patrons may find real entertainment, and this has answered our afternoon attendance problem.

Vampire Is Eternal, Says Mary Garden

Thais Is a Woman As Women Always Have Been and Lives Today, Actress Adds.

THAIS, the Eternal Vampire'. I should not have objected if Goldwyn's scenario editor had decided to expand the title of my first screen play in that manner. Thais is the vampire. And the vampire is eternal—as eternal as woman."

Thus speaks Mary Garden, who is to signalize her entrance into the new world of the screen by enacting the notorious courtesan of Alexandria. And those that know the famous prima donna and no less famous public figure may bear witness that no fear of the epithet "vamp" could have deterred her from her choice of "Thais," as she considered the many parts she has made famous in the world's opera houses before the nature of her first screen play was determined.

"'Thais' to me is the drama of life and death," she said. "She is woman as we know her today. She is woman as woman has always been. Thais is essentially the predatory female, using her physical attractions to gain those ends which dwarf her soul. She is, in the parlance of the cinema, a vampire.

"Call it what you will, the motives and the actions of the Alexandrian courtesan are those of the eternal woman. She knows what she wants and she gets it by means of what the gods have given her. She becomes wily, a great schemer, using her body always as her weapon, so nicely gauging her favors that she knows precisely what a glance will command for her.

"Thais," like every woman of this character, does not employ her beauty of body without becoming debauched. She cannot refrain from using to the utmost the force within her to bring her luxury after luxury—always the demands of the flesh, you see. Flesh is never satisfied, and Thais is engulfed in the sin which makes the Egyptian city a place of pestilence.

"Thais is not dead. She lives today. More than one Thais will see herself on the screen, and to those women the coming of Thais' moment of awakening will, I earnestly hope, show them that the glories of the flesh are forgotten in the ecstasy of the soul's birth. If it were not for the spiritual significance of the character the vampire's story would hardly be more than a pageant of passion. And that is not life as we live it."

MEETING OF DIRECTORS' ASSOCIATION.

At the last meeting of the Motion Picture Directors' Association, held at the Studio, 234 West 55th street, on Tuesday evening, December 18, the following directors were initiated: George Irving, Kenean Buel, Hobart Henley and Charles M. Seay.

The invitations to the dance, to be given at the Biltmore Hotel on January 26, 1918, will be ready very shortly and the members are requested to send the names of those they wish to receive them to Wally Van, chairman of the dance committee.

The date for the next regular meeting falling on New Year's Day, it has been postponed until Thursday, January 3, at eight o'clock, when Thomas Bedding, F.R.P.S., will address the members upon "The Art of the Motion Picture," and it is hoped a full attendance will be present.

The association wishes to call the attention of the company managers to the fact that only directors of ability are admitted to membership and when the services of a director are required they can be secured by calling Circle 1844 upon the phone and a list of those directors who are available will be submitted to them.

NO BLACKBERRY LIPS FOR MAE MARSH.

No one has ever seen Mae Marsh with black-rimmed eyes or beaded lashes, nor have her lips ever looked as if she had been eating blackberries just before she came on the screen. In fact, it has always appeared that Mae Marsh used no make-up at all. Such, however, is not the case.

She employs the monotone color of paint and powder used by all motion picture players, in her case a soft cream tint. Her eyes are untouched save by a light pencil on the brows, and her lips likewise scarcely know the taste of rouge. Yet this reticence in the use of make-up is by no means the timidity of one who does not know what can be done with paint and powder. It simply is the delicate artistry of the experienced, finished actress, developed to an extent not often found among her sisters of the studios.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Join This Club, and Stick.

KATE ERBER, of the Lincoln Square, Decatur, Ill., has started a club and wants the rest of the exhibitors to come in. He calls it Theater Service for Enlisted Men's Children Club. There are no dues or fees or collections. Each member merely promises to set aside from ten to twenty-five children whose parents have gone to the colors, setting aside the designated number of seats each week for the benefit of those kiddies, many of whom have had their pennies cut down by daddy's absence at the front or in camp. No house should be unwilling to set aside these few seats each week, and it should be possible to enlist the interest of local workers in locating the proper children. Perhaps the best scheme would be to list all those entitled to the courtesy and then give them tickets in rotation. It might even lead to an extension of the idea along other lines to the same end, but at any rate the exhibitor who grudges a few seats a week to the little ones who are left behind should be running a theater on Unter den Linden instead of over here. Let's all go to it! Send in your names to Mr. Erber, and, if you will, to this department. This is one of hte most practical suggestions yet made. And if you want to look on the practical side of it there are few newspapers that will not give you a boost for the idea and help you along with it.

Fine for Carpenter.

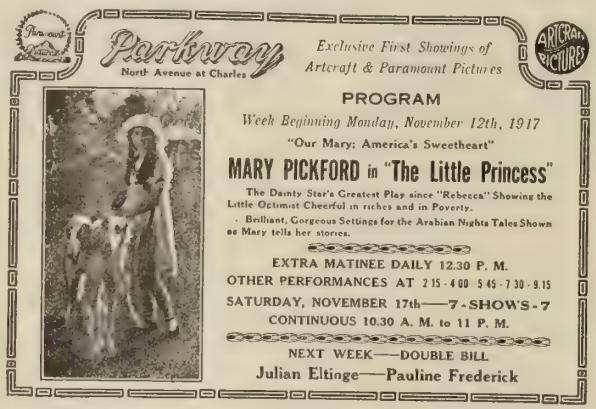
Please pass the laurel wreaths to George E. Carpenter, of the Paramount-Empress, Salt Lake City. While other managers were taking quarter-pages to tell about the war tax, Mr. Carpenter remembered that what's news is fit to print, so he took a photographer and went over to his bank, where he persuaded the president to put on his hat and coat and have his photograph taken holding out a tax-paid ticket. Then he had the print cut out and pasted over one of the tickets. This, as a two-column cut, got on the front page of the Salt

SALT LAKE WELCOMED HOME
-REPUBLICAN
wo Halloween
Banker First to Pay War Tax
3 Cents Extra for Loge Seat
Theatregoers Dig Smilingly
UTAH, FRIDAY, NOVEMBER 2, 1917
Many Here 'Cough Up' Coppers
Use Them to Go to Theaters

Lake Telegram. The reproductions shows the strip headlines, but it was necessary to cut off the reading. The story ran to the effect that the president of the National Bank of the Republic was the first person in Salt Lake to purchase a tax stamp. As such, that was a news story and ran for its news value. That the photograph was made the day before, in order to get the cut up and have the story written, does not appear. The Salt Lake papers come out about two in the afternoon so that it might have been made that same day. The other cut is a three-column from the morning paper. It shows Mr. Carpenter and his assistant getting the pennies ready. This also has a news value, but perhaps not so strong as the other. But the point is that both papers had front page news stories about the tax—as did practically all the other papers of the country—and the Paramount-Empress, of all the houses, ran with the story. The news items have many times the value of plain display advertising. We think that Mr. Carpenter should get the award for the best handling of the situation. And it is well to note that the plans were laid the day before. Mr. Carpenter is too good a newspaper man to try to plant a story at the last moment. He knows that editors like to get the stuff as far ahead as possible. He is ready for them. That's the secret of getting space. Make it news and anticipate the news, if possible. And note that Mr. Carpenter merely adds the tax to the present cost of tickets, instead of making a two or three-cent tax the excuse for a five-cent raise. There may be every reason for the five-cent increase, but the houses that merely add the tax now are holding their business best.

Complete.

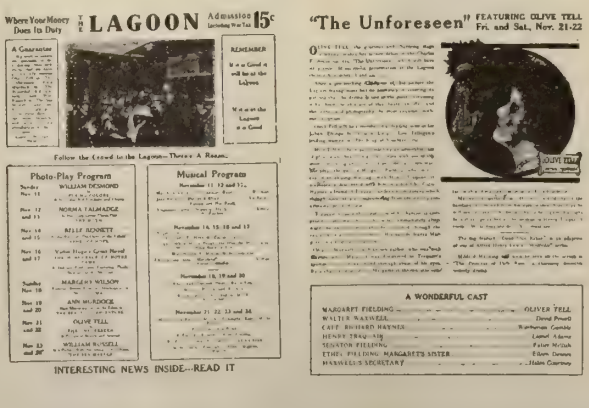
The Parkway, Baltimore, sends in a very attractive mailing card in brown on white, the measurement being 4¼ by 6 inches. One side is shown in the reproduction. The space is a trifle too full of type for the very best display, but the composition, considering this slight


Parkway
North Avenue at Charles
Exclusive First Showings of Artcraft & Paramount Pictures
PROGRAM
Week Beginning Monday, November 12th, 1917
"Our Mary; America's Sweetheart"
MARY PICKFORD in "The Little Princess"
The Dainty Star's Greatest Play since "Rebecca" Showing the Little Optimist Cheerful in riches and in Poverty.
Brilliant, Gorgeous Settings for the Arabian Nights Tales Shown as Mary tells her stories.
EXTRA MATINEE DAILY 12.30 P. M.
OTHER PERFORMANCES AT 2.15 - 4.00 - 5.45 - 7.30 - 9.15
SATURDAY, NOVEMBER 17th——7-SHOWS-7
CONTINUOUS 10.30 A. M. to 11 P. M.
NEXT WEEK——DOUBLE BILL
Julian Eltinge—Pauline Frederick

excess of copy, is unusually good. The address side carries a panel to the left, giving the name, the times of performance and the prices, together with the telephone number. All the information needed is there in compact form, where it will not detract from the advertisement of the current offering, and yet supplement it. This means a second printing, but since the prices are permanent it is possible to reduce expense by running these through the press in quantities and using them as needed.

Eight Pages.

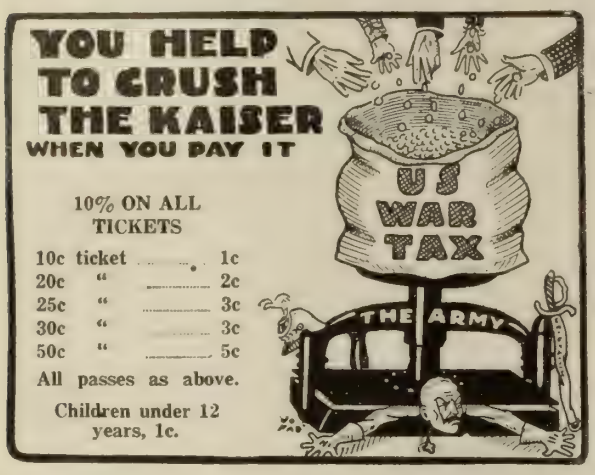
J. S. Woodhouse, of the Lagoon, Minneapolis, must have found his program a good investment for he has raised it to the same page size as this paper and gets out an eight-pager. This permits a clean, open, readable type picture, as is shown in the right-hand side of the cut.



The left-hand side shows the front page with the space pretty evenly divided between the films and the jazz band. Mr. Woodhouse has taken the suggestion offered some time ago to complete the "if it is good it is at the Lagoon," and he offers a catchy phrase in the heading with his "Where your money does its duty." Smaller pages might give an equally pretty display, but if the paper cost is not too great, the style followed certainly does give a pretty display. The text is rather open, but with wide lines and a large space this looks well. On a smaller page or with a narrow column the leading would look too white. It is all a matter of proportion.

Used a Cartoon.

The house organ of the Poli theater, Scranton, Pa., used a cartoon to get over the idea of the war tax. It is not too late yet to get something along these lines, for which reason it is reproduced nearly full size. The original is two columns wide. The cut tells more than


YOU HELP TO CRUSH THE KAISER
WHEN YOU PAY IT
10% ON ALL TICKETS
10c ticket 1c
20c " 2c
25c " 3c
30c " 3c
50c " 5c
All passes as above.
Children under 12 years, 1c.
U.S. WAR TAX
THE ARMY

much larger display advertising would. A small box on an inside page gives another view of the tax, the matter reading:

> TO AVOID THE THEATER WAR TAX IS TO PLAY THE PART OF A SLACKER.
>
> Remember the theater only collects the tax—the U. S. Government gets every red copper of it.

Both ideas are excellent. The public must be educated to the new idea, not through a single reference or a drive of a week or two, but through a steady and persistent campaign.

Topheavy.

Stanley Chambers, of the Palace, Wichita, Kan., send in the proof of a three tens, and asks for comment. The cut does not give a very clear idea of the layout, as it does not indicate the white space used, which amounts to about an inch and a half in the width. We do not like advertising layouts in which the cut rises above the text. It does not seem that the cut properly connects with the copy. The copy should be set opposite the cut or around it, with at least a bottom or top line clear across the type-space taken. The result of this advertisement is a cut of Miss Clarke and an advertisement of Miss Clark, but the two have little in common as compared with an advertisement of the "Sub-Deb" story illustrated by a cut of Miss Clark. It is better to build the advertisement around the cut than to use the cut instead of an attractor line. Four sevens would give a better layout than three tens and still save two inches of space. The cut itself is 4¾ inches deep by about 3½ wide. It would not work well in a three, with the text alongside, but it would work well in a four, with a top line for Miss Clark and a bottom line for the house and date, the title and the small type matter running opposite the cut. The same text will do, but the lines must be rearranged to suit their new placing. There is a lack of date here. The play stays three days, but what three? Is it today, tomorrow and the day after, or yesterday, today and tomorrow? If there is only today and tomorrow left play up the fact, for someone might come along the day after and want to see the play. The only time when a cut may properly ride to the top of an advertisement is in a full page. There you have the entire page to yourself, and it does not matter so much, but even here it is a good plan to sink the cut to the copy and connect up more closely, and a good general layout is to plan a sort of U of type, the letter laying on its side, and put the cut into the open space. Then the cut cannot run away from the copy, but must stick around and help out. There can be no fixed and definite rule for the placement of cuts. If there were, then advertisements would look too much alike, but this is a safe plan as a general thing, and where the eyes of the portrait are not looking into those of the reader they should be regarding the copy. One more thing about this layout. While it is a three tens, the type display is only about 9 by 4½, and this gives a rather topheavy effect. The effort should be to get a nicely proportioned space, and three tens is a little too long for the width. Three nines is better, where the type goes to the rules, but with a white space the measurement is generally only the measure of the type and not of the space paid for. Here there is less space top and bottom than there is at the side, and so the layout falls out of proportion.

Almost Too Handsome.

One of the most pretentious advertising booklets ever issued in behalf of a film is that for the Jewel Pay Me. It is almost too good, for that matter; but this is intended primarily for distribution to photoplay editors and others who are likely to be influenced by the richness of the offering to regard with greater attention the general Jewel product, in which case the effect of the sheet will repay the cost of the production. The cover is rough paper, done in black and gold; embossed. Inside are thirty-two sheets of high-grade surfaced paper, each printed in black and with a tint block worked into the color scheme of the cuts; which adorn each page. There are several portraits of the star, scenes from the play, reproductions of the New York criticisms and advertisements for other notable Jewels The whole forms a book that most photoplay editors will keep upon their desks, for it is an excellent example of the printer's art, and the money, if lavishly, has been intelligently spent. It cost money, but it results in a book that gives the impression that if the company can get out a work in such good taste it is evident that its plays will be in equal good taste. It has not been a case of merely spending money; it has been spent to get results in appearance. Few of those books will find their way into the waste paper baskets within the next six months, if at all, and for this reason the expenditure is justified.

Philadelphia Programs.

The Palm Theater, Philadelphia, uses a blue on blue program that is laid out in accordance with the best rules. It will not reproduce or we would try to show the front cover. It is all type and rule work, but a drawn design would be no better. The house name comes to the top, with the address, slogan and name of the manager all together; the date lines come next, cut off above and below with rule; then a brief house brag, and in the lowest box full information about times of performances, prices, showings of the feature film and about everything else but the telephone number. Apart from this you can look at that front page and know all about the house from the fact that William S. Jones runs it to the news that the feature is run about 1:30, 3:15, 7:45 and 9:45. Inside, by dated days, are the casts of the plays, with titles of the added attractions, and a talk about the play instead of a synopsis that will spoil the surprise.

The Paschall, a suburban house, makes the mistake of announcing a war tax of one cent instead of the ten per cent. tax. Probably the patrons know better, but it will take a deal of explaining should the prices be advanced later. The box arrangement of the inside pages would be better were they not so crowded. There is a certain lack of accuracy to the matter, as the announcement of "Edgar Lewis in The Bar of Justice," which was produced by Mr. Lewis. There is always the suggestion of lack of management when a patron finds that the house program does not know about the film it praises. The

sample shown is that for the first collection of the admission tax. That cross line box can be made very useful to the house. Breaking the small type into two columns helps much to make it readable. The type display is poor, partly because of the excess of type, but more largely on account of the choice of faces.

The Ridge Avenue, Jay Emanuel's old house, uses about the same make-up that Jay used, though his single cards were handier than the four-page folder. They, too, name the added attractions instead of merely saying that they have a comedy. The back page gives a brief but clear list of the underline and takes the lower half for house talk.

Emanuel, who is the only one of the Philadelphia exhibitors who sends stuff in himself, contributes three pieces. One is an ordinary

baggage tax, printed up for Parentage, which was to be shown at the Jefferson for two days. Whether these were used for door knobs or merely slipped onto any convenient projection Jay does not explain. They can be used for either purpose, and a couple of boys can put a lot of those where they will do real good. The second exhibit is a

THIS TICKET IS GOOD FOR A

10c.

ADMISSION TO THE

PARK Theatre 33rd & Ridge Av.

OR

JEFFERSON Theatre 29TH STREET BELOW DAUPHIN ST

ANY DAY EXCEPT SATURDAY

BETWEEN NOVEMBER 12TH TO DECEMBER 22, 1917

MATINEE OR EVENING

ticket, 3 by 2¾ inches, cheap stock, printed in black. These are sold by the school children on behalf of the Red Cross or one or two churches, according to their preferences. Two cents (20%) is paid on the sales to the beneficiaries. Jay is sticking to his monthly program for the two houses, but Jay's "month" is only four weeks long. Where he uses the same attraction for two or more days we think he would do well to break the rule and take the full space for a slight display instead of repeating copy for the second and following days.

The Pastime has a sad looking colored stock, with a flash announcement of one of those "adults only" subjects. Children under twelve must be accompanied by an adult, but children in arms are positively not admitted, though we should not suppose that their morals could be affected. To help along a well meaning woman physician is announced for a lecture on The Actualities of the Underworld, which sounds interesting to those who do not know. One of those subjects in a locality will do a lot to hurt business for some weeks.

The Holme Theater suffers from its printer. The front page looks cramped because the stuffed, hard lines are held in by too heavy a border. Eighteen point is far too heavy a border for a space only 2½ inches wide inside. The entire page is but 3¾ inches wide and the eighteen point has no place there at all. To make things worse the cut is rather small and gives further emphasis to the suggestion of narrowness. A larger cut, almost filling the width, would have been better. Inside there is too much type matter and it is all set in full face; not very heavy, but not easy to read. In most of the boxes there is not even a single two-point lead, but the lines lie one against the other with a black effect that robs even the larger lines of their value. In most cases the only display the large lines get arises from the fact that they are in all capitals, and the room below, left for the descending lines, is unused. On a twelve-point face this gives the effect of a two-point space below, which is the only relief afforded the display line.

The Palm, Collingswood, N. J., near Philadelphia, uses a narrow folder, 2½ by 5½, colored stock. It is much on the lines of the Garfield, Chicago, but longer. The days should be dated, but apart from this they manage to get a fairly good display in a small space.

Jay Emanuel also sends in an envelope he uses for his mailing list. This is printed up, with a card announcing the attractions current during the life of the list. Jay has a mailing list of 1,200 names. A recent envelope was printed on the back for Jack the Giant Killer, and he played to 1,629 children in a morning and afternoon show. It costs money to print up envelopes, but it pays if you do it right. Sometimes the envelope will reach several persons before it comes into the hands of the person addressed.

Changes Form.

Mr. Bayer, of the Opera House, Leighton, Pa., has changed his program style to a six-by-nine, an attractive grey stock done in a good black ink, and using the side-boxed day and date with the chief attraction, making the inside pages serve for two weeks at a time. This is an excellent form, originally shown, we believe, in the Colonial program, Camden, N. J., but now widely adopted. We think it would help to name the comedies instead of merely saying that it is a Drew comedy one night and a Hughie Mack another. Give all the titles, but centre interest on the chief attractions. The back page is used for house talk, including the "phonograph record" argument on prices and service. Grey and black is an unusual combination, and the paper Mr. Bayer uses is a bit too expensive for general use, but there are more moderate-priced greys and they work well both with black or a deep blue, and to some extent with red and green in the darker shades.

Two Men.

In announcing a double bill with Hart and Arbuckle, the Victoria, Buffalo, calls them "Will Hart, the gunman, and Fatty Arbuckle, the funman." Another good line is "side dishes at the film feast," used in announcing the added attractions to "The Woman God Forgot."

No Cause for Alarm.

The Mikadow, Manitowoc, Wis., for a recent attraction sends out a folded circular sealed with its own stamp, with "Don't be alarmed! ! !" just above the address. This rouses curiosity, but you can turn the folder over and see on the other side an announcement for the attraction. It is not until you open the piece further that you reach the "France is invaded" that is supposed to connect with the reassurance. It would have been better to have put the "France is invaded" at the bottom of the address side leaving the back blank, and then repeating the "France is invaded" on the inside, giving the explanation that it is merely invaded for the locale of a play. The idea is good, but it does not carry through. And to quell alarm it might be better to use a very red ink instead of blue. There is the making of a capital mystery advertisement here.

Adding the Parents.

The Fenray, Martins Ferry, Ohio, has something instead of the kiddie matinee. It offers a "Children's and Parents' night" once a week. Of course one of the main advantages of the kiddie matinee lies in the fact that it is given on Saturday mornings when the house is idle and represents a clear profit, but there are certain advantages in this dual night that commend themselves. The opening announcement explains the idea and can be altered for program material by those who wish to follow:

THE CHILDREN

of today are the leaders of tomorrow. Consequently their mental development is an important obligation. The active mind and body of a child demand, however, relaxation in the form of amusement. This amusement should, so far as possible, add to the mental development as well as to the physical. One of the best methods of combining these two elements of "child play" is through the medium of proper photoplays; the mind is unconsciously forced to action, thus giving relaxation, enjoyment and education without fatiguing the mental or physical system.

In furtherance of this need the management of the Fenray is inaugurating "PARENTS' and CHILDREN'S NIGHT," to begin on Tuesday, October 16—this week—and to continue every Tuesday thereafter. Parents should endeavor to bring or send their children to the Fenray on this night, because the program we have arranged combines value to the child both entertaining and instructive. It includes a drama feature and an excellent comedy attraction; as an ADDED FEATURE we have arranged for the BOBBY CONNOLLY kiddie films. These pictures combine all of the charm of "kid" pranks and mischief with regular stories of human interest and heart appeal that make them popular, not only with the children but with the grown-ups as well.

PARENTS' and CHILDREN'S NIGHT represents a big step forward in moral uplift by presenting a "program with a purpose"; and we trust it will elicit each Tuesday a hearty response from PARENT and CHILD alike.

The initial program offered Marguerite Clark in "Snow White, Chaplin in "The Immigrant" and a Bobby Connolly story.

Optimistic.

The Third Street theater, Easton, Pa., opens a recent appeal for suggestions from patrons with "To run a Ford is easy, but to manage a theater to please a majority of the patrons is a 'durn' hard job." They must have a different brand of "rattlesnakes" in Pennsylvania. Fords are not easy to keep running.

We Do Blame the Exhibitor.

One exhibitor, in circularizing his patrons on the tax, heads his story, "Don't blame the exhibitor," and goes on to explain it is a Government tax. The heading is unfortunate. It is a mistake to suggest that the tax is something to apologize for. We'll never get ahead with this sort of thing. Point out that it is an opportunity for patriots. Make the tax popular and the efforts will be over much more promptly.

Try This.

Why not print up punch tickets to be punched to the face value of the war tax, a penny for each penny paid in war tax, and offer a fifty-dollar Liberty Bond to the person paying the largest sum in taxes between now and the date set for the closing of subscriptions. You do not know what that date is, but neither does your patron. You can get them interested in the war tax and it will be worth a great deal more than the cost of the bond.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Send in Your Best.

PROBABLY those who most need this advice will not be reached by this appeal, but with the market opening up, it is most important that if the open market is to be maintained the percentage of scripts should be smaller and vastly better. As a matter of simple sense it should suggest itself to the free lance as being a waste of money to spend a dollar or so in postage on a story he knows is not above the average. Editors do not want average stuff from the free lances. They can get all of this they need from their staffs. They must have something very much better than the average if they are to be induced to buy, and the percentage of unusual stories must be larger than in the old days or the market will close down again. With not more than four or five fairly good stories in each hundred and perhaps not more than one of these five suited to the needs of the studio to which it is sent, there is small profit in paying an intelligent reader to wade through the mass of junk in search of the one good idea. It was precisely this dearth of good ideas that closed the market down. We know of one case where a new editor started in with the intention of giving the fullest possible chance to the novice writer. He felt that in spite of a lack of finish, there must be many good ideas in the rough which other editors were passing over. He was going to buy these cheap, have them given a skilled reconstruction and then show the boss how many good stories he got for small cost. The theory was all right, but in the first month he went through more than ten thousand scripts with the aid of a staff of trained men, and of those ten thousand he did not find a sufficient supply of material to keep his companies going for a week. He took his staff off the reading job and put an office boy at work sending all the stories back save the few sent in by writers whom he knew to be competent. He had more than one thousand stories of a certain type, and from three to five hundred each of other well-worn plots. He could not be blamed for feeling that he was wasting his time working on this material when the return was so small. No grocer would expect to sell oleo for butter or at the butter price. No shoemaker would expect to get the same money for cowhide as for patent leather, no butcher prices porterhouse and liver on the same flat rate, but hundreds of half-trained writers offer liver to men who are looking for porterhouse and wail when their offerings are rejected. If you want the market to stay open, send in only your very best. Do that and when the boobs close the market down again you'll be on the inside looking out instead of on the outside looking wistfully in. Begin now to weed out the usual ideas and hold those until you can make them unusual. It is the only way to gain a position.

The Reason Why.

Someone wants to know why we don't have plays "as good as those we used to see in the old Biograph days." We have, though some of those old Biographs still rank among the best productions of the screen. We have many better plays, but we also have a better educated taste—that's all. We have been given knowledge of better things and plays that are several times as good as the old Biograph average do not seem as good now as those old one-reelers. Perhaps you can remember back to the childhood times, when a slice of bread thickly spread with brown sugar was a real treat and ice cream was a thing for Christmas and the Fourth of July. Today you rather despise brown bread and sugar, because you know of so many more delicate desserts, and even the kiddies of today demand ice cream cones against mere bread and sugar. That's why the old-fashioned stories no longer seem good. We have raised our standards. Broncho Billy would never be the hero today that he was five years ago. Perhaps five years from now we'll be wondering what we ever saw in Bill Hart.

Beat a Record.

Phil Lang denies that he ever said that the old-time writers could not supply the present material, and we like him too well to argue with him. But it must be admitted that many writers have let the business grow away from them, and many more will find this out as time goes on. We can look out of our office window at huge piles of masonry that line Broadway. In a small town any three blocks of these building would be Main street, but right in our immediate vicinity the buildings are really small and old-fashioned, for the greater part, yet we can remember this strip of Broadway a quarter of a century ago when it was modern and up to date, when there was little beyond Thirty-fourth street, and it was not until four or five years later that Oscar Hammerstein built his first downtown theater at Forty-fourth street and pulled the theatrical district across Forty-second street; a thing that even experienced theatrical men said could not be done. We knew the Flatiron building when it was but two stories high, and an eyesore, and used to cover shows in the old Lyceum theater that is now a part of the Metropolitan Life site. No one dreamed then that an office building covering the entire square would ever be built. There is constant movement forward. Maude S. would be a back number on the trotting tracks today, and a mile a minute is no longer regarded as the extreme limit of man-created speed. In its smaller way the photoplay has gone ahead and bigger and better ideas are demanded than in the halcyon days of the one-reel stories, when all plots were new to photoplay and almost anything was as good as the home-made stuff it replaced. You must keep on advancing or you will be left behind, so cover up the speedometer and step on the gas if you still want to play in the motion picture yard. What you used to do won't do now. The successful man is doing today what the others will be doing next year. That is why he is a success now.

Frills and Fuss.

"Why is it that in your book you preach against the leader before the first scene, and why do you also object to a series of introductions to the characters? If you went to the theater more often you would find that most plays start with a leader and the first scenes are largely introductory." That's the kick one student makes, and from his point of view he is right. The leader before the opening scene is almost a disease, and we have an interminable succession of close-up introductions. Yet both are radically wrong and both will be dispensed with when we have the real photoplay. Introductions are a confession that it is not possible for the director to get his action over so clearly that it is understandable without labored explanation. An excess of leaders is also an admission of incompetence, for the properly-told story does not require an excess of explanation. The teaching is correct and will eventually become standard practice. Meanwhile it is better for the free-lance writer to tell his story as a story and not try for the introductions. The method of introduction varies with each director and cannot be laid down. The staff writer is told just how to work these preliminary scenes or else the director adds them himself. It is the province of the author to supply the story. What goes before the first real scene of the story is no more a part of that story than the design head is a part of the fiction story. No magazine editor expects the author to be his own artist and supply an illustrated title. The photoplay writer cannot be expected to supply the preliminary scenes where practice is so widely variant. Start your story with the first scene of action, and tell your story. Let the director muss it up to suit himself—no author ever could suit the director and it is foolish to try

Filler Stuff.

Most of the writers who turned to fiction when the photoplay market closed have either dropped photoplay or fiction, finding it almost impossible to work both. It is like trying to play the organ and the piano. It can be done, but a good organist is seldom a good pianist, or vice versa, and there is no performer who is really great in both lines. The touch is so different that the organ touch spoils the piano technique and the pianist cannot acquire the sherring organ touch. Either you will write good fiction or good photoplay, but if you try to do both, your fiction will sound like a photoplay and your plays be too much like fiction. But you can write filler stuff and make some money on the side. If you own a camera it is twice as easy, for illustrated articles are in greated demand. And just remember that what is old to you may be new to others. For example the New York Subway platforms have long boards, painted red, suspended from the overhang at the upper end of each station. No one knew what they were for until a paragraphist asked a guard and found out that it was to show the guard on the first car if it was safe to open the middle door. If he could see the red board the door remained closed. It made a sixty-cent paragraph in a Sunday paper, and a lot of people wondered why they had not guessed the idea. Getting good filler is merely a matter of keeping your eyes open, your mind active and sending to the right market. It is chicken-feed, but it helps pay the stamp bills. Try it for yourself. If you can get the hang you'll find that it does not hurt your photoplay work and is not hurt by it.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The New Year.

Very soon now will we mostly all be busy with the eraser, rubbing out the 7 we, through force of habit, wrote after the 191, and substituting therefor an 8. And another year more will have become merely a matter of history; another drop will have been poured out from the great ocean of time, and we will all have passed one more of the milestones on the road which leads to the final goal of humanity.

The past, with its smiles, its tears, its things well done and its many mistakes, is behind us. The errors we cannot recall, nor will the most scalding tear blot them out. But we may let them teach us to avoid errors for the future. What is done is done, so let us not grieve overmuch for mistakes, since grieving cannot undo them, but face the future with stout hearts, determined to be better men and better women than we have in the past.

And we of the projection field have much—oh, very, very, much! to do. Chicago Local Union No. 110 has pointed the way when it styled itself "Scientific Projection Engineers, Local Number 110, I. A. T. S. E. and M. P. M. O." There is, as I have long since learned, very much in a name, and Chicago operators took a long stride toward raising projection to the level of dignity it deserves when it adopted for itself the name it did. The unthinking or the non-progressive may smile, or even sneer, but when he does he merely advertises his own foolishnss.

This department has for years been trying to literally drag the *profession* of operating out of the gutter. It now *is* out of the gutter, but is still very far from that high plane it should occupy . Therefore I say to you the new year holds in store work in plenty for us all. This department has in the past tried to do its best for you all. It has made mistakes, yes; moreover, being but a human institution it will doubtless make mistakes in the future. But it will nevertheless strive to aid you in every possible way, because in aiding you it is but aiding the moving picture industry, which means aiding us all.

So all aboard for New Year! It's going to be a good voyage, friends, so get your ticket, check your baggage, climb up to the top deck and we'll enjoy the scenery along the banks of the river of time.

Practical Suggestion.

Cecil G. Parker, Shreveport, Louisiana, sends the following:

> For quite a while film exchanges have been trying to prevent their films from being punched and kicking like Texas steers about misframes. But I have yet to find one of them making one single step toward co-operating with the operator in the matter. In making a splice all we have to go by is the frame line, yet quite a few manufacturers are turning out films without any frame line. As to the punch mark, could not each producer use a standard close-up? If this were done it would very soon come to be recognized all over the world as the change-over sign and thus, punching the film would very soon become unfashionable, since there would be no need for it. As to frame lines, if they are from any reason objectionable, why not use dots at the edge of the film, as the Thanhouser did some years ago?

Your close-in change-over sign is entirely practical. All that is needed is its adoption, but how are we to get that? The editor worked on that particular thing until he was thoroughly disgusted with the apathy of film manufacturers, who, while howling like a pup with a sore tail about the punch marks did not have sufficient enterprise to adopt and use any one of half a dozen perfectly practical change-over signs we presented to them, because their introduction would require a little trouble, though no expense, until the factory became accustomed to its incorporation as an integral part of multiple-reel subjects. As to the lack of frame lines, why it is quite an inconvenience to the operator or film splicer if the line happens to fall where two light or two very dark portions of the scene, such, for instance, sky and water, join.

Universal Enlarges Its Plant.

The Universal Motor Company, Oshkosh, Wisconsin, which makes and markets an excellent electric lighting outfit for theaters, has just completed a two-story addition to its plant, the same being 40 by 180 feet. The new building is now being occupied. The machine department has been greatly increased in size and many special machines, designed to turn out standard parts for Universal machines, have been added to the equipment. The assembling department has also been increased in size, and the offices have been made larger.

The sales department will be under the personal direction of Mr. C. J. Pope, sales manager for the company. The Universal electric light set has the approval of this department. Bulletin 26, which may be had by addressing the company, describes its generating sets. The motor is a 4-cycle, 4-cylinder standard motor. Quite a number are in use in theaters, and to date we have had no complaints, either as to the machine itself or the business methods of the company.

Why Not Work Together?

There is, on the part of both the Exhibitors' Leagues and operators' unions a decided inclination to regard each other as enemies. The exhibitor and his union (league) has the perverted idea that the operator's union is a thing formed simply to annoy him and to force from him a part of his profit.

What the operators' union really is doing is to create conditions such that men of greater skill or possibilities of skill will be attracted to the profession of operating. True they may not themselves realize that this is or will be the ultimate effect of their work nor may they actually wish this to be the outcome. But the fact remains that that will be the exact effect of their efforts at increased remuneration and betterment of working conditions, unless they themselves improve and raise themselves to a higher level of proficiency. And this all eventually reacts to put on the screen a better show, *which means more money at the box office*—FAR MORE THAN THE COMPARATIVELY PIFFLING ADVANCE IN REMUNERATION SOUGHT BY OPERATORS' UNIONS.

Why, then, should the Exhibitors' League and the operators' union be bad friends? WHY SHOULD THE EXHIBITOR OR HIS UNION OPPOSE THAT WHICH IS FOR HIS OWN ULTIMATE BENEFIT? WHY SHOULD NOT THE EXHIBITORS' LEAGUE AND THE OPERATORS' UNION WORK TOGETHER AND CO-OPERATE TOGETHER? Why, for instance, should not the exhibitors' league of Noname City send a committee to the operators' union of that city, suggesting that its members co-operate with the members of the exhibitors' union in lessening film damage? And when the operators' union makes a request for changed conditions or increased remuneration why should not the exhibitors' league appoint a committee and the operators' union appoint a committee and those two committees meet together, NOT as employer and employe; not in the spirit of "I am greater than thou," but as sane, sensible men, met together to discuss certain differences, each willing to concede that the "other fellow" may be either partly or wholly right on any given point. WHY FIGHT WHEN THERE REALLY IS NOTHING TO FIGHT ABOUT? The exhibitor is not always an unfair, self-seeking, to-hell-with-the-other-fellow demon. Approached rightly he is more often than not found to be a very decent sort of chap, though not always able to forget his I'm-the-boss pose, and all too often obsessed with the fallacious idea that any added operating room expense is just so much lost money. By and large, however, if rightly approached, he is reasonable. On the other hand, the operator is not a naughty highbinder seeking but to delve into your cash drawer each week and withdraw all your hard-earned profits. True there are too many "horrible examples" who think only of the pay envelope, but I am very sure that if exhibitors' leagues showed the right spirit of co-operation with operators' unions they would find four unions out of five perfectly willing to assist in weeding out men of that type.

But to get back to our subject, why not less swearing at each other and more co-operation? The operator, Mr. Exhibitor, is the one most-important man in your entire theater, not excepting the orchestra leader or any one else. Your course in opposing your operator instead of co-operating with him and the course of your league in opposing his union instead of co-operating with it, makes for inferior work on your screen, makes for waste in every direction, makes for lessened box-office receipts.

The Exhibitors' League is here to stay, for which I am duly thankful; also the operators' union is here to stay, for which I am duly thankful. Let us hope they both prosper, cut out the two-stray-bulldogs attitude, get down to business and co-operate together ,substituting argument for growls, each remembering that the other is composed of men who occupy important positions in the industry, the positions being so corelated that neither can suffer reverse without working inevitable injury to the other. But particularly the exhibitor needs to come to an understanding that A DOLLAR SAVED IN OPERATOR SALARY WILL MOST LIKELY, IN THE LONG RUN, MEAN TWO LOST AT THE BOX OFFICE, and this even though the loss be not immediately apparent.

Dangerous Reasoning.

A certain manufacturer of appliance, designed to be used with the mazda incandescent lamp for projecting pictures, has just issued a rather elaborate booklet under the caption "Bulletin A," in course of which the following occurs:

> It must be remembered that mazda projection is new in its application to motion pictures, as ideas and attitudes have changed toward new developments in other fields, so ultimately the idea of projection with mazda projector lamps will be accepted. Sound engineering reasons, backed with years of research by the best experts in this line, govern the many changes in practice and equipment recommended. Do not be too ready to condemn mazda projection, with the old arc methods as a basis for comparison; but rather judge by screen results and the important feature—decreased operating costs.

Well, in the name of common sense what basis of comparison would we use other than the "old arc methods," since it is those methods the incandescent proposes to supplant; Talk sense, man! The statement, "sound engineering reasons, backed by years of research by the best experts," is just a little misleading, is it not? Conveys the impression that engineers have been working on this problem for many years. Umph, the industry itself is still rather young! But I only name this as indicating a tendency to exaggeration. "The idea of projection with mazda projection lamps will be accepted." Why, as to that, the idea has already been accepted! But the idea of pushing the incandescent lamp into theaters where it has no proper place and may never have any proper place is *not accepted.* And at present the incandescent has no proper place in any theater except those in which, by reason of low amperage of a. c., lack of skill of available operators or other reason, the screen illumination is poor. The incandescent cannot as yet hope to give equal results with a well handled arc supplied with 50 or more amperes a. c. or 25 or more amperes d. c.

But the reason for the heading of this article lies in the half of the last sentence of the quoted paragraph, viz., "The important feature—decreased operating costs." This is dangerous reasoning, all the more so because it is likely to focus the theater manager's eyes at the wrong end of the glass. The company in question, I very strongly suspect, well knows that there are a too large number of theater managers and exhibitors who will almost jump down the throat of a chance to save a few dollars in operating room expenses, *never stopping to consider what effect the "saving" is going to have on box office receipts.* It is quite true that you will reduce your current bills by substituting mazda for arc for projection, but if by so doing you put a less beautiful picture on the screen you are likely to *lose anywhere from two to two hundred times the "saving" in loss of patronage.*

The apparatus put out by the company in question seems to be very good, and I am indeed sorry it does not confine itself a little more closely to fact and legitimate argument in its literature. This department welcomes the incandescent projection lamp, but serves notice right here and now that it is not going to sit idly by and permit its exploitation into fields it is not as yet fitted to fill, which same are fields it may never be fitted to fill. Within its legitimate field (which may grow and expand with time) the incandescent is a step in advance. But it may do great and lasting injury to the industry if it be forced into theaters where it cannot deliver the goods.

Apply the Golden Rule.

From Elyria, Ohio, comes a letter which I quote in part:

> It would seem some theater managers imagine a union to be some sort of carniverous animal which eats theater managers and exhibitors alive. On November 7 three men from Loran local union 474 came over and asked Elyria operators to join the local. When the head of the theater managers' corporation heard this there were doings at once. They pay us $21 per week to work from 1 to 11 P. M., with about an hour and a half for supper; also there is an occasional special show from 9 to 11 A. M., for which the operator receives not even so much as a thank you. Thus far no one has joined the union, though I am in hopes we all will, before long.

Aside from long hours, your $21 is about equal to New York City union scale pay in houses of probably equal class, when difference in cost of living is considered; also, whereas operators cannot reasonably be expected to meet the tremendous increase in living cost except with correspondingly advanced remuneration, still there should be very careful consideration given before making any demands of that kind just at this time, remembering that exhibitors are themselves literally between the devil and the deep sea. To them the war tax in different forms is presenting a very real problem. Many of the smaller theaters have already closed their doors and gone out of business. Personally, I am of the belief that eventually the public will be made to stand most, if not all of the burden, as it ought to do, since it will even then be receiving huge value for its money. In fact, many theaters have already added the tax, and in some instances, I believe more than the tax, to the price of admission, and that, too, with no appreciable diminishment of patronage.

Although there is apparently no wage controversy in the Elyria matter, I use the incident to admonish unions that even more than ordinary care should be used in formulating wage demands during this time of unusual stress and excitement.

As to the attitude of the exhibitor or manager in question, why I would wonder what he would say about or think of the man, especially if he were an operator, who opposed exhibitors joining the Exhibitor's League? Yet the Exhibitor's League is merely an organization designed to protect the interest of the exhibitor, precisely as the operator's union is an organization to protect the interest of the operator. Seems to me a little study of the Golden Rule might prove beneficial to the man in question. It is just exactly as right and proper that the operator join his organization as that the exhibitor join his; also it is eminently right and proper, as has been repeatedly pointed out in this department, that they both join their organizations.

Local Union 110 Adopts Educational Methods.

Chicago local union 110 has adopted a plan which gives promise of improvement for its members. It has established an educational bureau, divided into two sections, called "Class A" and "Class B," the former devoting its energies to elementary work, consisting of a short treatise on mathematics, formulas, physics and the phenomena of light, heat, magnetism and other things intended to prepare the operator to enter into the real study of projection from a scientific basis. Class B will include practical work, such as testing, apparatus, machine design and a practical treatise on ventilation, practical set-ups of latest equipment and testing for and remedy of troubles such as are likely to arise from time to time. Class A men will be required to pass an examination at the end of each term of one year. After having passed a satisfactory Class A examination they will take up Class B work.

> President Armstrong says: Our educational bureau is of great importance in the advancement of the operator to the plane of projection engineer. In the past the operator has not even been an operator. He has used up his energy in hanging posters, acting as expressman, twisting a crank all day and part of the night for an insignificant wage, which made us smile when you first called it a salary. He returned to his home in the very late (or very early) hours, snatched a few hours' rest and tumbled out to repeat the same discouraging routine next day and for all days thereafter. It naturally followed that the men were not satisfied. A few studied hard to improve matters, and when the engineers finally discovered that motor energy could be supplied to the projector at about three-quarters of a cent per hour a part of the battle was won. The energy which had been consumed in useless manual labor was then available for better purposes, and by many was devoted, at least in part, to study. Naturally conditions began to change and to improve. Local union 110, realizing that the average operator either did not possess the patience or the necessary inclination to apply himself to the grubbing out of the knowledge necessary to place him in the projection engineer class, appointed a committee to compile data designed to raise the membership above the level of the ordinary and keep it abreast of the times. Classes A and B are a part of the result of this committee's activities.

In the language of the immortal Samuel Weller, Werry good! Werry good, indeed! Chicago is the second city of our land, and due to the extremely cosmopolitan membership of the local of the first city 110 has a great opportunity before her. She can take the lead if she really wants to. Chicago local 110 has it in her power to become the Moses to lead the operator out of the wilderness of operating into the Promised Land of Projection Engineering. There was a time when I had expected San Francisco to do that very thing. But while that local is an efficient body, viewed purely as a union, it has not quite lived up to its promise of some years ago in the matter of assuming the lead in other ways. Chicago, on the other hand, is but just starting on the upward path in the matter of improving its membership in knowledge. The local is a large, powerful one, possessed of ample income. In the past that income has been a curse rather than a blessing. Diverted to right channels, however, it may enable the Chicago men to outstrip all others and become the leaders of the world in the field of scientific projection. But she will have to dig, for there are a few small (small as compared to Local 110) but high-class locals, to carry a card in which is an honor. Offhand I would cite Utica, New York; Chattanooga, Tennessee; Vancouver, British Columbia; San Francisco, California; (yes, I know what I just said, but while San Francisco has to some extent been a disappointment, still I would nevertheless feel proud to carry her card), and a few more which do not at the moment present themselves to memory. Then there is a large number of locals having a small leavening of very energetic, high-class men and a mass of pretty ordinary dough which they may or may not cause to "raise." Then there are a few locals which are energetic enough in some ways, but in sad need of a thorough shaking up in others, as, for instance, Kansas City, Missouri; Memphis, Tennessee; Lexington, Kentucky, and Cincinnati, Ohio. And lastly, comes a few (thanks be) locals which are utterly dead from the shoulders up, Albany, New York, being an example.

Chicago has great opportunity. Great will be her honor if she is big enough, as I believe she is, to rise to it. This department stands ready and willing to help in any possible way. Incidentally I intend spending one or two weeks in Chicago every year hereafter. I find it is a very necessary thing to do, in view of the many manufacturers located there.

Serious Mistake.

C. Elmer Deitrich, Tunkhannock, Pennsylvania, has made a rather serious error and seeks advice concerning a lock for the stable door subsequent to the purloining of the horse. He says:

> The electric plant was consumed by fire a short time since and I immediately installed a plant of my own, without taking time to ascertain exactly what was needed. Just grabbed what I could get quick. My throw is 90 feet and the picture a twelve-footer: Simplex projectors. Have 50 fifteen-watt street lamps, four 15-watt entrance and six 15-watt side lights. The generator is a Westinghouse d. c. 110-volt, 24-ampere machine, designed to run 1,700 R. P. M. It is operated by a Fairbanks-Morse throttling kerosene engine. We are using a Power's 25 to 45-ampere rheostat in the projection arc circuit, Speer cored carbons top and bottom. We are unable to get a clear field

on screen, and when projection arc is burning street lamps are very dim. Will you kindly advise as to what kind of generator we should have? Want the best there is and would like d. c. for projection arc. Put on a grid rheostat today, but it did not improve matters.

Your trouble is too high voltage, with consequent lack of capacity, by reason of waste in rheostat. There is absolutely no difference in effect as between a wire coil and a grid rheostat, if each be of same size or capacity. Your generator is rated at 24 amperes and you have a 25 to 45-ampere rheostat. Heavens, man, at its minimum of 25 amperes your generator would be overloaded just supplying the projection arc alone. What you need is a 70-volt generator, of sufficient capacity to supply the amperage you desire at the arc and whatever is needed for your incandescents, plus some margin in case you should desire to install additional lights at any time. The 110-volt generator is more convenient, since 110-volt incandescent lamps and rheostats are standard, but there is too much waste. Your projection arc will only operate at between 45 and 60 volts; probably about 45 with the amperage you are using. Your current being supplied at 110, it is necessary that you use sufficient resistance (rheostat) to reduce the voltage to that of the arc, and all this represents waste, pure and simple, since the surplus energy used up in resistance is equal, in wattage, to amperes multiplied by difference between line and arc voltage, thus: suppose you use 20 amperes with a 45-volt arc, taking current from a 110-volt generator. 110—45=65 and 65x24=1506 watts used up in the resistance and only 24x45=1080 watts used for light. Do you see the point? With a 70-volt generator you would only have 70—45=25x24=600 watts wasted. You cannot use a 45-volt generator because it is necessary to have some resistance to act as a cushion for the arc or else you will be unable to handle it satisfactorily. You can use a 60-volt generator and thus reduce the loss somewhat more, but the arc will not handle nearly so well. It is possible to use a specially wound generator supplying arc voltage, but such a generator would not, I think, work well with a kerosene engine; also, you could hardly get satisfactory current for incandescent lighting from it. It would vary too much in pressure, since the arc voltage varies, unless an arc controller is used, and that would be too expensive for you, I should imagine; also it might not work well under the conditions. Therefore, under all the circumstances, I would advise you to get a generator suitable for your work, a d. c. machine, of course, and of ample capacity to supply present and future needs, the generator to be not more than a 70-volt machine. With this you will want about a 20-ampere, 70-volt rheostat. I am requesting one of our advertisers to take the matter up with you at once. You may feel safe in following his advice and in securing the generator he suggests.

Address Unknown.

Joseph E. Bliven, New London, Connecticut, writes:

> Will you kindly supply me with address of the Wm. Rhodes Film Cleaner makers. Have tried all kinds, but his cleaning compound is the best ever. Are you going to start another series of questions? I received the question booklets and am studying continually. Also have your latest handbook, Hawkins' Guides and all the departments since 1913. My experience is that the more one studies the more one must. Am running two Power's 6-B machines, motor-driven, giving three shows per day. Am obliged to speed the first night show because the state police have stopped all standing and there is such a crowd that it really is almost imperative to speed the first show in order to give the waiting ones a chance. Personally, I object to running the show any faster than the action calls for, but what is one to do under such circumstances? I trust you will be able to continue the good work for a long time to come

I have the address of the Mortimer, Rex, Ideal and Leland film cleaner manufacturers, but not of Rhodes. That manufacturer has not thought it worth while to bother with the department I guess, though yours is not the only inquiry we have received for his address. Will republish former list of questions when there is a demand for it.

As to your speeding your first show, I well know the difficulty of such a condition, but suppose your manager actually had Clara Kimball Young or Douglas Fairbanks working in a play on his stage under precisely the same conditions. Would he go down to the stage and order them to jump around lively because a crowd waited outside? Would he??? Well, hardly! The difference is that in their shadow form Miss Young and Mr. Fairbanks are helpless. They are at his mercy and he takes advantage of that fact. Is it not so? Think it over, friend manager. Is it fair to the artist? Is it fair to your first audience? Think it over.

Absurd.

A. N. Thuness, Spokane, Washington, sends one leaf of a booklet issued by a patent attorney of Washington, D. C., with the remark: "Isn't it surprising what amazing knowledge these patent attorneys are possessed of?"

And the Spokane brother is not to be blamed for his indignation. The booklet leaf is really good comedy to one who is in the know. It purports to set forth information of inventions the moving picture industry stands in need of. Here is one paragraph. It is a fair sample of several. Comment is obviously unnecessary.

> "Preventing Flicker in Motion Pictures: One of the most serious objections to the motion picture and one which is causing the medical profession to make vigorous protests is the flickering or vibrating of the image as shown on the screen. While the camera is perhaps the logical point at which to start in the elimination of this flicker, yet any refinement in the projecting apparatus which will aid in accomplishing this desired result will not be passed over by the manufacturers."

Editor Lectures.

On Frday night, November 30, the editor, in response to an invitation, lectured before the International Projection Association, which has headquarters at 652 Bergen avenue, The Bronx, New York City. The subject was Efficiency in Service in Return for Adequate Remuneration. Considering that it was a night of beastly weather, the audience was large and the men listened attentively.

At the end of the address Ira G. Sherman, late of the Moving Pic-

ture News, and a member of the association, notified the editor of his election to honorary membership in the body, at the same time presenting a hand-engrossed certificate in token thereof.

The membership is prized for two reasons. First, it was totally unexpected and entirely voluntary on the part of the association. Second, the association seems to be a very live wire. It numbers one hundred members, all operators, and not only affords social entertainment for its members in its club rooms but holds lectures regularly, the same being educational, along projectional lines. The address of the association is as above. Letters to its secretary at that address will reach the body.

Incidentally, the editor is accumulating quite some few memberships, honorary and otherwise. He is honorary member of Hudson County (New Jersey) Local Union 384 and Chicago Local Union No. 110; also of the North Carolina Exhibitors' League and the South Carolina Exhibitors' League; also of the International Projection Association. In addition he is a member of Local Union 306 of the American Projection Society and of the Society of Motion Picture Engineers.

He values the honorary memberships because they have in all cases been entirely unsought, and therefore represent real friendship and friendliness on the part of the unions and leagues.

Correct.

Edward Hitchcock, Painesville, Ohio, answers query propounded in December 1st issue correctly. He says:

> Question—Projecting a given subject at 60 and 70 feet per minute, other conditions precisely the same, will screen brilliancy be the same in both cases? My answer is, Yes! Using a 50-50 three-wing shutter, running at 60, there will be 60 x 16 x 3, equals 2,880 light periods and as many dark ones per minute. By running at 70 we increase the number of light periods and dark periods to 70 x 16 x 3, equals 3,360, but we make them both correspondingly shorter in duration, so that the total amount of light passed is the same. I shall be watching for other expressions of opinion.

Brother Hitchcock not only is correct, but he grasped the *idea*. It was, of course, purely a revolving shutter question, since it could be nothing else. My compliments! I have had other correct replies, but to date you are the only one who "saw the point" and instantly placed the matter where it belonged. You must have a good think works. My compliments!

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Photographic Division of the Signal Corps.

So many inquiries have come in regarding the photographic department in our Army, that the following description will doubtless be of interest both to the inquirers and other readers of this department.

Official war photographers are now with the United States forces in France. Wherever American soldiers and sailors go, they will be followed by the faithful moving picture man, ready at any minute to grind out, "U. S. troops go over the top," or "Heavy gunfire on the firing line." Other members of the photographic division will take "stills," and yet others attached to the aviation sections are preparing to secure photographs of enemy trenches and fortifications in the face of hostile fire.

Our photographic division was planned and built up almost over night. It is only a few weeks old, but already it is one of the most important branches of the service. There are no raw recruits in the division. Every man is there because he can do some particular thing, and do it well. When the War Department decided that the time had come to organize the staff of camera men and laboratory workers, it did not wait for casual volunteers. It got in touch with the Committee on Public Information, and the committee immediately produced data on the best available photo-scientists, moving picture men and still-camera men in the country. Two months later the photographic division of the Signal Corps was occupying four rooms of Washington's priceless office space, and four majors, a captain, two or three dozen lieutenants and a number of enlisted men were directing, studying and experimenting in laboratory, office and training camp. Just exactly how many men are, or will be in the division cannot be made public, as this information would indirectly disclose the number of men abroad.

At the beginning of the war unofficial photographers were allowed on all the war fronts by the foreign authorities. The belligerents quickly learned that this was an unwise procedure, for it resulted in a leakage of valuable military information. Today the official photographer has the field to himself, working as a part of the military machine. The British government has three official camera men to take war news pictures for the public. All our war pictures will also be official, but out news camera force will run into the hundreds.

From abroad we secured the idea of releasing the pictures for the benefit of the war relief societies. The Russian war news pictures are in the hands of the Skobeleff committee, an organization for the relief of Russian wounded in the hands of the enemy. This committee is authorized by the Russian government and headed by a Russian army officer. It sends out its official photographers on assignments, and then manufactures and sells the pictures taken, the proceeds going for the benefit of the relief work. Our use of the Red Cross in this matter will be limited to the distribution of the pictures to picture companies through the nation. A special Red Cross committee will distribute the official pictures that are turned over to it by the Committee on Public Information, and the net profit will be added to the Red Cross fund.

The photographic division is so new that it seems natural to refer to its activities as affairs of the future. The fact is that even now its pictures are being printed in the newly created Signal Corps photo laboratory in Washington, and results of its work are ready for use. Lenses, paper and photographic apparatus of all kinds are being studied and improved, though the most up-to-date and labor-saving equipment is in use.

Many of the officers in charge of the photo laboratory are news photographers who have seen service on every European front. The enlisted camera man faces the same dangers and hardships as the soldier in the front line of trenches, but the civilian war photographer has a few extra worries, such as being continually taken for a spy, and often nearly shot, and having his best pictures held up by the censor. Diplomacy is more essential to him than a passport, for by diplomacy a general may be induced to trot out a battalion or so and stage an attack or shoot off a few four-inch guns. He may even, if properly approached, send his army out of a city already taken and let the camera record the triumphal entry for the benefit of the public. Such pictures are not properly speaking fakes, because they represent true conditions, and merely have the advantage of being taken under favorable circumstances. Most war pictures, however, are snapped without special preparation.

Pictures by our men, stamped with the seal of approval of the Committee on Public Information, will soon be featured at local moving picture theaters. Already they are being displayed in newspapers and magazines. These and other pictures of a more technical or confidential character will be studied in training camps and at the War College. Representative pictures will be laid aside for historical purposes; so that America's share in the great war will be vividly preserved for future generations of Americans.

At the beginning of the present war Germany was the only country prepared to put aerial photography into practice. England, France and Italy had experimented along this line, but a practical camera had not been evolved. Certain early German successes were attributed directly to efficient work of scout photographers, who secured sufficient information to enable German troops to attack without hesitation at critical points. But by October an Italian moving picture camera was taking pictures at a height of 4000 feet, and cameras achieving varying degrees of success have been in use on both sides ever since. Clarity and sharpness of lines and detail are essentials of military photographs. A lack of perspective in pictures taken from directly overhead gives almost the effect of a map, and a map with blurred and hazy lines is not satisfactory in any way. German airplanes falling within the allied lines have several times placed unique cameras in the allies' hands.

Film Shortage Imminent.

In consequence of the urgent need of the Government for nitrates for nitric acid for the manufacture of high explosives, it may become impossible for film manufacturers to obtain enough for the production of tri-nitrocellulose which is the principal ingredient of celluloid.

That this danger is very serious may be judged from the following circular letter sent out to the film producers by the Eastman Kodak Company:

> As there is likely to be an immediate shortage of the ingredients entering into the manufacture of motion-picture film we feel compelled to anticipate this in order to safeguard the industry against possible shortage of all supplies of film. Therefore we would advise you that on and after February 1st next, it will be necessary for you to return to us all the old negative and positive scrap film and worn-out prints that you may have on hand or can accumulate between now and that date. This material we believe we can handle in such a manner as to make it available for the base of motion picture positive film.
>
> The customers who send in the largest quantity of old film in proportion to their purchases will be the ones who will get the largest quantity of new film in case of a shortage.
>
> We believe this is a vital matter and urge you to extend your fullest cooperation in order that the manufacture of motion-picture positive film be not curtailed, and trust that you will make an effort to meet the situation by giving positive instructions that all of your accumulation of this material be reserved for us.

Another indication of nitrate shortage is the fact that Du Pont people, the largest manufacturers of explosives and celluloid in the United States, have lately been buying old film which they formerly refused to do saying that it was easier for them to manufacture than to bother with separating the celluloid from the adhering emulsion.

Film stock production has already dropped off 33 1/3 per cent since the beginning of the war and will doubtless be still farther reduced by the demand for chemicals used in the production of explosives.

Army Photographic School.

Sergeant William Groat, photographer for the United States Army, and, as such, official photographer of Pershing's expedition into Mexico, will be in charge of the photographic instruction to be given in the School for Photographers, to be opened in San Antonio, Texas, for the Signal Reserve Corps. Sergeant Groat's pictures already are well known in army circles. On the Mexican expedition alone he took over five thousand views, which have become part of the Signal Corps records.

Instruction for the movie operators who also are to be enlisted to film the Government's record of the War of 1917, will be in charge of Roy E. Reeder, of Lallinger. Mr. Reeder, who is both a motion-picture show proprietor, having a string of shows in Texas, and a student of cinema photography, is considered an expert in that line.

Motion Picture Studio Lighting.

Bulletin No. 77, issued by the Cooper Hewitt Electric Company, Eighth and Grand Streets, Hoboken, New Jersey, treats very fully on motion picture studios and the advantages of Cooper Hewitt Electric Lamps as the ideal light. Fourteen years of cumulative use is the record of one large producing company that installed nearly a thousand of the lamps in their modern plant. One of the illustrations shows a two hundred and thirty-six lamp equipment in a large California studio, and numerous other photographic reproductions add interest to the booklet; one, showing motor driven camera being used for title and cartoon work, being noteworthy.

A copy of this bulletin should be in the hands of every motion picture photographer.

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Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Seven Swans"

Paramount Presents Marguerite Clark in a Beautiful Fantasy from Hans Andersen by J. Searle Dawley.

Reviewed by Louis Reeves Harrison.

THE Seven Swans" is a fairy story, the like of which came not to the most fantastic dreams of childhood before this generation. The poor little picture books of other days than these were as the stage settings of Shakespeare's time compared to the marvelous poetic and historical scenes of modern art. There is no attempt in this fairy story at any painful accuracy of detail, but its beauty is made distractingly realistic by some admirably selected exteriors, which are skilfully intertwined with the studio sets until the illustration is wellnigh perfect.

In one of these exteriors, near the bank of a dark and rapidly-flowing stream, a striking effect has been obtained through double exposure, showing a band of good fairies emerge from the water and dance gracefully on its surface, an exquisite idealization. They do not vanish in thin air, but sink back into the stream, their spiritual dissolution accomplished at the same time. Some of the palace chambers, throne rooms and prison scenes are theatrical, but they become satisfying through careful attention to picture contrast of light and shadow, affording a sub-conscious influence on the spectator.

The same attention to light and shadow gives poetic beauty to the water scenes, most of which are naturally and appropriately framed. As in all spectacles, there is a tendency to overdress the characters, but attention is well-fastened on the star and good taste marks all she wears.

Miss Clark's performance grows in merit as the theme of the tale affords her more emotional opportunity. The idea is that of girlish devotion and self-sacrifice. She must preserve silence under trying circumstances while weaving a spell to restore her seven lost brothers. She weaves in silence when implored to declare her love by Prince Charming, when a word would restore her to her father, when it means death at the stake if she does not speak, weaves up to the last moment, when horrible death is imminent, to be saved and restored to those for whom she has risked so much. Miss Clark endows the character with great sweetness, submission and repressed emotion, displaying high qualities as an artist in subtle revelation of feeling during this trial.

While it is difficult to make a story of this kind interesting

Scene from "The Seven Swans" (Paramount).

in these days of stress and storm, especially when its appeal is to imagination and sympathy of childhood, good construction results, after the action is well under way, in a suspense which holds to the last. The presentation pleased a large audience at The Strand and should prove an exceptionally attractive number for the holidays.

"For Liberty" Has Patriotic Theme.

"For Liberty," one of the latest of the William Fox photoplays in which Gladys Brockwell is starred, has a timely and patriotic theme. Soldiers go "over the top," and the battlefield scenes are among the best in motion pictures.

"Heart of a Lion"

Ralph Connor's Novel "The Doctor," Picturized by Frank Lloyd, with William Farnum in Leading Role.

Reviewed by Hanford C. Judson.

THE recent Fox five-reel picture, "The Heart of a Lion," is taken from Ralph Connor's novel, "The Doctor." William Farnum has the leading role and is supported by Mary Martin and a competent cast. The picture also shows the hallmark of artistic craftsmanship common to all recent Fox productions.

The story has peculiarities that make it hard to accept as

Scene from "Heart of a Lion" (Fox).

probable. The character of the weak brother, played by William Courtleigh, who wanted to be and actually becomes a minister, may be close to records of life; but as it is somewhat out of the expected and unusual, and at the same time a neutral character, it lets that side of the picture sag to the detriment of the whole. Then again, the motivation of the girl who follows the weaker brother to the mining town to protect him, because she has loved and lost the stronger brother, is so suddenly presented that it is weakened dramatically. Taken as a whole it interests and is well made, but in effectiveness falls below the usual Fox offering, it being hardly convincing.

The brother whose heart is as a lion's might have been a great doctor but stays on the farm to send his younger brother to college that he may become a minister. The brother drinks, gambles and wastes money till the brother has to sell the farm. The daughter of the village doctor loves the older brother, but he falls in love with one of her girl friends. When the farm is sold, he goes to remonstrate with the younger man and finds him in the arms of the girl who had promised him. Then he disappears. When we next see him he is a doctor in the roughest kind of mining town. The other brother repents and really becomes a minister. He is sent to the same town and the girl goes with him as a hospital nurse. The dive-keeper shoots the minister almost as soon as he arrives and bets $1,000 that there won't be any sermon. The doctor preaches it with a revolver ready, and when the minister dies "gets" the ruffian.

"Stolen Hours"

Ethel Clayton in Five-Part World Photoplay by Olive Wadsley Has Congenial Role in Romantic Story of Modern London.

Reviewed by Edward Weitzel.

GAMBLERS, members of the British Parliament, low life and high life, are to be found in "Stolen Hours," a five-part World photoplay written by Olive Wadsley and directed by Travers Vale, with Ethel Clayton as Diana Lester, the heroine. The story is a modern romance of fair quality and will serve to interest those who are not inclined to pry beneath the surface of things and are satisfied to take the work at the author's valuation. The situations range from a session of the House of Parliament to a gambling house raid and shows the honorable Hugh Carton escaping from the police by the aid of the heroine and, in return, taking the lady to

his apartments and leaving her to don a pair of his pajamas and stow herself away in his bed, while he finishes the night at the club.

Diana is the daughter of a gambler always out of luck until he marries the owner of a fashionable gambling house; and the girl is left in charge of the place when the couple start on their honeymoon. This is when she helps Carton to escape the raid, and inspires the young man with love for her. There is a serious obstacle to their marriage, however. The young member of Parliament is already married and his wife refuses to let him get a divorce. He treats Diana most honorably, in

Scene from "Stolen Hours" (World).

spite of this; gets her a position as companion to his sister and, finally, after the usual amount of difficulties the pair find an open road to happiness.

Barring the House of Parliament scene, "Stolen Hours" is well produced, and the character of Diana is excellenly played by Ethel Clayton. Her support is equal to all demands. It consists of John Bowers, Joseph Herbert, Louise De Rigney, Jack Drumier, Victor Kennard, Frank Mayo, Richard Clarke, and Lila Chester. Photographed by Max Schneider.

"Her Second Husband"

Edna Goodrich Featured in Five-Part Mutual Production Does Commendable Work in Poorly Constructed Photoplay.

Reviewed by Margaret I. MacDonald.

THE five-part production, entitled "Her Second Husband," betrays no inclination to make good on its title until the last reel. The picture appears on the Mutual program and features Edna Goodrich arrayed in many beautiful gowns. Its story is interesting and human, but in its screen arrangement it has not been constructed effectively; many trifling details might have been added in the composition of the picture which would have helped the human interest and intensified dramatic situations. The star has on the whole done good work; but our impression is that a variety of color in the emotional element might have been appreciated.

As the story runs a coolness arises between a young married couple through failure of each to understand the other. The husband's failing seems to be a fondness for his club and the friends he meets there, while the young wife develops a tendency to nag. The result of an invitation extended by the husband to a club friend to come to dinner and bring with him a questionable sort of woman with whom he has made a date on that particular night is a suit for divorce entered by each. After the granting of a divorce and many regretful days spent by both there is a final effective move on the part of the man which brings things to a happy climax with the aid of a justice of the peace.

"His Own People"

Vitagraph Blue Ribbon Feature Presents Harry Morey in Romantic Role of Irish Blacksmith.

Received by Margaret I. MacDonald.

A THOROUGHLY human portrayal of simple Irish types will be found in the five-part Blue Ribbon Feature entitled "His Own People." The story on which the production is based is wholesome and unusual in style, and contains both pathos and humor. William P. S. Earle has succeeded well in converting the story of William Addison Lathrop into a pleasing screen romance.

A good cast, headed by Harry Morey, and including Gladys Leslie, Arthur Donaldson, William Dunn, Betty Blythe and Stanley Dunn, has added a large quota to the enjoyment of the picture. The detail of the production is especially fine, and it is a noticeable fact that the livestock dear to the Irish heart has not been forgotten. The atmosphere of the picture seems to be well-night perfect. There are dramatic situations in plenty, the action is consistent, the characterization is well portrayed and interesting and the emotional flow easy and natural. In short, the production is one that will be enjoyed.

The story of the picture is simple and human enough to hold our attention all the way. The good-natured Irish blacksmith in love with pretty Molly Conway rewards each naughty prank of the pretty Irish girl with a kiss for which he receives only an angry frown. One day a certain Lady Mary Thorne passes by and in passing looks with favor on the manly blacksmith, inviting the jealousy of Molly. Lady Mary's interest in the young man develops into love and an invitation to visit her at her cousin's home introduces a wealth of comedy as well as an intensely dramatic situation in which a refusal on the part of the blacksmith to return the love of the woman above him in station, and the seizure and imprisonment of Molly by Lady Mary's profligate cousin while she jealously peered through the window at her lover in company with another woman happen simultaneously.

The consequent estrangement of the humble pair is quickly righted by the clever interference of the village schoolmaster.

"The German Curse in Russia"

Pathe Releases Five-Reel War Subject Containing Scenes of the Utmost Historical Importance.

Reviewed by Robert C. McElravy.

IT WOULD be impossible to exaggerate the significance of such a compilation of views as has been here assembled by Captain Donald C. Thompson. The difficulty a reviewer experiences is in finding words that measure up to the subject matter, for it is a veritable case of "History While You Wait."

These five reels of film undoubtedly contain as much live history in the making as any that have been taken during the war. They constitute an invaluable record of affairs in Russia from the beginning of the war in August, 1914, showing scenes attending the establishment of the Russian republic, and then the sad demoralization which followed upon the heels of German treachery and propaganda. There are actual fighting scenes ,taken at great risk by the photographer. Men are shown in the trenches at close quarters with the enemy, many of them falling under fire. No effort has been made to soften the stark realism of war, and views of the dead and dying are frequently shown; also instances of special heroism, as where one private carries his wounded captain off the field on his back.

The eager student of current history will be particularly grateful to Captain Thompson for the actual information the reels contain. There are thrills and horrors without number, but these are of secondary importance compared to the grasp it gives the observer of tremendous events as they have been occurring. The sight of the vast throngs in the streets of Petrograd, first under one set of circumstances and then under another, until the people have lost all power for logical thought, is one not soon to be forgotten. It is easy to understand how Germany, possessing the only organized existent force in Petrograd, was able to undermine the heroic work of Kerensky and the faithful battalions of death.

It is impossible to enumerate, from a single showing, all of the important scenes in this collection of views. Among them are the destruction of a U-boat and other vessels under fire, the Duma and Council of Workmen and Soldiers in session,

Scene from "The German Curse in Russia" (Pathe).

Lenine haranguing in the streets of Petrograd, the attack on the Duma, march of 15,000 anarchists, close-ups of Kerensky, Elihu Root and the American commission, David R. Francis and Mrs. Pankhurst. Particularly notable are the scenes showing the formation of the women's death battalions, the organization of the Bolsheviki, the fraternizing on the front which deceived Russian soldiers, and the later efforts to retake lost trenches. These latter fighting scenes are among the most realistic taken since the war began.

Triangle Five-Reelers

"The Man Above the Law," Novel Western Story Featuring Jack Richardson, and "Framing Framers," Political Satire, Charles Gunn at Head of Cast.

Reviewed by Edward Weitzel.

"The Man Above the Law."

NOVEL story, picturesque scenes, and a well balanced cast are all found in "The Man Above the Law," a five-part Triangle photoplay written by Lanier Bartlett and directed by Raymond Wells. The author has built his story of strongly contrasted characters and gone to New Mexico for his locations. The situations are often dramatic, but they arise naturally and are consistent with the men and women who people the play. And it is worthy of note that the author has had the strength of mind to ignore the "happy ending." The one he uses is logical and right, and does not sacrifice truth to sentimentality. The heroine in "The Man Above the Law" is too honest with herself to come between a man and his

Scene from "Man Above the Law" (Triangle).

wife even when the woman is a half-breed a creature of savage instincts, half Indian and half White.

Duke Chalmers, the character who gives the picture its title, is one of those selfish beings who refuses to adapt himself to circumstances. Well educated and well equipped, physically and mentally, for some fancied wrong done him by society he cuts himself off from civilization by marrying a Navaho woman and becoming the ruler of a small settlement in New Mexico. He supports himself by selling supplies and whiskey to the Indians. When his little daughter is about seven years of age, Esther Brown, a young girl from the East, opens a school in the village. Chalmers refuses to let his child attend, telling the little Tonah that she is better off without learning to read the white man's books.

Esther will not give up Tonah as a pupil, and the child learns to love her. This makes her Indian mother very jealous, and later she discovers that her husband and the school teacher have become greatly interested in each other. Chalmers has saved Esther from a pair of drunken Mexicans and protected her in other ways. The temptation to follow their desires almost overwhelms them, but Esther shows Chalmers the path of duty. He takes his Indian wife and their child and rides out of her life forever.

The four leading characters in "The Man Above the Law" call for players of deep sensibility; they are found at the head of the cast. Jack Richardson as Chalmers, Josie Sedgwick as Esther, and Claire McDowell as the Indian woman are three of the actors in question. They leave nothing to be added to their work. The fourth member of the quartet is May Giracia, who plays the child Tonah. Her portrayal of the little Indian girl is without a flaw.

The photography reflects much credit upon Pliny Horn.

"Framing Framers."

Charles Gunn is the star actor in "Framing Framers," a five-part Triangle political story written by Philip J. Hura. The part played by the man at the head of the cast is called Gordon Travis. He is supposed to be a newspaper reporter who is ambitious to become a famous novelist, but ends by marrying the daughter of a prominent politician and being put up for mayor of his town. Before this is brought about he lets his devotion to his news gathering instinct get him into serious trouble, and is beaten by two thugs hired by his future father-in-law when he insists upon finding out why a wedding ceremony that was to have taken place between the future Mrs. Travis and a young chap named Lonnie Gorman has not been performed. He has numerous other adventures after being picked up insensible from the beating by a rival politician who is running against Gordon's prospective father-in-law. The rival takes Gordon for a tramp, and thinks it will be a good joke on the other candidate's family if he fixes Travis up and passes him off as a man of wealth and helps him to marry Ruth Westfall, the other candidate's daughter. Gordon, who is already in love with Ruth, turns the tables by winning the girl fairly, and then making both candidates for mayor resign in favor of himself.

The story has the merit of lively action, and Charles Gunn plays the reporter-hero with breezy likeableness. He is excellently supported by Edwin Jobson, George Pierce, Laura Sears, Edward Martin, Lee Phelps, Mildred Delphine, Eugene Burr, Anna Dodge, Vernon Peterson and Leo Willis.

"The Grand Passion"

Jewel Production, in Seven Reels, Features Dorothy Phillips in Story of Strong Melodramatic Interest.

Reviewed by Robert C. McElravy.

THE GRAND PASSION" is not a problem story, as the title would indicate, but a frankly melodramatic offering, with the scenes laid in a rough Western camp near which a powder plant is located. The town of Powderville is presided over by a boss named Dick Evans. This boss owns a newspaper known as The Trumpet, but he has never used it for reform purposes, being content to levy a certain toll upon the dance halls and saloons as a price for his silence.

The story opens with the advent of the girl, Viola, the niece of a Greek merchant, and the reporter, Jack Ripley. Jack comes to take the job as editor of The Trumpet, and is already in love with Viola, whom he had rendered a service while traveling. Dick Evans also falls in love with the girl, and throughout the story both employer and reporter are rivals for her affections, though their own friendly relations continue through the stress of many exciting situations.

It is doubtful if the atmosphere of a genuinely "bad town" was ever more faithfully rendered up in moving pictures. Certainly, after the glimpses of "Little Hell" and "Death Valley," both sections of the camp, the observer is well prepared for sanguinary occurrences. These latter occur in good measure; the reporter is drugged and robbed while on his first assignment, the boss is assaulted after deciding to reform the town, the girl is kidnapped and then rescued from a burning house in the red light district, and the final scenes picture a prolonged assault upon the office of the newspaper and the explosion of the powder plant.

The picture is fairly riotous with action, and might be depressing except for the fact that there is so much humor scattered through it. Some of this humor grows out of serious situations, but it is there none the less, and tones down the events in a desirable way. There are some incongruities in development, but the melodrama, as a whole, is fascinating and satisfying.

The story was written by Thomas Addison and produced by

Scene from "The Grand Passion" (Jewel).

Ida May Park. Dorothy Phillips plays the part of Viola with her usual appeal; William Stowell plays Dick Evans, who finally wins the girl; Jack Mulhall, the reporter, and 'Lon Chaney, the uncle. Others in the cast are Evelyn Selbie, Bert Appling, and Alfred Allen.

Good Cast for Coming Martin Subject.

For Vivian Martin's next Paramount picture there has been assembled a cast that would do justice to any feature picture. Two of the principal parts are Captain Shad Gould and Zoeth Hamilton, and these are played by Theodore Roberts and James Neill, two of the most capable character men on the screen.

Harrison Ford is cast as the young leading man, Crawford Smith son of the absconding partner. Vivian Martin and Harrison Ford, as screen lovers, will be remembered from "Molly Entangled." Jane Wolfe appears in the cast as Mrs. Young, and Helen Gillmore as Mrs. Hobbs. Richard Cummings plays the role of Rastus Young, Bert Hadley appears as Edgar Farmer, while John Burton is cast as Judge Baxter.

"The Kingdom of Love"

Story of Recent Fox Picture Is a Sensation—Jewel Carmen Shows Limitations, but Handles Role with Compelling Power.

Reviewed by Hanford C. Judson.

THE new Fox player, Jewel Carmen, opens a bright screen career with the role of Violet Dale in "The Kingdom of Love," which she handles with compelling power, although in one group of scenes, in which Violet auctions herself off for money to save her mother's life, she gets for a minute into a field in which, had she filled it, she might at one leap have made herself the leading screen actress. She fails to fill it. Her high note in this picture is passion, not grovelling, but high-pitched and triumphant. She reaches a true distinction in many scenes of a story that will force absorbing attention from all in the audience. It certainly took powerfully at the Fox City theater on Fourteenth street, New York.

The story is an almost startling sensation. Things happen in it that are human and believable, though daring to a degree,

Scene from "The Kingdom of Love" (Fox).

and it may excite bitter animosity in some. It shoots an arrow of passion to the heart of the spectator and can hardly be recommended for immature minds. The girl, left alone in Alaska by the death of her father, earns her living as an attraction in a rough dance hall, though maintaining her personal virtue. A young man comes and falls in love with her. She discovers that he is her brother, but is ashamed to own up.

A young minister, honest, straight and forthright, is trying to down the dance hall. He is interested in both the lad and in Violet. The boy learns that his mother needs an operation to save her life and lacks the means. Violet runs to the dance hall and on a table offers herself to the highest bidder. The minister, who knows the reason, bids and wins. To pay he has to borrow from the keeper of the hall. If he cannot repay he must serve body and soul for ten years, and after dramatic incidents he does pay.

The plot is by Doty Hobart, and the director is Frank Lloyd. L. C. Shumway plays the minister, Murdock MacQuarrie the hall-keeper, G. Raymond Nye a rough character, and Fred Milton the girl's brother.

"Toto Comedy"

Rolin-Pathe Subject Introduces Former Hippodrome Clown in Laughable Knockabout Merrymaking.

Reviewed by Robert C. McElravy.

TOTO is to make his bow to the picture going public in a Rolin production of two reels, released by Pathe, entitled "The Movie Dummy." This is an admirable selection for his opening number. It is extremely funny and at the same time puts Toto through his best paces, demonstrating some new and individual variations of the type of humor often referred to as slapstick comedy.

Toto's forte is really expert clowning, in which role he first appeared in this country at the Hippodrome. His name is said to be Novello, and he is probably an Italian by birth, but he has had a thorough schooling in French pantomime. He is small in stature and a remarkable gymnast; a fact repeatedly made evident in his work as the "dummy." In this part he lies limp on the floor and permits himself to be thrown around or hung on a hook beside the real dummies, during which performance he is to all intents lifeless, except for an occasional wink or the movement of an arm or leg. His work in this part alone proves his wonderful physical dexterity and also his capacity for eccentric comedy.

The plot of "The Dummy" is one especially devised for exploiting Toto's unusual abilities. He first appears as a tailor's assistant at a moving picture studio. A male dummy is required in the dressing room of one of the feminine stars. Toto substitutes himself for the real dummy, is packed into an incredibly small box, and reaches the star's room safely. Here he is subjected to some rough and painful treatment. When his trick is discovered he leaves hastily. Further developments occur in a restaurant, where Toto appears dressed as a girl.

This number was directed by Hal Roach, and in the supporting cast are Kathlyn O'Connor, Bud Jamieson and Marie Mosquini.

The Toto comedy is certain to make a particular appeal to children, and its humor is clean and inoffensive.

"His Mother's Boy"

With Very Ingenuous Hero, Paramount Picture Works Up to Amply Satisfying Climax—First Two-Thirds Most Leisurely.

Reviewed by Hanford C. Judson.

AFTER spending rather too much time drawing its situation, the recent Ince Paramount picture, "His Mother's Boy," five reels, gets down to the business of making us vividly realize the potentialities of a boy's soul when unexpected emotions have shaken him to the roots. It was not very bad art to make him too ingenuous for belief at the start, since a sharp contrast is being aimed at, and the boy's state of mind is perhaps accurately symbolized by these almost childish awkward actions; but in life there is restraint and where the over accentuation is carried too far the result is a touch of unreality and a measure of weariness. A feature must be five reels long and the drama part of this picture is so valuable that the spectator will be glad he sat through the first three reels after he's seen it all.

"His Mother's Boy" is played by Charles Ray and the opening scenes are in a New England village in the characters of which there is too little reality. The boy is a softy, petted by his mother; but is stung by the accusation of the villagers that his dead father swindled them by inducing them to buy shares in an oil well that has cut dividends. He leaves his mother to find out why the well is no longer paying. He gets in a rough town and plays the simpleton. Banty (William Elmer), the foreman, is stealing the oil. He gives the boy a job. With all a ruffian's strength he has picked out a pretty girl of the community (Doris Lee), but she and the boy fall in love. The boy has discovered the secret of the well. The climax comes when Banty finds that the boy and girl understand each other. He orders the boy to leave town or be shot. The boy is a pacifist who would rather be killed than shed blood. That is the way he has been brought up. The girl pretends she despises him so he'll save himself. He at first decides to stay and be killed; but at the last minute is going

Scene from "His Mother's Boy" (Paramount).

when he hears what the ruffian intends to do to the girl. He makes a jump for him and there's a fight. Someone puts a pistol in his hand and he fires. The ruffian is not killed, but turns coward. This part of the picture is great. It was directed by V. L. Schertzinger and picturized from Rupert Hughes' story, "When Life Is Marked Down," by Ella Carson.

Issue Five of Argus Pictorial Released January 13.

The fifth issue of the Argus Pictorial, Pathe's new screen magazine in one reel, will be released January 13. This is an interesting number. The Argus Pictorial has been booked at the Strand theater, New York. "Gold Beating" is the title of the first article, and shows an industry which has not changed since the days of ancient Egypt. "Two tiny wonders of nature," the vorticella and the monstyla, are shown in another article, and the last part of the film is devoted to the bag worm, a curious little pest which fills its house as it grows.

"Bud's Recruit" and "The Last Leaf"

General Film Company Releases First of Judge Brown Stories and a New O. Henry Offering, Two Reels Each.

Reviewed by Robert C. McElravy.

THE first of a series of stories by Judge Willis Brown to be released by the General Film Company, "Bud's Recruit," is a pleasing patriotic offering. There is considerable humor in the story and a pleasing juvenile note. Judge Brown

Scene from "Bud's Recruit" (Essanay).

is an authority in juvenile court affairs, and many of his stories are based upon actual observations and experiences with boys.

The plot of this story concerns a boy named Bud, who has organized a company of his young friends, and drills them regularly. Bud's elder brother, Reggie, is a slacker who attends pacifist meetings with his mother much to Bud's disgust. The latter, finally revolting against this, makes up with a mustache and glasses, goes down to the recruiting station, and fills out an application in Reggie's name. This results in awakening Reggie's manhood and also raises him in his sweetheart's estimation. The subject has a good human touch, and gets over nicely. Wallis Brennan appears as Bud, Robert Gordon as Reggie, and Ruth Hampton as the girl. King H. Vidor directed the production.

"The Last Leaf" is a sad little story, one of the most poignant O. Henry ever wrote, and is presented very effectively in this number. It is located in Greenwich Village, and was taken there and in Washington Square under direction of Ashley Miller.

The story concerns two girl artists and an old man named Behrman, also an artist. The latter has been trying for forty years to paint a masterpiece. As the story goes, one of the girls is taken down with pneumonia. She watches the falling leaves on the vine across from her window until all have fallen except one. When this one goes she expects to die. But in the morning, after a hard storm, the leaf is still there, and the girl immediately begins to recover. But Behrman, the old artist, is stricken, having gone out in the rain to paint the leaf on the wall—his masterpiece. Bernard Siegel appears as Behrman, Mildred Manning as Sue, and Patsy DeForest as Johanna.

"The City of the Purple Dreams"

Exhibitors' Operating Corporation Releases Seven-Reel Subject, Adapted from Novel of Same Name.

Reviewed by Robert C. McElravy.

THIS seven-reel offering is based on a novel written by Edwin Baird, and was produced by Colin Campbell. Thomas Santschi is cast in the leading role, that of a derelict. Of the two feminine characters, Bessie Eyton appears as the wealthy girl and Fritzi Brunette as Esther, the girl anarchist. These three are the chief roles, the only two others of any great consequence to the story being the wealthy girl's father and an anarchist named Olaf.

The story opens with an encounter between the derelict, a young, strong-looking fellow, and the wealthy girl. Her auto just misses bumping into him, and out of sympathy Miss Otis gives him a dollar, adding a word of advice, "Clean up and keep clean." The derelict begins to act on this good advice, but later meets Esther, the anarchist. She falls in love with him, and advises him to "take what is yours."

The opening of the narrative presents an interesting situation, but unfortunately subsequent developments prove disappointing. The hero quickly loses sympathy when he proceeds to do so many unscrupulous things. He threatens to blow up the millionaire, Otis, unless he gives him ten thousand dollars. For this action he is committed to an asylum from which Esther helps him to escape. He knows of Esther's love for him, but proves untrue to her, and, in the course of the story, after he has won great wealth by crooked means, he marries Miss Otis.

It would have been the logical thing for him to marry Esther, instead of which he permits her to take her own life. As the story goes the derelict turns out to be a gentleman by birth, descended from an old Virginia family but the average observer will probably feel that this only made worse his frequent lapses from the straight and narrow path.

There are undoubtedly certain good points about this production, but these are greatly weighed down by weaknesses that affect the whole tone of the story in a damaging way.

"Red, White and Blue Blood"

Entertaining Five-Reel Metro Production Features Francis X. Bushman and Beverly Bayne in a Story of Society.

Reviewed by C. S. Sewell.

SOCIETY life on Long Island supplies the background for "Red, White and Blue Blood," the five-reel Metro released December 24. It is not a patriotic subject, the title being used to designate a typical American, the role portrayed by Francis X. Bushman. It is a light, breezy picture, except for a few tenement scenes, and one of the most entertaining in which Bushman and Beverly Bayne have appeared recently; although convenient coincidences bring the hero on the scene in time to be of assistance to the heroine on more than an ordinary number of occasions.

John Spaulding, in the West, rescues Helen Malloy-Smythe and her mother when their train is attacked by bandits. Later, on Long Island, John finds that Helen lives on the next estate, and again rescues her when her motorboat runs wild. He determines to put a heart into the social butterfly on learning she has jilted his best friend and five others that season. He succeeds by taking her to the slums and showing her poverty in its worst forms, but loses his own heart in the bargain. John's father discovers that Helen's mother is an acquaintance of former days in the mining camps when they were both poor, and he tells her of John's plan. Helen breaks the engagement and accepts a fortune hunting bogus count. During a fox hunt, Helen falls from her horse, and John again comes to her assistance. Later he traps the "count" while he is trying to steal the family jewels, and all ends happily.

As John Spaulding, Bushman has a congenial role, which he handles to the satisfaction of his admirers, and Beverly Bayne makes a pleasing Helen. These two featured players have been surrounded with a competent cast, including Duncan McRae, Cecil Fletcher, Jack Raymond, C. R. McKinney, and Arthur Houseman. Much of the comedy is supplied by Adella Barker as Mrs. Malloy-Smythe, who wishes to forget her lowly

Scene from "Red, White and Blue Blood" (Metro).

origin, and William H. Tooker as the elder Spaulding, who persists in reminding her of it at the wrong time.

The production is an adaptation by June Mathis of a story by Shannon Fife, and has been capably directed by Charles J. Brabin. The scenes of the fox hunt on Long Island, with a number of riders taking the jumps over fences and other obstacles, are particularly good; also the scene in which Spaulding is substituted for the "count" when the engagement is announced is cleverly handled.

Military Heads Approve Jewel Slogan.

Jewel Productions, Inc., believing optimism is necessary in all branches of the trade, is pushing its battle slogan, "Smiles Help Win the War." All standard publicity matter is stamped with the war motto, and it is being helped along by many influential men. Among the latest to take notice of the movement are Secretary of the Navy Daniels and Secretary of War Baker.

"The Screen Fan"

First of James Montgomery Flagg Series, "Girls You All Know," Is Amusing Presentation of Well-Known Type.

Reviewed by Margaret I. MacDonald.

JUDGING from the first offense it was a happy thought that suggested screen presentation of James Montgomery Flagg ideas. The first of the series entitled "Girls You All Know," being produced by the Edison Company and released through the George Kleine system, was well received at the Strand theater during Christmas week. The individual name of this one-reel picture is "The Screen Fan," and in the sentimental young woman who not only adores the people of the silent drama but aspires to the realms of stardom herself is amusingly presented.

The opening of the picture shows the artist equipped with his pencil paraphernalia commencing his work of sketching in various moods a young woman seated in front of him to whom he relates the story of the character for which she is to pose. Then follows the film version of the story in which the screen fan in the shape of a pretty young woman sits in the front row at the theater, her countenance reflecting colorfully the tragedy of the screen.

In due time aspirations become reality, and we find our heroine in close proximity with the Cooper Hewitts. But while she awaits the call of the director she falls asleep and dreams a wonderful dream in which she becomes the leading woman of the play, living in ease and affluence, and treated with a heavenly respect such as none of her kind in wildest dreams has ever imagined. Finally the dream has a rude awakening in which the director summons her to enter a lion's cage to "make meat for the lion," assuring her that he "will be right outside and everything."

The finish of the picture shows Miss Screen Fan making a hasty flight to "Mommer!"

The production is well made and contains a well defined vein of humor.

Metro to Expand on Plays and Novels

President Rowland Believes Stories That Have Received Public Approval Are Strongest for the Screen.

SCREEN dramas adapted from popular novels and Broadway plays have contributed so largely to the success of the Metro Star Series the past year that Richard A. Rowland, president of Metro Pictures Corporation, has decided to expand the company's policies along these lines for the coming year. Mr. Rowland believes that stories which have already won the approval of the public in other forms have a drawing power not always found in original scenarios. This is particularly true, he says, of widely read novels and also of plays that have attained the indorsement of the most captious on Broadway.

"Daybreak" and "An American Widow," two recent Metro Star Series productions made from plays that have had long runs on Broadway, have been acclaimed by critics as among the best pictures Metro has ever made. The first is the starring vehicle of the versatile Emily Stevens, and was written by Jane Cowl and Jane Murfin. The second is a screen version of Kellett Chambers' Broadway success. It was selected by Ethel Barrymore as the first of her series of smart comedies she is to do for Metro the coming year.

Maxwell Karger, general manager of the Metro studio; B. A. Rolfe, Metro's Western representative, and Fred J. Balshofer, president of the Metro-Yorke company, all heartily support Mr. Rowland's policy, as past results have borne out the wisdom of such adaptions.

Oddly, Metro's first picture was adapted from a play. This was the popular, "The Three of Us," by Rachel Crothers, starring Mabel Taliaferro. And one of the firm's most recent announcements is that Edith Storey will be starred in a screen version of "The Claim," a play by Charles Kenyon, author of "Kindling," and Frank Dare, which has been seen on Broadway during the present season.

Mutual Releases for January.

Mutual releases for January include some of the most attractive offerings ever put out under these auspices. Perhaps one of the most striking of the new productions is that starring William Russell, famed as the athletic Adonis of the screen, entitled "In Bad."

This play is undoubtedly one of the best in the entire Russell repertoire. It reveals the sterling young actor in a role that suits him admirably and in which he displays his acknowledged ability in its highest level. The play is scheduled for release January 21.

"M'lle Tiptoe," starring the fascinating little Mary Miles Minter, is considered by critics to be one of Miss Minter's most appealing plays. The release date is January 28.

"Molly Go Get 'Em," featuring Margarita Fischer, is the story of a little society tomboy who resents being kept in leading strings when she is seventeen and makes things lively for her family. The release date is January 7.

"The Impostor," starring that brilliant actress, Ann Murdock, is a gripping drama that fits Miss Murdock's genius. It is set for release January 14.

Hodkinson's Partnership Plan

Exchangeman Tells How He Proposes to Give Exhibitors a Share of the Profits.

PARTNERSHIPS with important exhibitors and important groups of exhibitors in exchange and strategic centers is announced this week as the next step to be taken by W. W. Hodkinson. This is contained in an outline of what is described as the "New Hodkinson Circle" and gives the first complete story of the Hodkinson organization plan.

In his statement Mr. Hodkinson points out that the motion picture plus with all its great possibilities for production and also as a guarantee of quality is but one of the forces which he is bringing to bear in the solution of the problems of the hour. He speaks of three other forces which he has already announced, (1) a standard product of high quality represented by Paralta Plays, with J. Warren Kerrigan, Bessie Barriscale and Henry B. Walthall, (2) the arrangement for exchange service with the General Film Company, (3) business principles represented by a distributing organization without control by producers or exhibitors.

Regarding the exhibitor partnerships, Mr. Hodkinson points out two advantages to the exhibitors: first, a continued service of quality productions which is not dependent upon a franchise or contract and second, a large share of the distribution profits which he has announced previously.

The next two steps toward the completion of what he describes as the New Circle will be (1) a tie-up with producers which will free them from the limitations consequent to their assuming the distributing problem and (2) the support of the public secured by national advertising. This national advertising will be tied to the Motion Picture Plus with "its unmistakable trademark on the screen in shape and size."

In discussing the announcement of the partnership for the exhibitors Mr. Hodkinson said Friday:

"I shall elaborate this arrangement later. I can say now only that this is in line with my plans for the ultimate type of organization which I explained in my open letter to Mr. Mastbaum, which I have now had printed in booklet form for free distribution to all who are interested. My idea is that the important exhibitors must in the nature of this business be depended upon to support the producer through fair and unbiasted distribution organizations. As I have said many times, the exhibitor is naturally so much interested in his own problems that he cannot be entirely fair to the producer any more than the producer can be entirely fair to him. Only by working through a distributor who understands both sides can we hope to achieve the perfect balance between production and exhibition which we must look for.

"However, the exhibitor is really entitled to a large share of the profits of distribution, although he is unfitted to perform the functions of distribution. My plan is therefore to tie in the exhibitor with me so that he shall receive the largest share of distribution profits in return for his support. In addition he is entitled to have that assurance of the support of the producers and the talent which they employ, which many exhibitors are now seeking through the formation of their own distribution companies. All this I expect to guarantee through my partnership plan. The details of this plan I am explaining fully to the exhibitors who are interested. As I have evolved my plan of organization through years of study and intimate contact with exhibitors, I believe that it is fair in every detail. I may perhaps add that the important exhibitors who are already in partnership with me in their locations have unanimously approved the plan upon which this relationship has been formed.

"I want to add the repetition of the promise which I have already made, that is, that there is a contact with us for every fit element in the business."

"Empty Pockets" in Hands of Exhibitors.

"Empty Pockets," the mystery story by Rupert Hughes which Herbert Brenon has made into a photoplay, has passed into the hands of the First National Exhibitors' Circuit. Numerous prints have been shipped from the Brenon laboratories on Hudson Heights to the various theaters of the First National exhibitors throughout the country, and already many principal theaters of the circuit have run the film with general enthusiam.

Mr. Brenon's second melodrama bids fair to outdo the first in popularity, and that is saying a great deal when it is remembered the unqualified success with which the "The Lone Wolf" was greeted in every state in the Union. It is still much in demand, many theaters requiring bookings two and three times over.

Vignola Renews Paramount Contract.

Robert G. Vignola, who for two and a half years has been one of Famous Players' most successful and artistic directors, has just renewed his contract for a year. Of late, Mr. Vignola has been personal director for Pauline Frederick in almost all of her Paramount pictures. He his displayed an ingenuity and artistic conception of picture drama and an ability to procure remarkably fine results in such a way that he now ranks as one of the foremost directors.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

WEDDING BELLS AND LUNATICS (Selburn).—A one-reel comedy, featuring Neal Burns and Gertrude Selby. The action revolves around the prank of some of Neal's friends who kidnap him just before his wedding. One of the inmates of a lunatic asylum is substituted, Neal escapes and reaches the church just in time. The plot is slight, and not always easily followed, however, the situations are amusing.

THE LAST LEAF (Broadway Star Feature).—An O. Henry story in two reels, featuring Bernard Siegel, Mildred Manning and Patsy DeForest. This is a sad little tale of Greenwich Village. It tells of an aged artist who gives his life in painting a leaf on the wall opposite the window of a sick girl, the latter thinking she will surely die when the last leaf has fallen. This is a well-handled number of the pathetic type.

THROUGH CANADA FROM COAST TO COAST (Essanay).—No. 6 of "The Wonders of Nature and Science" series. This is an excellent scenic subject, beginning with scenes taken in Nova Scotia and all along the line to British Columbia. Toronto, Montreal, Sault Ste. Marie and other important cities are shown; also a great deal of interesting mountain scenery.

BUD'S RECRUIT (General Film).—A two-reel story, written by Judge Brown and directed by King H. Vidor. The story concerns a patriotic lad, who is disgusted because his elder brother does not enlist. He makes up, with mustache and spectacles, and goes to recruiting headquarters, where he fills out an application in his brother's name. There is the usual love story and a strong juvenile interest. The story is very human and appealing.

Bluebird Photoplays, Inc.

THE GIRL BY THE ROADSIDE, Dec. 31.—Violet Mersereau is the star of this five-part screen version of the story by Varick Vanardy. The picture was directed by Theodore Marston and has a melodramatic finish. A longer review was printed in last week's issue.

Fox Film Corporation.

HEART OF A LION, Dec. 16.—A five-reel picture from a story by Ralph Connor, "The Doctor." William Farnum has the leading role and is supported by a competent cast of players. The craftsmanship is able and up to the Fox standard, but the story, while it interests, has one not really dramatic character which makes it somewhat unconvincing. A longer notice will be found on another page of this issue.

THE KINGDOM OF LOVE, Dec. 23.—A picture that holds with exceptional power. It tells a passionate love story and handles delicate situations without offense. Yet it is likely to cause bitter enmity in certain narrow minds. It is a picture worth seeing and will make a hit in city theaters. For a longer notice look on another page of this issue.

Greater Vitagraph, Inc.

HIS OWN PEOPLE (Vitagraph), Dec. 31.—A five-part romantic comedy-drama featuring Harry Morey, with Gladys Leslie playing opposite him. The picture is founded on a story of rural Irish life and will be enjoyed by all. A full review will be found elsewhere.

W. W. Hodkinson Corporation.

MADAM WHO? (Paralta-Hodkinson).—Through a misunderstanding this photoplay was reviewed last week as a feature of the General Film Company. As has been announced, Paralta Plays are being distributed by the W. W. Hodkinson Corporation, which is using the well-equipped exchange system of the General for the physical handling of its product, while the sales campaign and sales methods are entirely under the direction of the Hodkinson office in New York

Jewel Productions, Inc.

THE GRAND PASSION (Jewel).—A seven-reel story of a pronounced melodramatic type, written by Thomas Addison and produced by Ida May Park. Dorothy Phillips, William Stowell and Jack Mulhall play the leads. The story is located in a "bad" Western camp, near which a powder plant is located. The atmosphere of the place is strongly painted. The events are stirring and exciting and at the same time relieved by considerable humor. The offering is an enjoyable one of its kind and holds the interest firmly, despite certain unconvincing situations and some over-acting. Reviewed at length elsewhere.

George Kleine System.

BROWN OF HARVARD (Selig-Perfection Pictures).—Six-part screen version of the well-known stage play written by Rida Johnson Young and Gilbert P. Coleman, this picture will find plenty of admirers. It is full of the spirit of youth and is capitally played by a company headed by Tom Moore and Hazel Daly. It was reviewed at length in last week's issue.

Metro Pictures Corporation.

RED, WHITE AND BLUE BLOOD, Dec. 24.—A five-reel production featuring Francis X. Bushman and Beverly Bayne, reviewed at length on another page of this issue. It is a society story presenting Bushman in a typical role, and contains some excellent scenes of a fox hunt. The action is interesting, although the story is weakened by the number of instances when the heroine is in difficulty and the hero is on hand in time to be of assistance.

Mutual Film Corporation.

JERRY'S BEST FRIEND (Cub), Dec. 26.—The most attractive feature in this picture is the work of a fine white horse which proves to be the hero's best friend, aiding him to escape certain bandits, unfastening ropes with which he is bound, etc. Considerable chasing about takes place in the picture which is above the average of the George Ovey pictures.

HER SECOND HUSBAND (Goodrich), Dec. 31.—A five-part production in which Edna Goodrich does moderately good work. The story of the picture is interesting but has not been presented on the screen with as good effect as was possible. A full review will be found elsewhere.

HER AWFUL FIX (Strand), Jan. 2.—A rather amusing situation develops in this number of the Strand comedies, in which a case of prickly heat, mistaken for small pox, causes no end of trouble to a young couple about to be married. The bride, entering the home of a friend whose baby is being examined by the doctor on account of a rash which has appeared on the child, is quarantined with the family when the case is pronounced smallpox. Considerable chasing about finally finds the bride escaping. The quarantine lifted, the story has a happy ending in the marriage of the pair.

Paramount Pictures Corporation.

HIS MOTHER'S BOY (Paramount-Ince), Dec. 24.—A five-reel picture that has, when it gets down to its real dramatic situation, a tremendously effective climax. The last two reels are so good that they carry the whole, though the early parts seemed to be a bit too slow. A longer notice will be found on another page of this issue.

THE SEVEN SWANS, Dec. 31.—A delightful holiday release from a story by Hans Anderson, characterized by sumptuous settings, beautiful exteriors and fine acting by Marguerite Clark.

Pathe Exchange, Inc.

THE FIRE TRAP (Pathe), Jan. 6.—Episode No. 7 of "The Hidden Hand." This number opens with scenes showing Jack Ramsey in the act of rescuing Doris from the lime bed. Then follows the discovery of the locket by Detective Flatt, who also rifles the safe and is afterward killed by "The Hidden Hand" while inspecting the contents of the locket. Vera is then kidnapped in order to lure Jack and Doris into a deserted house. The plan succeeds and the two latter are made captive. The number closes with them facing death from tongues of flame in the cellar of the house. The number is full of characteristic action.

WAR BIBLES (Pathe-International), Jan. 6.—A half-reel number, showing the printing and binding of Bibles for our men in the army. The scenes follow through the entire process, picturing the cutting, folding, assemblying, trimming and application of gilt edges. An instructive number.

DER CAPTAIN'S BIRTHDAY (Pathe), Jan. 6.—On same reel with above, an animated drawing picturing an amusing exploit of the Katzenjammer Kids. They raise a rough house at the Captain's birthday dinner in a laughable way.

BEAUTIFUL RIVERS OF FRANCE (Pathe), Jan. 6.—An attractively tinted half-reel, taken on and along the River Tarn in France. Views of the ancient city of Millau, Notre Dame Church, the village of Payre and other features of interest are included. The river flows through picturesque gorges.

HERE AND THERE IN KESWICK (Pathe), Jan. 6.—On same reel with above. This makes a pleasing half-reel, in tints, picturing a stage drive through the County of Cumberland, England. The rolling hills, quaint inns, water falls and other features make a good scenic number.

THE TIP (Rolin-Pathe), Jan. 6.—A comedy number, featuring Harold Pollard and Bebe Daniels. Harold takes a ride on the water wagon in this and later lands unexpectedly in the rooms of Farina, a crystal gazer. He sees some marvelous visions in the crystal, but they fail to work out later. This is a laughable subject of the knockabout type, and very well handled.

THE GERMAN CURSE IN RUSSIA (Pathe).—A five-reel compilation of views in Russia, made by Capt. Donald C. Thompson. This begins with events taken in August, 1914, at the beginning of the war, shows the formation of the Russian republic, and the manner of its disintegration through German treachery and propaganda. This is an offering of first importance; it contains scenes of modern history that everyone should see. There is much actual fighting on the field of battle, where men are seen falling under fire, and where special acts of heroism are shown. One of the greatest war numbers yet shown. Reviewed at length elsewhere.

THE MOVIE DUMMY (Rolin-Pathe).—The first of the new "Toto" series of knockabout comedies, introducing the famous Hippodrome clown. He plays the part of a dummy in a moving picture studio, thus obtaining admission to the star's dressing room. He receives some very rough treatment while carrying out this deception. Later he appears dressed as a girl. This is a laughable number and the humor is without vulgarity. It will be a great hit with children and adults will also find it very funny. Reviewed at length elsewhere.

Triangle Film Corporation.

FRAMING FRAMERS, Dec. 30.—Charles Gunn is the star of this five-part pictures which contains a love story and a political satire. It was written by Philip J. Hura and moves along at a good pace. A longer review is printed on another page of this issue.

THE MAN ABOVE THE LAW, Jan. 6.—A novel and thoroughly well-produced five-part photoplay, this picture was written by Lanier Bartlett and the leading roles are taken by Jack Richardson and Josie Sedgwick. The scenes are placed in New Mexico. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 4 (Universal), Dec. 26.—This entertaining number opens with pictures of citizens about Boston cutting cord wood to supply fuel instead of coal. A unique stockholders' meeting in Akron, O.; revival of American merchant marine, American women in the war and various other subjects are treated. Hy Mayer cartoons close the number.

CURRENT EVENTS NO. 33 (Universal), Dec. 29.—This leads off with pictures showing how the war is affecting necessities in America. Views of German prisoners in this country, the dismantling of a big wireless plant, winter scenes in Central Park and pictures of American ambulance workers at the front are also leading features.

CAVE MAN STUFF (Nestor), Jan. 7.—A burlesque on the cave man period written by Tom Gibson. Gale Henry and William Franey, a romantic, love-lorn couple, attire themselves in skins in primitive fashion. Gale gets a club and forces Franey to marry her. This is very ridiculous and laughable and is a successful offering of the strictly knockabout type.

TORPEDO PIRATES, (L-KO), Jan. 9.—A two-reel comic, directed by Noel Smith. This features Hughie Mack as the rotund hero. He is employed as assistant to Mr. Nutt, who has invented a flying torpedo, and is in love with the daughter. The action is an amusing knockabout character, and has to do with the theft of the torpedo. This contains some funny moments and has a lively chase, on land and in the water, at the close.

ONE MINUTE TO LIVE, Jan. 12.—Number 7 of "The Mystery Ship." This instalment contains several exciting situations. Gaston and Jack escape from the gang, the latter making a sensational jump from a building into the sea. There is an auto and motorcycle chase and at the close Betty is cast into the sea in a sealed chest. This does not greatly advance the plot, but the action is very strong in holding power.

NEW ENEMIES (Universal Special), Jan. 12.—Episode No. 13 of "The Red Ace." Virginia and Winthrop are tricked by the spies upon leaving the vessel and lured by alleged government officials to some vacant buildings. In front of the latter they give hand-to-hand battle with their foes, but are bound and left inside. The fire scenes are full of suspense and exciting. The number as a whole makes an entertaining instalment.

WILD BIRDS AND ANIMALS AT HOME (Finley).—A reel of nature studies photographed by William L. Finley, presenting various kinds of birds and animals in their native haunts. This is especially interesting of its kind. A full review will be found in the Motion Picture Educator of our issue of Jan. 19.

TAMING WILD BIRDS (Finley).—An interesting reel of nature studies photographed by William L. Finley and demonstrating the ease with which wild birds can be made tame. The rearing of a young family of bluebirds by a pair of children is interesting. A full review will be found in the Motion Picture Educator of our issue of Jan. 19.

World Pictures Corporation.

STOLEN HOURS, Jan. 7.—The scenes of this five-part photoplay are laid in England and Ethel Clayton is the star. The story is a modern romance of fairly entertaining qualities and is excellently produced. A longer review is printed on another page of this issue.

Mutual Schedule

Features Margarita Fischer in "Mollie, Go Get 'Em"—Comedy and News Reel for Week of January 7.

MARGARITA FISCHER, the happy-go-lucky and versatile comedienne, who specializes in tom-boy characterizations, has an unusual and exciting role in her latest production, "Molly Go Get 'Em," the Mutual-American star production scheduled for the week of January 7, made under the direction of Lloyd Ingraham.

In this comedy, which is built along original lines, Miss Fischer convinces a bogus count that she is the daughter of an Indian squaw, and the inheritor of a tendency to throw aboriginal fits on the least provocation.

The "Count" has his pecuniary eye on the money-bags and other valuable assets of her father, but his plans are frustrated by the irrepressible Margaret, who catches him red-handed with the family jewels in his possesion, and conducts him to her father at the point of a rather nervous pistol.

This is a role in which Miss Fischer is seen in her happiest moments, and the opportunities afforded her for perpetrating some eccentric and hilarious comedy are numerous. She displays a gorgeous array of the latest feminine apparel, from pajamas to party gowns. A realistic representation of the balcony scene from "Romeo and Juliet," and an accidental plunge into a pool of water, where she is compelled to keep submerged for an inhuman period in order to avoid detection, add zest to the action.

Supporting Miss Fischer is an admirable cast, including Margaret Allen, Emme Kluge, Jack Mower, Hal Clements, True Boardman, and David Howard.

Pathe Program for January 13 is Strong

Thompson's Russian Pictures and Toto Comedy Are Among The Week's Features.

WHAT is characterized as one of the greatest war pictures yet seen in this country and the first of the two-reel Toto comedies are the especially interesting features of Pathe's program for the week of January 13. The former is "The German Curse in Russia' as photographed by Donald C. Thompson, the war photographer and staff camera correspondent of Leslie's Weekly.

Doris Kenyon stars in "The Hidden Hand," eighth episode, entitled "The Slide for Life," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton. The big thrill of this episode comes when Doris and Ramsey escape from the Hidden Hand by swinging across a ravine handcuffed to a wire.

There is a very interesting issue of the Argus Pictorial, an animated magazine in one reel. This is the fifth issue.

"Our National Parks" is the title of a one-reel Pathe colored travel picture dealing with Yellowstone Park, its wonders and oddities.

Toto makes his screen debut in "The Movie Dummy," a two-reel comedy produced by Rolin. The comedy gives Toto an unusual opportunity to display his ability in a type of fun-making that is entirely new to the screen.

There is an International cartoon and educational split reel and Hearst-Pathe News Nos. 6 and 7 on this program.

EDITH STOREY IN "THE EYES OF MYSTERY."

Edith Storey, one of the best known actresses of the screen, who affixed her name to a Metro contract several months ago, makes her debut under the parrot trade mark in an unusual picture, "The Eyes of Mystery." Tod Browning directed the production from the scenario of June Mathis, which was based on the story, "The House in the Mist," by Octavus Roy Cohan and J. U. Giesy.

Miss Storey has a great following among picture theatergoers throughout the world. She has been appearing in motion pictures for years, being one of the first players to gain stellar prominence. With the exception of one year, when she was loaned to the Melies Company for a series of Western pictures, Miss Storey played for the Vitagraph Company. Among the most notable productions in which she has appeared are "The Christian," "The Chains of an Oath," "Captain Alvarez," "Aladdin from Broadway," and "The Captain of the Grey Horse Troop."

Edith Storey's hosts of admirers will view with intense interest "The Eyes of Mystery," in which the leading role, Carma Carmichael, gives full sway to her splendid abilities.

ANOTHER JUDGE BROWN STORY.

Some of the richest and most wholesome humor uncovered in many a day has been translated upon the screen in "The Chocolate of the Gang," the second of General Film Company's "Judge Brown Stories of Youth." Unlike "Bud's Recruit," the first release in this series of captivating stories of boy life, "The Chocolate of the Gang" is based upon real incidents taken from Judge Brown's vast fund of experiences in juvenile life. Critics who have seen this two-reel feature declare it to be the best bit of humor they have ever seen in pictures and predict that it will speedily become a great favorite with youthful fans ranging from six to sixty years of age.

"The Judge Brown Stories" are being produced by the Boy City Film Company, under the supervision of Judge Brown, for twenty-five years a leader in juvenile court work. "The Preachers Son" will be the third picture in the series. This feature presents an unusually interesting and novel viewpoint of the life of a very much misunderstood boy.

State Rights Department

Conducted by A. K. GREENLAND

Frank A. Keeney

Latest of Film Producers a Man of Action Plus Accomplishment—Selects Catherine Calvert as First Star.

NOTHING succeeds like success" is the favorite motto of Frank A. Keeney, head of the new Frank A. Keeney Pictures Corporation. Mr. Keeney reaped the results of success in the form of a large inheritance from his father, the late Seth L. Keeney, one of Brooklyn's most enterprising business men. He might have been content with this bequest, yet he determined to make it productive of further success, realizing that money is doing its best work in the world when it is boosting and bolstering live enterprises.

As sole heir to the estate of his father, who died a little more than five years ago, Mr. Keeney became interested in numerous enterprises. He is one of the owners of the Brooklyn Daily Eagle, and a large stockholder in the Edison Electric Illuminating Company, Brooklyn Rapid Transit Company, Brooklyn Union Gas Company, Brooklyn Trust Company and Eagle Storage and Warehouse Company of Brooklyn.

Frank A. Keeney.

At the time he received the inheritance, he had already made a specialty of the theatrical business. Unlike the average successful theatrical promotor, who works his way up, Mr. Keeney went into the business from the top, making his debut as a manager. His ability was demonstrated by the almost instant success of the various theatrical enterprises he launched. He acquired a string of vaudeville houses in various cities of the East and made the name "Keeney's," flashed in electric illumination in front of a theater, a symbol of wholesome, popular entertainment within the financial reach of all.

Keeney's Brooklyn theater is an example of the way he does things. Mr. Keeney selected a plot of ground ideally located at the foot of Hanover place, with a remarkable opportunity for a "flash" for the eyes of the throngs, and erected thereon one of the largest and most modernly equipped theaters in Brooklyn. His house in Newark was acquired in characteristic fashion. It was erected as a stock house for Corse and Joseph Payton. A couple of days before the opening Mr. Keeney chanced to pay a visit to Newark. He took a look at the new theater, admired it and, within ten minutes after he saw it, had entered into a definite agreement whereby he acquired the full rights as lessee.

Mr. Keeney has now launched a new venture. The Frank A. Keeney Pictures Corporation, of which he is president and sole financial backer, will begin in a month or so the production of feature photoplays with Catherine Calvert and other screen favorites as stars. Plans are now being drawn by William E. Lehman, architect of Mr. Keeney's theaters in Brooklyn and Newark, for a thoroughly adequate studio. It is to be located within five minutes' walk of the offices the new corporation has fitted up in the Putnam Building 1493 Broadway. Mr. Lehman has completed plans for a new and up-to-date theater in Kingston, N. Y., the first of a string of houses Mr. Keeney is erecting, to exploit his products.

KING-BEE TRADE SHOWING THIS WEEK.

On Wednesday, Jan. 2, at the Miles Projection rooms, 220 W. Forty-second street, the King-Bee Films Corp. will show their latest two-reel comedies, entitled "The Candy Kid" and "The Slave." They will be shown to the reviewers on the various papers at eleven o'clock sharp.

Considerable interest is manifested in the two-reel comedy, "The Slave," the first of the comedies made at Hollywood, California, by the King-Bee company, which is to be released without using any sub-titles whatsoever. This is the first time that an innovation of this kind has been attempted

"MOTHER" SHOWN SIMULTANEOUSLY IN NEW YORK AND CHICAGO.

A novelty in trade screenings for a state rights feature was instituted by Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., this week, through the simultaneous exhibition on December 19 accorded the McClure picture, "Mother," in New York and Chicago. The affairs were so arranged that the screenings took place at almost exactly the same time, one being presided over by Herbert Lubin at the Ziegfeld theater in Chicago, while Arthur Sawyer was master at the other, held in New York at the Balboa projection room.

Immediately following the double exhibition, banquets were gives at both places, at which an attractive souvenir in the form of the poem, "Mother," by Kate Douglas Wiggins, was presented to each person. Among those present at the showing at the Ziegfeld theater in charge of Mr. Lubin, were many of the most prominent state rights buyers in the Middle West, including J. R. Grainger, of the Grainger Film Corporation; E. M. Allen, of the Allen Film Corporation of Chicago; J. E. Kemp, of the Westcott Film Corporation of Minneapolis, Minnesota, together with a large attendance of exhibitors of Chicago and the outlying towns. All of the "Windy City's" newspapers were represented by their leading reviewers, among whom were Kitty Kelley, Mae Tinne and Jack Lait.

The list of guests presided over by Arthur Sawyer in New York included the following members of the trade press: James Milligan, Arthur White and Edward Weitzel, of the Moving Picture World; Fred Beecroft and Peter Milne, of the Motion Picture News; P. Brennon, of Motography; James Beecroft, of the Exhibitors' Herald; William Beecroft, of the New York Star; Joseph Reddy and Francis Agnew, of the Morning Telegraph; Harold Rendall, of the New York Star; J. Goldie, of the Billboard; W. Barremore, of the Exhibitors' Trade Review; Arthur H. Sawyer and Harry Kosch, of General Enterprises, Inc.; Harry Ennis, of Raver Films, and Bert Ennis, director of publicity for McClure Pictures and Daniel M. Henderson, director of advertising for McClure Pictures.

V. H. HODUPP, INC., BRANCHING OUT.

Out Indianapolis way exhibitors have much to say concerning one V. H. Hodupp, who only last month opened his first exchange in the recently erected Wimmer building in the Hoosier metropolis. Already the firm of V. H. Hodupp, Inc., has six salesmen covering Indiana, and report sixty-seven consecutive days of booking on "Married in Name Only," as well as similar extensive booking on the other Ivan productions that were Mr. Hodupp's first buy, as reported in our "Sales of the Week" column of our December 29 issue.

And before V. H. Hodupp, Inc., reaches its proposed limit, the head of the firm promises twenty other exchanges throughout the country, to be opened at two-week intervals beginning January 15, when V. H. Hodupp, Inc., will make its debut into the center of the St. Louis film colony. Kansas City is due next on the first of February.

The new firm proposes a co-operative system of enterprise, somewhat along the line of several other co-operative exchange-exhibitor booking arrangements now in vogue but yet different from any of the others. The plan is a very simple one, according to our informant, and the advantages distinctly individual. Already President Leonard, of the Lenwood Amusement company, with a number of theaters throughout Indiana, and Manfred Feitler, owner of seven theaters in western Pennsylvania, have subscribed to 750 and 100 shares respectively in each of the twenty proposed distributing offices.

STANDARD EXCHANGE HEAD RETURNS HOME.

Henry Lisle, president of the Standard Film Corporation, of Kansas City, with branch exchanges in Minneapolis, Chicago, St. Louis and Omaha, and comprising within its booking grasp the states of Minnesota, Wisconsin, North and South Dakota, Illinois, Indiana, Iowa, Kansas, Missouri and Nebraska, who arrived in New York on an observation tour December 18, departed for his headquarters in Kansas City last Sunday. While in Manhattan Mr. Lisle, in addition to visiting among the trade, devoted considerable time to the company of his son, who is in the army and slated for an early sailing to France.

Mr. Lisle has only recently invaded the film field and, at that, only gives it his passing attention ordinarily, his principal care being devoted to his grain mill in Leavenworth, Kan. Other of his investments include a copper mine and several banks. The general manager of his film interests is P. L. Ryan, who makes the Kansas City exchange at 1305 Walnut street his official residence.

While in New York Mr. Lisle was often seen in the company of C. Mell Simmons, general manager of the State Right Distributors, Inc.

Shipman Launches Commendable Idea

Districts Entire Country on a Percentaged Basis and Regulates State Right Prices Accordingly—Announces Valuations Simultaneously.

ERNEST Shipman has put into vogue a new idea in the selling of the "Shorty Hamilton Series" of one five-part feature per month, which promises to be adopted by many other of the state right selling agencies in the country. The Shipman way, which will be followed on all product that he handles, throws wide open the regulation of prices to all independent buyers by laying the cards upon the table, playing the same game with all without partiality and prejudice and lastly but very importantly by eliminating that baneful condition of time-frittering through needless price bickering. According to this method the various territories will always be quoted a set percentage price of the total selling valuation. All these are tabled on a folder which every bona fide buyer receives.

Absolute fairness is also to be observed in the matter of offering the present and future Shipman productions to any one given territory. It is so arranged that each group of sectional independent buyers receives a letter conveying the selling proposition in the same mail. He is told just how this state right specialist, now located at 17 West Forty-fourth street, arrived at the percentage governing his territory, which incidentally is the outcome of much faithful observation and compilation on the part of Mr. Shipman himself. The figures accepted are, fairly enough, identical with those of the members of the First National Exhibitors' Circuit.

Mr. Shipman has engaged Aosta Carell, the Swedish illustrator, to put the real art punch into the publicity campaign for the Shorty Hamilton series of feature productions. This is the first time he has ever lent his brush to the needs of publicity plus art.

BIG INDEPENDENT PRODUCING FIRM ORGANIZING.

A new producing factor, and one destined to play a big part in the state rights manufacturing domain, is in the process of organization at the present time. Other than the mention of the title of the new concern, the Hy-Art Photoplays, Inc., and that the firm is locating in the Aeolian building off Fifth avenue on Forty-second street, New York, no other information has been furnished for publication. Those in the know, however, draw their conclusions concerning the might of this new producing house because of the calibre and prominence of its sponsors, whose names are being temporarily withheld.

One other fact thus far ascertained conveys the intelligence that the first production is to cost in the neighborhood of $150,000 and star a celebrity and supporting cast of the highest repute. Further than this, comes the information that each production is to feature a different star. The trade is promised further details after the tenth of the month.

W. H. Productions Launch Into Exp rt

Have Installed Branch Quarters in London—Control Triangle and Subsidiary Product for World.

The predominating feature of the policy of the W. H. Productions Company from the time of its inception can be borne out in the following little phrase, "Live and let live."

This has been the key-note for its success in making the great amount of sales and bringing a concern two months old to the front of the industry. Now the W. H. Productions Company will expand its energies and efforts toward making it possible for foreign buyers and distributors to secure pictures and service on a basis that will assure profits to themselves first. This concern now controls a countless quantity of feet of film which have not yet been shown in foreign territories—comedies and dramas in any and every length, in any quantity, including a selection of over one thousand Keystone comedies. This film will be sold at reasonable prices, and credit will be extended to responsible parties

They also intend to go further than this, and will buy any independent productions outside of their own, and will supply them to buyers upon the same terms as their own product.

Shipments will be made either from New York or from their London connections, the Western Import Company.

"It will pay every responsible foreign buyer to make immediate connections with us, because we have solved the great problem of the industry, 'live and let live,'" is the way the head of the W. H. organization puts it.

"We represent the Triangle Film Corporation for the entire world, except the United States; the New York Motion Picture Company, the famous Keystone Film Company, the Reliance Film Manufacturing Company, Majestic Film Company, the K. B. Film Company, and Bronco Film Company for the entire world.

"A permanent connection with us will mean the worry off your mind and the burdens off your shoulders.

"Our financial connections in New York are the Harriman National Bank, The Bankers Central Trust Co., and the Columbia Bank; in London, the London, City & Midland Bank, and the County of Westminster Bank.

"The New York business will be transacted by W. H. Productions Company, of New York City, and the London business by the Western Import Company, of London.

"We believe we have started something."

The Flynn Secret Service Serial

Work Progressing Rapidly on the First Episodes—General Plan Revealed.

IN RUSHING forward the work of producing the new serial, "The Eagle's Eye," by Chief Flynn of the United States Secret Service, the Whartons have been compelled to extend their activities over a wide field. While work is progressing on many episodes at their big studio at Ithaca, N. Y., assistant directors and cameramen are photographing special scenes and locations for other episodes in New York, Washington and other cities where the Secret Service exposed ramifications of the Imperial German Government spy system. In this way the entire production will be greatly expedited.

Several hotel scenes in New York City were taken "after hours" during the past week. One of these will have an important place in one of the most sensational episodes in which Count Von Bernstorff, the German Ambassador, appears. This episode will show the devilish cleverness displayed by this diplomat in moulding even Americans as instruments to his hand. In this instance he induced a well-known society woman to aid the machinations of the Kaiser's spy army.

Each episode of this serial will tell the details of the discovery, investigation and exposure of one plot or conspiracy, and will be complete in itself. The connecting links of the twenty episodes will be a strong, dramatic love story, in which King Baggot and Marguerite Snow will play the principal roles. The cast in the fictional connective story will remain the same throughout the production, but in the different episodes there will be introduced many roles representative of Imperial German agents and their tools.

King Baggot will play the role of Harrison Grant, president of the Criminology Club. This organization is made up of men of large means who have taken up the scientific study of crime in all parts of the world and have interested the leading men of foreign nations in the work. Such an organization naturally has a wide knowledge of world politics and diplomacy. The ominous activities of the Imperial German spy system attracts its attention and Harrison Grant volunteers its services to assist the United States Secret Service in its work of combating plots. In this connection Grant becomes a volunteer operative of the Secret Service.

Marguerite Snow has a very conspicuous part in this serial in the role of Dixie Mason, a young Southern girl who comes to New York with histrionic ambitions. She succeeds on the stage but becomes interested in the Secret Service at the outbreak of the war in Europe, and at the time of the opening of the story is an operative on the staff of the Chief.

She and Harrison meet under conditions which lead him to believe that she is connected with the Imperial German spy system, and, notwithstanding a growing sentimental interest in her, he reports to the Chief that he regards her activities as a dangerous menace and that she ought to be checked. Dixie knows of Grant's suspicions, and, although she is beginning to take more than a passing interest in him, most carefully conceals her real identity from him. The suspense of this sentimental interest is well sustained till the final episode, when Grant is told the truth and he and Dixie declare their love for each other. The love theme between Grant and Dixie will prove a very interesting feature of this serial.

The German characters who are shown in the different episodes will include impersonations of Count von Bernstorff, Captain Franz von Papen, Captain Karl Boy-Ed, Dr. Heinrich Albert and Madame Augusta Stephan. These roles will be played respectively by Bertram Marburg, Paul Everton, John Wade, Frederick Jones and Florence Shaw.

These players were selected by the Whartons because of their personal resemblance to the characters they act, as well as for their ability as screen artists. Spectators who have seen Count von Bernstorff and his aids will appreciate how faithfully these players reflect on the screen the personalities of the people they represent.

Such rapid progress has been made in the production of this serial that the initial releases will be made in a very short time. With each episode a most interesting press story will be released, stating all the facts in relation to the spy plot on which it is founded. These articles will give the public startling information which has never been printed up to this time. Chief Flynn's story has also been written in most attractive serial fictional form. Chapters will be released simultaneously with the presentation of the episode which it covers.

SUNSHINE FILM—NEW MANUFACTURER.

Sunshine Film, Inc., with offices at 729 Seventh avenue, New York City, is a new company organized to make comedies for the state rights market. They have already completed several pictures, and some are in the making. The officers of the firm are Emil Harder, president; Edmund Field, vice president and treasurer; Fred A. Diem, secretary, and M. Gundersheim, general sales manager.

It is the intention ofthe company to produce fifty-two comedies a year, one each week, consisting of one and two reels. Gus Pixley, formerly featured comedian with the Biograph company, is the star player, and it is promised that in each production he will be surrounded by a capable cast, including Tom Ward, formerly of Pathe. All pictures are under the personal supervision of Emil Harder. Further announcements may be expected shortly from this firm.

Big Canadian Independent Merger

Regal Films, Ltd., and Globe Unite—Phil Kauffman Takes Charge—Arthur Cohen Drops Out—Name, Regal Films, to Be Retained.

OFFICIAL announcement was made at the Canadian headquarters of Regal Films, Ltd., 21 Adelaide street West, Toronto, on December 26, that the Regal had acquired all selling rights for pictures controlled in the Dominion by Globe Films, Ltd., Toronto, and other cities. Phil Kauffman, vice-president and general manager of Globe Films, Ltd., has become general sales manager of Regal Films, Ltd., and he left this city for an extensive tour of the Canadian West in the interests of the Regal immediately after the change. President Arthur Cohen, of the Globe, has dropped out of the active participation in the exchange business and is confining his attention to the two theaters, the Rialto and Globe, which he controls in Toronto.

By this move the Regal becomes without question the largest film distributing company in the Dominion, although it was organized only a year ago. The company has been handling Goldwyn, Triangle, World Brady-Made, Educational, Mutt and Jeff Cartoon, Rex Beach and other releases for the whole country. With the acquisition of the Globe business, the Regal has secured the Canadian rights for Paralta Plays, Billy West Comedies, Ivan productions and many state rights features, including "The Warrior," "Redemption," "Birth," "Her Condoned Sin," "Babbling Tongues," "The Lust of the Ages," "The Spoilers," "The Jockey of Death," and other subjects. In addition the Globe company also controlled a number of pictures for Western Canada, including Metro's "Romeo and Juliet," "The Call of Her People" and "The Slacker."

Globe Films, Ltd., had offices in six different Canadian cities, Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. The four last-named branches were opened only recently. All these establishments are to be closed immediately and the effects are to be removed to the branches of the Regal which happen to be in the same cities.

Speaking in reference to the big deal, an official of the Regal declared that the company would shortly announce the securing of the Canadian rights for still another make of photoplays. Regal officers state that the concentration of effort and the bringing together of various interests has proved both economical and profitable to the company.

HALL PREPARED FOR ANY EMERGENCY.

Having acquired three special productions with which to launch his organization, namely, "The Zeppelin's Last Raid," "Those Who Pay," starring Bessie Barriscale, and "The Belgian," featuring Valentine Grant and Walker Whiteside, Frank Hall, president of the U. S. Exhibitors' Booking Corp., is casting about for other attractions of equal merit. While he does not anticipate difficulty in finding suitable productions for a few months he feels that owing to war conditions it would be advisable to fortify his concern by engaging directors to make productions exclusively for the U. S.

Although no definite announcement as to the conditions of the contracts has been made it is reported the U. S. Corporation will assist the directors in question to finance their productions, and that the company also will reserve the right to approve scenarios and to name a supervising director whose duty will be to co-operate with the director in chief in making the productions. These stipulations, it is understood, will be put into the contracts for the purpose of safeguarding the booking concern against possible production errors.

"It is our intention to produce only productions founded upon a successful play or popular book," declared Mr. Hall, "and a star of genuine box-office value will be featured in every subject. We shall exercise the utmost care in the selection of both the star and the vehicle and will co-operate step by step with the directors in the making of the production.

"Furthermore, we shall select only such plays that lend themselves to intensive exploitation. We believe in giving the exhibitors something they can sell to the public; something which, to use an expression of the day, they can make a noise about.

"Despite the wails of the calamity howlers, I think the future holds much of promise for the picture industry. It is up to the picture-makers, however, to produce plays that are real attractions, plays that the exhibitors can advertise."

GRAINGER FILM CORPORATION ENTERS FIELD.

139 N. Clark street, Chicago, tenants new state rights exchange—The Grainger Film Corporation—with none other than James R. Grainger, also general manager of the Allen Film Corporation, at its head. The success of this gentleman has attracted the attention of the film fraternity throughout the country, for he has done business with exhibitors in all parts of the United States and is accounted one of the most popular men in the exchange end of the business today.

The Grainger company is affiliated with the Allen Corporation, though the board of directors is not entirely identical. The difference lies particularly in the matter of territory that the two exchanges control. The new exchange operates its bookings throughout the states of Illinois, Michigan, Iowa, Nebraska, Texas, Oklahoma, Arkansas, Kansas and Missouri. The first purchases of the new enterprise are related in the "Sales of the Week" column of this department.

"Mickey"—That Comedy Plus

A Trade Showing of This Mack Sennett-Mabel Normand Super-Comedy Due During January—Expense Was No Item.

THE trade may expect a trade-showing of "Mickey," the five-part Mack Sennett comedy featuring Mabel Normand, during the last half of January. The Western Import Company, sponsors for the elaborate and much-awaited comedy are planning toward that end.

It is a certainty that no comedy ever received more advance attention of a nation-wide scale than this self-same "Mickey." Not only do exhibitors know that this production has been two years in the making and that they are soon to have their patience rewarded, but the public knows the fact as well. And from all advance information, "Mickey" will hit the bulls-eye and prove a magnet for old and young just as soon as the theaters begin to display their "Mabel Normand in Mickey Here This Week" banners.

Scene from "Mickey" (Western Import).

"A lot of time has been used in the production of 'Mickey,' and it has also cost a lot of money," the Western Import officials inform. "It could have been made in half the time and a fraction of the expense but Mack Sennett and Miss Normand were determined that when they said good-bye to 'Mickey' and sent her out into the world, the play should be as nearly perfect as human effort could make it.

"The making of this multiple-reel drama was a terrific strain upon all concerned, but the completed production, as it stands now, is the greatest endorsement of the director, the star and the support, that has ever been given to any one in picture filmdom."

The Western Import Company will release "Mickey" on the state rights market.

BILLY WEST'S WALTZES READY.

"The King-Bee Waltzes," composed by Billy West, star of the King-Bee Comedies, will be released Jan. 2, and published only in Sunday magazine sections of the leading newspapers throughout the country. They will be given to the newspapers with a guarantee that they are an exclusive set of waltzes that cannot be purchased anywhere, and are dedicated by the comedian to his admirers.

Any exhibitor desiring to play these waltzes in his theater can do so feeling assured that no music tax will be charged. A copy of these waltzes will be sent to any exhibitor upon request to Ed. Rosenbaum, Jr., publicity director, King-Bee Films Corp., Longacre Bldg., New York City.

NORTH GOING ALL DIRECTIONS.

Now that the new year hangs full upon the calendar, Tom North, head of the state rights department of the Pathe organization, has departed on a long swing, not only in the interests of "Today," the Florence Reed production, and "The Mad Lover," the Robert Warwick feature, but also the Russian Art Dramas, the Pathe war pictures and "The Vicar of Wakefield." Last week he covered Philadelphia and Wilmington, but returned to New York for the New Year celebration. This time, however, Manhattanites will not see this hustler again for at least three weeks.

TRADE SHOWING OF "BIRTH OF DEMOCRACY" SOON.

Dr. Oscar I. Lamberger, who is handling the publicity on the "Birth of Democracy" for the Merit Film Corporation, which controls the New York and northern New Jersey rights to this production, is author of the statement that this feature is soon to be given an elaborate trade showing at Wurlitzer Hall. Though the date has not yet been fixed, our informant declares that it will be around the middle of the month.

Taylor Fashions Funny Films

His Proudest Achievement Is His Latest King-Bee Comedy, "The Slave," Which Will Make Its Debut Sans Subtitles.

REX TAYLOR, the clever scenario writer, who has written several of the King-Bee comedies, was born in Des Moines, Ia., just thirty years ago. He started roaming around our glorious states when very young, and finally settled down in Jacksonville, Fla., where he has resided for the past eight years.

When very young his mother told him that she was going to make a lawyer out of him. As he had his heart set upon becoming a clog-dancer there was only one thing left for him to do—run away, and he did at the age of seventeen. He arrived in Chicago, where he had a school chum who was studying to become a mining engineer. After several attempts to get a position in a theatrical company, he decided to follow in his chum's footsteps, and entered a prep school. Two years later he made a trip to the Far West as a mining engineer. Quite by accident he was given an opportunity to play a small part with the Selig company in Chicago about seven years ago. He soon developed into a juvenile actor and director.

Rex Taylor.

Three years ago he wrote his first scenario. He sold his first two stories to the Lubin company. Mr. Taylor then wrote twenty-three comedies for the Black Diamond Company that were released on the Paramount program. Recently he has gone in for feature stories, and has disposed of three of these features to the Vitagraph company. Last winter, before joining the King-Bee staff, he wrote the stories of the Klever Pictures in which Victor Moore was starred. Mr. Taylor joined the Billy West aggregation about three months ago; he is under contract to them for one year, and will write the stories of the King-Bee releases until January, 1919. He is now at Hollywood.

The proudest event of his life is the fact that he is the author of the Billy West comedy entitled "The Slave," the first comedy ever produced that does not need a subtitle. His wife, Irma Whepley Taylor, a native of California, is herself a clever writer, and collaborates with her husband on all his dramatic stories.

GUARDING THE WHARTON STUDIOS.

Great precautions are being taken at the Wharton studios at Ithaca, N. Y., to guard them from injury by anybody interested in preventing or delaying the production of "The Eagle's Eye," the new serial founded on the story by William J. Flynn, Chief of the United States Secret Service, exposing Imperial Germany's spy system in this country. Armed guards patrol the grounds day and night, and no one is permitted to enter the premises under any circumstances without a pass or without being identified by someone in authority. Manager Kent has turned the studios into very well regulated and picketed military camp, and is uncompromising in his rules.

A trade showing of several of the first episodes of "The Eagle's Eye," Secret Service Chief Flynn's screen exposure of the Imperial German Government's spy system in America, will be made shortly after January 1. Every exhibitor who will get in touch with the nearest Foursquare exchange will be informed of the exact date and sent an invitation.

SIMMONS SUMMONS S. R. D. BUYING COMMITTEE.

C. Mell Simmons, general manager of the State Right Distributors, Inc., has telegraphed to the various members of this organization's buying body, instructing them to meet in New York on Friday, January 4. This committee includes Sidney B. Lust, of Washington; J. J. Allen, of Toronto; Leon D. Netter, of Cleveland; D. M. Vandawalker, of Chicago; Harry Grelle, of Pittsburgh, and Nathan Hirsch, of New York. Mr. Simmons has devoted much time to the examining of productions now being offered by the independent manufacturers, and, having carefully culled out those that his body might be interested in securing, has arranged for a full day of private showings on January 4.

"DEVIL'S PLAYGROUND" READY.

Fraternity Films, Inc., announces it is now prepared to launch the exploitation of its five-part production, "The Devil's Playground," featuring Vera Michelena, with a supporting cast in keeping. A trade showing will be held in its projection rooom in the Candler building during the coming week.

GOLDMAN BOOK IN NEW YORK LIBRARY.

"The Public Defender," in book form, which was written by Mayer C. Goldman, New York City attorney, and which furnished the theme for Harry Raver's photodramatic production of the same name, has been added to the files of the New York Public Library.

Mr. Goldman's work, which has been indorsed by upward of one thousand newspapers and magazines, is said to have reached a circulation running well over the two hundred thousand mark. Among the important daily newspapers that have praised "The Public Defender" are the New York Globe, New York Tribune, New York Herald, and the Evening Mail.

Many prominent and influential magazines have likewise lauded "The Public Defender," both for its high literary quality and its power for good.

The screen version of "The Public Defender" was written by Mayer C. Goldman and Frank W. Harris, the latter being also a member of the New York bar. As a motion picture production, "The Public Defender," which presents Frank Keenan, Alma Hanlon, and Robert Edeson, has received high praise from many of New York's leading clergymen, educators, and jurists, and bids fair to become one of the most talked about photodramas of the coming year.

The Renowned Pictures Corporation controls the rights of "The Public Defender" for the United States and Canada.

EXPORT ACTIVITIES.

Sidney Garrett, president of J. Frank Brockliss, Inc., and Ben Blumenthal, president of the Export and Import Film Co., Inc., since returning from Chicago last month have completed arrangements for marketing the Selig-Polyscope productions in all foreign countries, excluding Great Britain. This includes all the productions which the Selig Polyscope Company has made in the past and those which will be released in the future.

Having acquired the exclusive rights to the Selig pictures these two concerns now control a great part of the output of American productions. They control between them the foreign rights to Metro, Bernstein, King-Bee, Russian Art, Tweedledum comedies, cartoons, such productions as "The Barrier," "The Deemster," and have also negotiated for the purchase for different territories of "The Submarine Eye" and the First National Exhibitors' Charlie Chaplins.

ROBERT PRIEST SAYS:

Clune's cinema attractions, "The Eyes of the World" and "Ramona," which have been taken over by Shallenberger & Priest and are being sold on the state rights market, are creating great interest among shrewd buyers. The advertising and publicity campaign is about ready for launching, and when it is well under way there is no doubt but the interest manifested will be greatly increased.

Now that Peggy Hyland has departed from the Mayfair company for the Fox organization, Shallenberger & Priest are enthusiastic over the impetus thus given the production, "Persuasive Peggy," which they handle, and which features the English actress. Marcus Loew has booked "Persuasive Peggy" to open on his circuit January 28.

OLCOTT PRODUCTION SCORES.

The demand for the use of Sidney Olcott's spectacle, "The Belgian," at charity bazaars and patriotic entertainments is so insistent that the U. S. Exhibitors' Booking Corporation, by which the production is being distributed throughout the world, has been compelled to devote one print exclusively to that purpose.

The most recent presentation of "The Belgian" was given at the Hotel Astor before the Theater Club on December 26. More than 500 women viewed the production. The production also was shown before the members of the Fine Arts Club recently, and dates have also been set for its presentation in Camp Upton, Mills, Dix, and Devens.

LAMBS SEE "STRUGGLE EVERLASTING.

Sunday, December 30, at their clubhouse, the Lambs were accorded a private showing of Harry Rapf's seven-part production, "The Struggle Everlasting," featuring Florence Reed in what is said to be one of her best picture endeavors. As many of this society were gamboling the night that Mr. Rapf presented his special showing at the Shubert theater they made special arrangements to view the film in a body on Sunday. Then, too, they were actuated by a desire to do honor to three of their members who played important parts in the making of the picture, Edwin Milton Royle, the author; James Kirkwood, the director, and Ben Musson, who adapted the scenario.

CLEOPATRA COMPANY OPENS OFFICES.

A new tenant moved into Room 722 of the Longacre building on Monday, December 30—the Cleopatra Film Company, which is offering the revised edition of the Helen Gardner version of "Cleopatra," which, though made several years ago, has been added to, revised, cut, embellished and enhanced in general until it is said to be a 1918 spectacle in every degree. The new lithographic material, heralds, and advertising helps in general have all been prepared and are on exhibition in the new quarters for the gaze of all interested exhibitors and territorial buyers.

Goldburg Appointed Agent of Ivan Sales

Contract Signed with I. E. Chadwick Assigns Ivan Sales to Goldberg Basis of Exploitation.

A CONTRACT was signed Dec. 27 between I. E. Chadwick, general manager of Ivan Film Productions, and Jesse J. Goldburg, who lately opened offices in the Times Building, New York, whereby Mr. Goldburg will act as special and exclusive sales representative on all Ivan productions.

This is claimed to be one of the largest contracts ever entered into between an independent producer and a state rights selling agency of the Goldburg type.

While the contract specifically provides that the exploitation of the Ivan productions shall not prevent the Goldburg office from handling the productions of other manufacturers, it does provide that Mr. Goldburg shall give his personal attention to Ivan affairs.

Mr. Chadwick gave out the following statement at the offices of The Ivan Film Corporation: "We were immediately impressed with the advertisements and announcements of Mr. Goldburg's in the motion picture trade papers, and, as a result, went into greater detail concerning his method of operation and his plan of disposing of state rights attractions. What impressed us as much as anything else was Mr. Goldburg's appraisement of valuation of our productions for the various territories. There was no inflated statement as to what he could procure, and I confess that in some territories on his advice I made material cuts in what I believed we should receive, and in two or three others we made slight advances in price. The financial terms of our contract guarantee Mr. Goldburg a minimum compensation, this, because we feel that when we engage the services of an expert we can procure the best results by liberal terms. The services of Mr. Goldburg do not merely entail the selling of our productions, but also embrace a serviceable campaign for a continuation of the exploitation of our productions even after their sale.

"It was Mr. Goldburgs' suggestion that he make a tour of the United States. While this will take him away from his office and prevent for the time being his taking on other attractions, or at least giving them his personal attention until his return, nevertheless, Mr. Goldburg feels that the trip will give him an opportunity to confer with state rights buyers in order that upon his return he may devise new plans of exploitation, sale and advertising, if necessary, for the year 1918."

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

FOLLOWING the return of Herbert Lubin, executive of General Enterprises, Inc., to New York last week this announcement was made by this organization concerning sales made on the McClure picture, "Mother": Within two days after the trade showing of the feature at the Ziegfeld theater in Chicago contracts were closed for the McClure production starring Elisabeth Risdon with the following prominent state rights purchasers: To the Grainger Film Corporation, of Chicago, the states of Illinois, Michigan, Iowa, Nebraska, Texas, Oklahoma, Arkansas, Kansas, and Missouri; to E. M. Allen, of the Allen Film Corporation, of Chicago, the states of Ohio, Indiana, and Kentucky; to the Westcott Film Corporation, of Minneapolis, Minn., the states of Minnesota, Wisconsin, and North and South Dakota; to M. J. Wohlfarth, of Lakewood, N. J., the entire state of New Jersey, and to the First National Exhibitors' Circuit, of Pittsburgh, the territory of western Pennsylvania and West Virginia. The above transactions embrace the sale of nineteen states for "Mother" within two days.

* * *

The Ivan Film Corporation reports the following sales activities for the week past: To the E. & H. Film Distributing Company, Atlanta, Georgia, "Babbling Tongues," for the states of Florida, Georgia, North and South Carolina, Alabama, and Mississippi; to the Mammoth Film Corporation, 729 7th avenue, New York City, "Sins of Ambition," for northern New Jersey; to the M. & R. Feature Film Company, 725 Goldgate avenue, San Francisco, "Human Clay," for California, Nevada, and Arizona; to Joseph Monat, exporter, 729 7th avenue, New York, "Sins of Ambition," "One Law for Both," "Made In Name Only," the rights to the republic of France; to the Export and Import Film Co., 729 7th avenue, all foreign rights to "Human Clay."

* * *

Arthur H. Sawyer, of General Enterprises, Inc., announces the sale of the feature starring Maciste, "The Warrior," to Metro for New York City and state. The transaction was closed by Mr. Sawyer, Joseph W. Engel and Edward Saunders acting for Metro.

* * *

Distributing rights for New York State and northern New Jersey for "Peg o' the Sea," the Sterling release featuring Jean Sothern, has been sold to the Modern Feature Photoplays, 729 Seventh avenue, New York, Charles Streimer, manager. This exchange is now in possession of productions featuring Jean Sothern, Alma Hanlon, and Catherine Calvert for the New York territory. These were former Art-Dramas.

The Standard Film Service Co., Harry Charnas, president, has contracted for Ohio territory on the Jean Sothern series also.

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W. H. Productions Co. announces the following sales during the past week:

To the Peerless Photoplays Co., Phil Goldstone, manager, Omaha, Neb., the rights to the series of twenty-eight two-reel Mack Sennett comedies for Nebraska, Iowa, Missouri and Kansas; to the Weiland Film Co., Pittsburgh, Pa., the rights to the series of twenty-eight two-reel Mack Sennett comedies for western Pennsylvania and West Virginia; to the Regal Films, Ltd., A. S. Aronson, Toronto, Canada, the rights to the series of twenty-eight two-reel Mack Sennett comedies for Canada; to Regal Film, Ltd., A. S. Aronson, Toronto, Canada, the rights to Wm. S. Hart in "The Bandit and the Preacher" for Canada, and the rights to "The Hell Hound of Alaska" for Canada; and to William Politzer, San Antonio, Texas, the rights to Wm. S. Hart in "The Bandit and the Preacher" and "The Hell Hound of Alaska" for Oklahoma, Texas, and Arkansas.

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The Renowned Pictures Corporation announce the sale of the full Canadian rights to the "Public Defender," featuring Alma Hanlon, Robert Edeson, and Frank Keenan, to the Independent Film & Theater Supply Company, Phillips Square, Montreal, Canada. Manager Perkins, of the Canadian exchange, came to New York and closed the deal.

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Export and Import Film Company announces that it has acquired the entire foreign rights to the Russian Art productions. Negotiations are under way for the presentation of these films in a number of countries. The success which these pictures have already obtained in America is sufficient reason why buyers for foreign countries will reap a bonanza by obtaining the rights to these masterpieces for their territory.

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R. D. Marsdon, president of R. D. Marsdon Attraction Company, 26 Piedmont street, Boston, has purchased the New England rights to "Persuasive Peggy," starring Peggy Hyland, from Shallenberger & Priest.

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The Philadelphia-Ideal Film Exchange, Philadelphia, has acquired the Delaware, Eastern Pennsylvania, Southern New Jersey, Maryland, and Washington rights to the Pan-American Company's weekly educational, "Things People Should Know."

NEW STATE RIGHTS EDUCATIONAL.

The Pan-American Film Company, 1337 Vine street, Philadelphia, is offering a weekly educational release to the state rights market entitled "Things People Should Know." The actual release date is set as January 10. The Philadelphia-Ideal Film Exchange is handling Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware, and the District of Columbia.

ANOTHER NEW ORLEANS EXCHANGE OPENS

New Orleans possesses another state rights exchange—and an important one from all accounts. It is the property of Karl A. Bugbee, until last week the general manager of the Louisiana Metro exchange in the delta metropolis. The new exchange is located on the third floor of the Tudor building and will soon control an extensive number of state rights productions for the territory that it is to control. Mr. Bugbee is expected in New York shortly on his first buying trip.

DAVID HORSLEY DUE IN NEW YORK.

D. W. Russell, Eastern manager of the interests of David Horsley, the veteran film manufacturer, expects his superior in New York shortly after the New Year. In fact, Mr. Horsley has already left his headquarters in Hollywood and is on his way East. It is understood that the manufacturer is making the trip partly because of an export situation that demands his attention, and also because of some state rights matters in connection with his Mary MacLaren photoplay, "Her Bargain," that require his presence in the East.

Scene from "The Stranger" (King Bee).

Manufacturers' Advance Notes

Six Fox Releases for January

Four of These Will Be Special Features—Pearson, Mix and Markova Starred.

FIVE releases for January have thus far been announced by Fox Film Corporation, with the certainty of at least one more being added to the list. Three of these releases, and a fourth to come, are Fox Special Features. The first, Jan. 6, is "Stolen Honor," in which Miss Virginia Pearson is starred.

Tom Mix, whose activities heretofore have been confined to comedies, will make his debut January 13 as a star in Western dramas. "Cupid's Round Up," in which he will be seen, is reported to be a stirring story of ranch life, involving cattle rustling by a band of which a woman is the head and numerous battles between cowboys.

Madame Sanio Markova will make her second appearance as a star this month, her release, "A Heart's Revenge," being on the calendar of Special Features for January 20. Madame Markova takes the part of a Russian girl who is loved both by a Russian nobleman and an officer of the United States navy. Many of the scenes in this picture were taken on Buzzards Bay.

Announcement has not been made of the Fox Special Feature for Jan. 27, the understanding being that if the "Jack Spurlock, Prodigal" story, now being made in the east by George Walsh under the direction of Carl Harbaugh, can be finished in time it will be set down for that date. The probabilities, however, are said to be that this picture will not be ready before February.

No statement has been made of releases of Standard Pictures during January, although it is reported at the Fox offices that there may be announcements later.

The month's program includes two Fox-Lehrman Sunshine Comedies, "Shadows of Her Pest" and "Are Married Policemen Safe?" The first of these will be released Jan. 6 and the other Jan. 13.

ARTCRAFT'S NEXT RELEASE A WAR DRAMA

The next release of the Artcraft Pictures Corporation is an Elsie Ferguson photoplay, "Rose of the World," presenting a thrilling emotional war drama adapted from the popular book of the same name by Agnes and Edgerton Castle. This will be Artcraft's first offering for the new year and will be released Jan. 7.

As Rosamond, the wife of Captain Harry English, a young captain who is supposedly killed in battle, Miss Ferguson

Scene from "Rose of the World" (Artcraft).

appears in one of the most highly emotional parts she has ever portrayed on either screen or stage. The plot of the story is of particular timeliness in that it deals with conditions brought about by war. In this play Miss Ferguson is also accorded her greatest opportunity of displaying beautiful gowns.

Supporting Miss Ferguson is perhaps one of the best casts yet given her in films. Wyndham Standing portrays the leading part opposite the star. Others in the cast are Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Bendetta, Gertrude Le Brant and Sloane De Masber.

WILD CANYON FOR ARBUCKLE COMEDY.

Fatty Arbuckle has returned to his Long Beach studio after a strenuous time on location in the desert. Roscoe is to test out his ability as a two-gun-man in his next comedy, "Out West," to be released in January. The desert scenes were necessary for the opening of the story, which tells of how Fatty was thrown off a railroad train in the heart of the desert.

In one of the toughest barrooms that ever graced a mining camp Fatty is working out his idea of how our Western ancestors acted in the well-known "drammer." Shortly the comedian will take his company to a location near Long Beach, Cal.,

Fatty Arbuckle Building Mad Dog Gulch.

that has been called the greatest find in motion pictures. This canyon is the wildest that has yet been used for photographic purposes and Arbuckle promises a surprise. The new comedy photography will rival the scenes in the best Western features.

CROWDING INCIDENT IN JAXON SERIAL.

The greatest attraction "A Daughter of Uncle Sam," the Jaxon serial to be released through General Film Company, beginning Jan. 19, will have for the exhibitor is that it has crowded into one-reel action usually found in a two-reel serial episode, eliminating a great deal of waste in time and film. Dull moments and draggy scenes have been eliminated, insuring the maximum of entertainment value. This serial has been designed to fit into any program at any part, which has prompted a great number of thankful inquiries from exhibitors over the country.

The amazing revelations regarding spy plots and German intrigues in the United States assure the picture fans of the country twelve episodes of the snappiest story. The timely nature of the spy plot exposures, with the other thrilling features of Uncle Sam's home preparations for the war, have given the Jaxon serial sufficient advertising value to make it worth while in every nook and corner of the country. Jane Vance, pretty, talented and youthful, portrays the heroine in the same part, while William Sorelle, a fine type of the hero, plays the leading male role.

ESSANAY SCENICS FOR RIVOLI OPENING.

The new series of Essanay scenics distributed by General Film Company has scored another triumph in that "The Great Natural Industries of Canada," the fourth of the series, found a place upon the program of the new Rivoli theater for the opening week. The scenic was booked through Manager P. H. Bloch of the New York exchange of General Film and was selected by Manager S. L. Rothapfel from an unusually large offering of scenics for the opening program of New York's newest motion picture palace.

The popularity and great merit of the Essanay scenics is evidenced by the fact that three of the first four subjects have been booked for showings at New York's leading picture playhouses. "Salmon Fishing in New Brunswick," the first of the series, was shown at the Strand, and "The Banff National Park" was given a prominent place upon the program of the Rialto during the week of Dec. 23.

Triangle Program

"Betty Takes a Hand," Comedy-Drama, and "Man Above the Law," Dramatic Story of Navajo Indian Country, on Release Schedule for Week of January 6.

A COMEDY-DRAMA featuring Olive Thomas, formerly of the "Ziegfeld Follies," New York, will open the Triangle program for the New Year on January 6, and Jack Richardson in "Man Above the Law," a dramatic story of the Navajo Indian country, is scheduled to follow.

For the first part of the week, Olive Thomas, with Charles Gunn, will appear in "Betty Takes a Hand," a pleasantly humorous, fast moving story written by Katherine Kavanaugh winner of the second prize in the recent Triangle Photoplay Magazine contest. The story deals with a girl who learns from her father that he had been swindled out of a mine by James Bartlett, now a wealthy politician of Los Angeles. Miss Thomas' work in this picture is said to afford her great opportunity to display her ability in many directions. This picture was directed by Jack Dillon.

For the second release of the week, Jack Richardson will appear in "Man Above the Law," with Claire McDowell and Josie Sedgwick supporting. This is a story of a man who leaves the civilized world in disgust because of an unlucky love affair and an even more unlucky brush with religion and law. Duke Chalmers (Jack Richardson) is the man who decides to be "just as bad as he can," and seeks out the painted desert of the Mexicans and Navajo Indians. Jack Richardson as the hardened character in this picture is said to display all the necessary touches and does some of the best work of his long career. Special Navajo huts were constructed for this picture, and "real" Mexicans and Indians were engaged to perfect the consistency of the local color.

In "His Punctured Romance," the Keystone Comedy also scheduled for release January 6, William Franey appears as a "bunko" wrestler who offers $250 to anyone who can throw him. By having a man underneath the stage armed with a hat pin and by the simple process of pounding the floor, Franey usually puts his opponent out. But when he lands in one town, Franey gets his signals mixed, and he is chased all over the village when the populace discovers his game.

"Matrimonial Breaker" and "His Day of Doom," one-reel Triangle Komedies, will complete the week's releases.

FOUR SPECIAL UNIVERSAL FEATURES.

The production forces at Universal City are busy on features to be distributed in March, following the regular schedule of release that Universal has announced for the first two months of the year. There are now under way, either at Universal City or on location where adaptable scenery is available, a production directed by Elsie Jane Wilson; another by Edgar Jones; a third attraction by Jack Ford, and a fourth release by Elmer Clifton.

The Jack Ford production will engage Harry Carey as star, with Molly Malone his featured leading lady, in "Lin McLean," from the widely read story of the same title by Owen Wister, author of "The Virginian." George Hively prepared the scenario. Important roles in support of Mr. Carey and Miss Malone will be played by Betty Schade, Edward Jones, Vesta Pegg and M. K. Wilson.

Ella Hall and Emory Johnson are playing the featured roles in "Donna Perfecta," the Spanish story written by B. Perez Galdos, now being picturized by Elsie Jane Wilson. Ruby La Fayette, who gained screen fame in "Mother O' Mine"; Gretchen Lederer, Harry Holden, Maxfield Stanley and Winter Hall are playing essential roles in the supporting company.

Director Edgar Jones has Louise Lovely as his star in "The Quest of Joan," and Herbert Rawlinson is to be the star of "More Power to Him," now being created by Elmer Clifton. Clair Du Brey will be Mr. Rawlinson's leading lady. Philo McCullough is a new leading man for Louise Lovely, appearing with her for the first time in James Oliver Curwood's story. Gertrude Aster and Charles Hill Miles will also be prominent in Miss Lovely's support.

NORMA TALMADGE BEGINS NEW PRODUCTION.

Norma Talmadge has commenced work on her new photoplay, "By Right of Purchase," in which she is presented by Joseph M. Schenck. This will be the fourth of her Select Pictures, and its production follows that of "Ghosts of Yesterday," which Miss Talmadge completed recently.

"By Right of Purchase" is a society drama with a New York setting, and among its interiors will be a gorgeous reproduction of Hero Land, the great bazaar conducted this year for war charities in New York. Miss Talmadge plays the part of a moth-like young wife who spends her time flitting from one bit of frivolity to another, and the role affords her opportunity for the wearing of an array of beautiful gowns. The picture will be directed by Charles Miller, and Eugene O'Brien has been chosen as leading man. Mr. O'Brien also plays opposite Miss Talmadge in her latest picture, "Ghosts of Yesterday," which is a screen adaptation of Rupert Hughes' famous play, "Two Women," and presents the star in a highly emotional characterization. It is a play of big moments, tense scenes, and thrilling situations, and is the last word in elaborate productions. It is distributed by Select Pictures.

MISS PEARSON STARS IN "STOLEN HONOR."

The theft of a painting in Italy and the attempt to fasten the crime on an American girl, an artist, who made a copy of it for the real thieves, is the basis of the story, "Stolen Honor," which will be the William Fox Special Feature for Jan. 6. The picture had originally been scheduled for release Dec. 30, but inability to complete it on account of the illness of Miss Virginia Pearson occasioned a delay of one week. The

Scene from "Stolen Honor" (Fox).

current release, "For Liberty," is a Gladys Brockwell production.

Miss Pearson has the role of the artist in "Stolen Honor," and closely interwoven with the plot to rob her of her liberty, and, incidentally, of her sweetheart, is the story of a friend who is on bad terms with her husband. This fact, so the producer's announcement explains, makes it difficult for the accused woman to tell her whereabouts at certain important periods without thereby seeming to compromise the wife.

Supporting the star are Clay Clement, Ethel Hallor, Walter Law, Dorothy Rogers, A. Ardrizonia, George Marazonia and Edward Roseman. The story was written by George Scarborough and the picture was made under the direction of Richard Stanton, who recently was brought from the Pacific Coast studios to direct Miss Pearson. This is the first picture he has made since his arrival in the East.

EXCLUSIVE PICTURES IN GAUMONT WEEKLY.

Once more the Gaumont-Mutual Weekly comes forward with exclusive pictures which substantiate its claim that its cameramen are never asleep. One of these exclusive subjects, which is pictured in the issue released Dec. 31, shows the landing in the Presidio, San Francisco, of Miss Katherine Stinson, the daring girl aviator who has set a new American record in flying without stop the 610 miles between San Diego and San Francisco, California.

Another exclusive picture in this issue is the training of man-of-war's men at the Great Lakes Naval Training Station. In this subject is shown the famous composer and bandmaster, John Philip Sousa, and his new marine band of 300 pieces. A wonderful scene shows Commandant Moffett's living flag of bluejackets at salute, with 9,300 tars in the most remarkable military formation on record.

New England is again coming into its own. Many years ago the coast towns of New England contained thriving shipyards, but these fell into disuse and decay. Now, however, they have become rehabilitated, new ones have sprung up, the old mariners and shipbuilders have resumed work, thousands of young men are learning the trade, and in spite of, or, rather, because of the war, New England is happy. In this number of the Weekly there is shown the launching of the first vessel to be built in Fall River in more than 40 years. Also there are many other subjects.

GOOD REPORTS FOR PARALTA PICTURES.

At a meeting of the executive and department heads of Paralta Plays and the W. W. Hodkinson Corporation, which took place this week at the office of the W. W. Hodkinson Corporation, telegrams were read from the various exchanges handling Paralta Plays throughout the country, all of which pointed to a most brilliant outlook for the placing of these productions in the foremost theaters of the country.

In every case the exchange managers were most enthusiastic in telling of the splendid reception the productions received when screened for the exhibitors in their territory, and stated that in most cases contracts have already been signed in the principal cities for the exhibition of Paralta Plays.

Julian Eltinge in New York

Impersonator Comes to Metropolis to Buy "Gowns"—Is to Remain in Picture Work.

JULIAN ELTINGE, who has been in New York for the past few weeks buying gowns and other things incidental to a continuance in the motion pictures, is planning his return to California to begin work on a new picture following his third Paramount picture, "The Widow's Might," to be released Jan. 28.

Before he left Los Angeles, Mr. Eltinge confided to certain newspaper sphinxes that he was going to allow himself just two more years in skirts and then become a concert singer. As a matter of fact Eltinge has a high baritone voice, excellently trained, and he could easily engage in concert work with profit and credit. But if the heavy demand for Eltinge pictures in which he plays his well-known dual role keeps up in the future as it has done for the first three of his Paramount pictures it is doubtful if Mr. Eltinge will be allowed by the public to give up his feminine impersonations.

"I might have become a Shakespearean actor or a grand opera singer with the time I have given to my work," said Mr. Eltinge. "It happened by accident first. I had to wear skirts in a small part and saw the public liked it. But I wouldn't wear them in a manlike way. No, indeed. I engaged the finest Delsarte teacher I could find to give me fluidity of movement. Voice trainers and dancing masters surrounded me. I kept myself broke for the early years of my stage career paying off my various tutors. You who see me swing a train, flirt with a fan or enter a ballroom know nothing of the long wearing routine I endured before my mirror. Three hours daily was my invariable rule. I studied the role of woman, and it became the most engrossing occupation of my life.

"I have decided to remain in the photoplay world for two reasons. I like the work, and I like California. I can go on with pictures and at the same time work hard at my vocal training, and as soon as my new home is completed here I will settle down to serious study of repertoire."

SELBURN COMEDIES ARE WHOLESOME.

Rollicking, swiftly moving comedy of a novel sort is to be found in "Wedding Bells and Lunatics," the forthcoming release in General Film's series of Selburn comedies, featuring Neal Burns and Gertrude Selby. All sorts of complications result when the heroine is given twenty-four hours in which to get married in order to claim an estate.

The wholesomeness of the humor in the Selburn comedies has made them prime favorites with exhibitors everywhere and they are among the most widely booked comedy features on General Film Company's program.

"MADAM SPY" (Universal).

Week starting January 21, the Universal will release "Madam Spy," a sensational melodrama, having Jack Mulhall as the star, with Donna Drew his leading lady. Douglas Gerard directed the production from the scenario of Harvey Gates based on Lee Morrison's story of the same title.

The most important female role will be played by Claire Du Brey, who will enact the part of the genuine spy whom Jack Mulhall impersonates when he dons woman's clothes to foil intrigue against the United States Government. Wadsworth

Scene from "Madam Spy" (Universal).

Harris and Maud Emory also have essential roles in Mr. Mulhall's support.

"Madam Spy" may be added to the list of "spy" features that abound in these days of war with assurance of logical entertainment. Intrigue is used as a means to introducing sensational events and daring exploits that mark exciting melodrama, and give Jack Mulhall opportunity for the performance of numerous hazardous "stunts."

Petrova in Young Mother Role

Second Petrova Picture Presents Madame Petrova in a New Type of Role—Title to Be Announced Next Week.

The vehicle in which Madame Olga Petrova will make her second appearance as the star of her own picture organization, the title for which is to be announced next week, offers the Polish artist in a role distinctly different from any in which she has yet been seen. Brimful of human interest and poignant heart appeal, the story presents Madame Petrova in the role of a young mother, torn between the call of professional duty toward humanity in general and the urge of "mother-love" for her small son.

"THE BLUEBIRD" MAKES DEMAND ON FILMCRAFT.

When Maeterlinck's "The Bluebird" was presented to the world less than a decade ago it was acclaimed one of the gems of literature, and conceded a masterpiece of the Belgian author. Up to the present time no film producer had dared pay the enormous royalties required for the motion picture rights and expend the tremendous amount necessary properly to produce the play in films.

None but a large organization equipped to handle a subject of this magnitude could have done justice to it, and even Artcraft has found it a colossal undertaking. The intricate details in intelligently portraying allegory and symbolism, requiring multiple exposures in photography; the massive settings, the army of actors, which numbered approximately a thousand, requiring weeks of rehearsals have been successfully mastered by Maurice Tourneur, the director to whom was intrusted this production.

"The Bluebird" sharply draws attention to the advantages of the screen in the dramatization of big themes, and demonstrates the giant strides which have been made in the art of motion pictures.

The cast is too lengthy to enumerate, all the ordinary matters of life being personified, and beautiful girls in symbolical costumes interpret various parts. Eleanor Masters, the model for James Montgomery Flagg, is Milk; Mary Kennedy, Water; Lillian Cooke, Fairy Berylune; Gertrude McCoy, Light; Rose Rolanda, premier dancer in "Over the Top," leads the ballet in symbolical dances, and Lyn Donelson is Night. Tula Belle and Robin Macdougall are the children who search for the Bluebird. Both are well known in picture work. Tula is eight years old, and Robin ten.

STRONG CAST APPEARS IN BILLIE BURKE FILM.

An exceptionally strong cast is presented in "Eve's Daughter," Billie Burke's next Paramount picture, which is being directed by James Kirkwood. The story is vivacious, and extreme care was taken to select for the supporting roles actors able to carry the tempo set by Miss Burke. The principal parts are interpreted by Thomas Meighan, Lionel Atwill, William Riley Hatch, Florence Flynn, Harriet Ross, Lucille Carney, Mary Navaro and Harry Lee.

Lionel Atwill and Florence Flynn have the same roles they played in the stage production, as presented at the Playhouse, New York. Harry Lee is one of the most versatile members of the Famous Players-Lasky stock company, and in the past two years has appeared in fifty-one photoplays.

The chief cameraman assigned to film the scenes in "Eve's Daughter," the Paramount picture starring Billie Burke, is L. E. Williams, who has gained an enviable reputation as a photographer. Great responsibility rests on the cameraman in big productions with high-salaried actors, as retakes are exceedingly expensive. In winter, especially when static electricity develops in negative, considerable dependence is placed upon the photographer.

HOTALING CONTINUITY OF MENTAL KIND.

Arthur D. Hotaling, director of Essanay General Film one-reel comedies, is one of the most eccentric originators and producers of comedies in the industry. In the first place, Mr. Hotaling never works by a script, but produces from a mental continuity that develops as the scenes are taken.

Essanay's comedy General Film release for January 5 is "He Loved Her So," a lively, scampering affair, in which a suspicious husband gets into a thrilling and laughable mess over his jealousy. And there are pretty girls, too.

Previous General Film comedies are enjoying widespread booking. Essanay is gaining a name in new channels for its clever, swiftly moving comedies.

Essanay's scenic one-reelers, released through General Film, are filling a long-felt want, judging by the booking office reports. There are scenes out of the ordinary, emphasing the artistic grandeur of the spots photographed as well as revealing curious and ponderous things to interest the somewhat blase movie goer.

VIOLA DANA DANCES IN "WINDING TRAIL."

Viola Dana's artistry as a dancer is shown in Metro's screen drama, "The Winding Trail," the five-act photoplay of early Western mining days directed by John H. Collins from the story by Katharine Kavanaugh and June Mathis. The little star does an exquisite toe-dance in the fluffy tarletan skirts of a premiere danseuse and later in a beautiful Spanish costume a most clever and snappy Spanish dance.

New Bluebirds in Preparation

Schedule of Releases Complete to February 11 and Others in the Making.

THE arrangement of the Bluebird program having been completed until the week starting Feb. 11, production forces are active in preparing future attractions in which all of Bluebird's stars are participating. During the past week three fixtures not previously announced have been added to the program—Franklyn Farnum in "The Fighting Grin," Jan. 28; Violet Mersereau in "Morgan's Raiders," Feb. 4, and "The Wife He Bought," starring Carmel Myers, Feb. 11.

Mae Murray's production of "The Eternal Columbine," directed by Robert Leonard, from H. Sheridan Bickers' story and scenario, has been completed and Miss Murray is now employed in filming "The Eleventh Commandment," written for her by F. McGrew Willis.

Two features for Ruth Clifford have been finished by Director Rupert Julian and she is now preparing "The Heart of the Desert," from Honore Willsie's book, under direction of Wilfred Lucas. The Rupert Julian productions, being finally edited and prepared for release, are "His Wife in Arizona," which arrived at Bluebird headquarters in New York during the past week, and "The Highest Card," just finished at Seven Oaks, Cal. In all of Miss Clifford's Bluebirds Monroe Salisbury will be featured as her leading man.

Director Stuart Paton, who has lately taken the screen management of Carmel Myers, has completed "The Green Seal," from Charles Edmund Walk's book, and is now producing "Bona," written and prepared for the screen by Harvey Gates. In "The Green Seal" Ashton Dearholt will be Miss Myers' leading man, and in "Bona" Kenneth Harlan will lead the supporting company.

Dorothy Phillips, under direction of Ida May Park, is filming "Her Fling," from a magazine story by Katherine Leisher Robbins. "The Girl Who Dared," directed by Allen Holubar, was lately completed, with Miss Phillips the star. William Stowell, Claire Du Brey and Frankie Lee will be Miss Phillips' chief supporters in "Her Fling."

TRIANGLE HART AND FAIRBANKS REISSUES IN JANUARY.

Two Triangle features in which William S. Hart and Douglas Fairbanks appear will be released in January as re-issues. On January 6, "Between Men," Triangle re-issue of distinctive merit starring Hart, will be released. In this production, Hart is cast as Bob White, a Westerner who comes to New York to aid a friend on Wall street whose business has been ruined by a rejected suitor for his daughter's hand. Through his ability to fight and because he has plenty of money to back him up, White manages to put the Wall street financier back on his feet. Hart is given great opportunity to display his fighting qualities in this picture.

On January 20, "Reggie Mixes In," one of Fairbanks' best pictures produced while he worked under Triangle, will be released. This picture, more than any other, served to introduce Fairbanks to audiences as a Triangle favorite, and was responsible for the introduction of Doug's famous grin and dynamic energy. These two Triangle features will open the 1918 re-issue campaign, and one release a month of a Hart and Fairbanks picture will follow. Their popularity as re-issues will be unquestionably increased, as both actors did some of the best work of their careers while acting under the Triangle banner.

HART PICTURE COMING JANUARY 14.

The next William S. Hart-Thomas H. Ince production to be released by Artcraft Pictures will be "Wolves of the Rail," an original story by Denison Clift, presenting "Big Bill" in the role of a railroad detective. In this photoplay Hart is first seen as Buck Andrade, a daring highwayman, whose gang is feared and dreaded by the officials of a Western railroad. Buck's conversion is effected at the bedside of his dying mother and he gives to his task of reformation all the energy, all the vitality and all of the thoroughness that characterize his career as a "bad man," it is announced.

One of the big thrills in "Wolves of the Rail" is presented when Hart, mounted on an Indian pony, races with a "wild" locomotive. Catching up with the on-rushing engine he leaps from the saddle into the engine cab just in time to throw the lever into reverse, bringing the locomotive to a standstill and preventing a collision.

"Wolves of the Rail" will be released by Artcraft on Jan. 14. In the cast are Vola Vale, C. Norman Hammond, Melbourne MacDowell, Billy Elmer and Thomas Kurihara.

CREEL SELECTS HY MAYER'S CARTOONS.

George Creel, Director of Public Information, has selected one of Hy Mayer's cartoons, originally appearing in the Universal Current Events, as fitting propaganda to go abroad to the nations allied with the United States in the world war. "The Eagle's Brood" is the title of the cartoon and nine copies have been sent to the Allies for exhibition on the screen as an officially authorized action in support of the war.

"THE AVENGING TRAIL" PHOTOGRAPHED WITH DIFFICULTY.

A large number of the exterior scenes in Harold Lockwood's new production, "The Avenging Trail," based on Henry Oyen's novel of the North woods, "Gaston Olaf," to be released by Metro on December 31, were photographed with no little amount of difficulty. Those are the winter scenes, which were made while the snow was falling with early winter heaviness. In order to prevent the snow from flying into the lens and causing a blur in the negative the technical staff of the company bought a large waterproof covering, attached a pole to each of the four corners, and the canopy thus formed was held over the camera. With this covering to shield the camera the scenes were photographed.

"Avenging Trail" Company (Metro) in the Woods.

One of the features of "The Avenging Trail" is the beauty of its natural background views. The setting of the story lends itself particularly well to pretty scenery The action is laid in a Northern lumber locality during the winter and early spring, and, as is the case in that country, snow covers the ground during that period. A happy choice of locations was made and some unusually beautiful snow "shots" were obtained.

Aside from its scenic beauty, "The Avenging Trail" has other points to recommend it. It is a vigorous drama, and, therefore, a new type of vehicle for the star—one that is expected to cause comment because Mr. Lockwood has never done anything like it before. The fight scenes are another unusual feature, and it is said that more stirring fights than those have seldom if ever been enacted before the camera.

WORK BEGINS ON "THE HOUSE OF GLASS."

The filming of "The House of Glass" was begun this week in the Clara Kimball Young studios in New Rochelle. This will be the next Select Picture produced by Miss Young and her own company, and follows her most recently completed offering, "The Marionettes." It is being directed by Emile Chautard.

Only a portion of the casting has been accomplished. Corliss Giles, who was Miss Young's leading man in "Shirley Kaye," his been chosen to support her in the present production, and her father, Edward Kimball, whose portrayal of the father in "Magda" attracted widespread approval, has been given a strong part. The role of Burke, the chauffeur-cook, which is one of the most important in the play, had been planned for Nigel Barrie, but his enlistment last week in the Royal Flying Corps necessitated other arrangements, and the place has not as yet been filled. His wife, Mrs. Nigel Barrie, has been cast as Nellie, the maid.

"The House of Glass" came to Miss Young after spirited bidding from rival film concerns, and is one of the most important purchases of the year. It is a melodrama of the highest order written by Max Marcin, and was a record breaker when shown on Broadway a few seasons ago. The screen adaptation has been made by Charles F. Whittaker. This will be the fourth of the Select Star pictures made by Clara Kimball Young and her own company, and when finished will be distributed through Select exchanges.

NEWMAN'S PICTURES FOR EDUCATIONAL.

E. M. Newman, whose illustrated traveltalks are a looked for annual event, has contracted with E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, for the release of thirty travel-subjects during the next twelve months. The pictures are to be exhibited only in first class moving picture theaters in the United States, Canada, Mexico, South America, and all of the European countries. Mr. Newman has visited every habitable part of the globe, and his pictures are rare and unusual.

This departure will in no way interfere with Newman's regular annual series of traveltalks. The lecturer will continue to travel for five months each year as he has for the past ten years in search of new impressions and up-to-date scenes for his many "fellow-travelers."

Alice Brady in "The Knife"

Select Gets Real Atmosphere in New Brady Production—Staged on Southern Plantation.

ONE of the distinctive features of Alice Brady's new Select production, "The Knife," which is now being filmed in the Fifty-sixth street studio, will be the unusually beautiful Southern scenes with which the story opens. These were taken on the famous Emerson plantation, near Jacksonville, Florida, and embody in architecture and grounds the real atmosphere of the old South. For generations past the Emersons have played a large part in the affairs of their state and their home is typical of all that Southern wealth and culture imply. In their generous welcome of Miss Brady and her company they lived up to the Emerson traditions of hospitality and placed at the disposal of the star and her director, Robert G. Vignola, every possible aid.

The Emerson house is the familiar double-galleried white mansion set back in the midst of green lawns and spreading trees, with the darkies' quarters in the background. Its acres comprise some of the finest hunting preserves in the state and more than one picturesque hunting scene was staged during the company's stay.

"The Knife," which was written by Eugene Walter, and which was one of last season's Broadway successes, has been adapted for the screen by Charles Maigne. In it Miss Brady plays the role of a pretty Southern girl imbued with all the superstitions of her old negro nurse. In New York her desire to peer into the future leads her to a clairvoyant whose side line is white slaving, and from then on the action moves tensely and rapidly. Miss Brady's leading man, Frank Morgan, appears as the doctor who rescues her and avenges her injuries. Other members of the cast are Johnnie Walker, Anne Cornwall, Helen Lackaye and Myra Brook.

"The Knife" is the third Select Picture to be made by Alice Brady. Miss Brady's latest Select production is "Woman and Wife."

DOROTHY DALTON WORKING AT NIGHT.

Dorothy Dalton's company is again working nights. The scenario of "Flare-Up Sal," her third Paramount picture, calls for some beautiful lighting effects, which Thomas H. Ince believes are best obtained after dark.

Dorothy Dalton says that of all the photoplays in which she has appeared since deserting the speaking stage for the films none approaches "Flare-Up Sal." It is a singularly interesting story of the big Western country in the fifties, and Miss Dalton has a role that enables her to display her charm as a comedienne, as well as her splendid powers as an emotional actress. Many of the scenes of "Flare-Up Sal" were photographed in the famous Redwood forests of California, and, aside from the intrinsic worth of the story and the histrionic efforts of Miss Dalton and her supporting company the settings are so unusual and picturesque as to form a background that should make the subject one of the most beautiful photoplays of the year.

"HOME RUN AMBROSE" (L-Ko).

Mack Swain will be the star of L-Ko's release for January 16. "Home Run Ambrose" is the title and it is the third of the "Ambrose" comedies released under the L-Ko brand. Baseball and other forms of excitement enter into the laughable

Scene from "Home Run Ambrose" (L-Ko).

episodes in which the newest L-Ko abounds. Mack Swain's individual style of comedy is carried forward to the best advantage in "Home Run Ambrose," and his supporting company was assembled by Director W. S. Frederick from the most proficient members of L-Ko's stock forces, giving a combination of star and company that promises the very best comedy that made him popular as star of another brand when he established "Ambrose" as a screen character. Thus exhibitors are able to make capital of both the star and the L-Ko trade mark.

FOUR METRO-DREW COMEDIES IN JANUARY.

Mr. and Mrs. Sidney Drew have produced a quartette of sure-fire laugh provokers of one reel each for release by Metro during January, 1918. The premier comedy team have selected four of their best comedies of the domestic life of the "Henrys" to start the releases of the new year.

"Their Mutual Motor" is a story telling the experiences of the Henrys with a second-hand car, which they use as a general excursion vehicle for the entertainment of their friends and their friends' friends, will be released on January 7. This picture was written and produced by the Drews from a suggestion by Alma Woodward.

The second January release, on the 14th, will be "Why Henry Left Home," which explains the reason for hubby Henry's general dissatisfaction with home surroundings that should have been sublime. Wifey finds that Henry enjoys himself at the home of a friend where he can smoke to his heart's delight and soon she makes home so happy for hubby that he becomes a regular stay-at-home. Bertie Badger Moyers suggested the plot for this farce play which the Metro comedy team produced.

"His First Love," another January release of the Metro-Drew comedies is a story based on a suggestion of Bertie Badger Moyers. This comedy, which is scheduled to be shown on the 21st, deals with that question which has been asked so often by wives of their hubbies, "Am I the only woman you ever loved and asked to marry you?" Of course Henry answers "Yes, my darling," but he has his own doubts of the truthfulness of the statement. In the end wifey convinces him that she believes him and then he decides to believe himself.

"Under the Influence," the last January comedy release, is scheduled for the 28th. Shannon Fife, who has written the stories of "Red, White and Blue Blood" and "God's Half Acre" for Metro as vehicles for Francis X. Bushman and Beverly Bayne and Mabel Taliaferro respectively, suggested the plot of this Drew comedy. How various influences have their effect on the domestic bliss of the Henrys and how they at last settled down to sensible influences make this picture a delightful farce.

TWO SUBJECTS SELECTED FOR TAYLOR HOLMES.

George K. Spoor announces "A Pair of Sixes" and "The Rainbow Chaser" as future vehicles for Taylor Holmes, the famous comedian. "A Pair of Sixes" was written by Edward Peple, author of "The Littlest Rebel," "The Prince Chap," "The Love Route," and other stage successes. Mr. Holmes will play the role of T. Boggs Johns, the vivacious patent pill manufacturer, affording him plenty of opportunity to register his inimitable mirth-making genius. "The Rainbow Chaser" is an adaptation of the magazine story, "Mr. Williams Takes a Chance," by Freeman Tilden.

George K. Spoor imported a real merry-go-round into his studios for scenes in Taylor Holmes' "Ruggles of Red Gap." It was brought in in pieces and put together in record-breaking time in order that the company, on their return from Phoenix, Arizona, should not be delayed in filming the scenes.

Preparations for the release of this George K. Spoor special are now being completed. The advertising end of the production has been given unlimited consideration, the chief feature of which is to be a billboard campaign. Mr. Spoor's policy to help exhibitors on all of his ultra features.

"Uneasy Money," featuring Taylor Holmes, an adaptation of the story by the same name, is to be the first of Mr. Spoor's special releases. "Uneasy Money" shows the famous comedian in the role of an amusing English lord in America.

"Men Who Have Made Love to Me," featuring Mary MacLane, the authoress, is already receiving quizzes from exhibitors representing all parts of the country. The scenario artistic directors have decided to color-tint the entire production, thus adding to the already high type of effect of the picture.

DOLL PICTURES GOING STRONG.

Jessie McCutcheon Raleigh, creator of the famous "Good Fairy" statuette, has arranged a visit to the Essanay studios to watch Howard S. Moss at work upon forthcoming animated doll pictures. "The idea of using dolls in motion pictures is most unique," wrote the sister of John T. McCutcheon, the cartoonist. "I am most interested in your creation and hope at some early time to meet you and hear the explanation of your achievement and ambitions along that line."

Mr. Moss visited the artist in her loop studio and spent some time in chatting over his ambitions with her. She had seen his first big doll feature, "The Dream Doll," and expressed wonder over its uncanny presentation of dolls living and acting as though they were really human.

"The Dream Doll," an Essanay Perfection Picture, is playing for full houses all over, according to reports. Not only is it creating delight in the hearts of little children, but its novelty is appealing to grownups of all ages.

"Sadie Goes to Heaven," little Mary McAlister's latest Essanay contribution to the exhibitor, released the day before Christmas, is finding a great field of admirers. Director W. S. Van Dyke has received he compliments of the trade on his artistic production, rich in heart throbs and smile-evokers.

Brady Preparing Third Historic Subject

"The Beautiful Mrs. Reynolds," Released in January, Will Treat of Hamilton-Burr Feud.

"The Beautiful Mrs. Reynolds" will be retained as the title of the historical romance of Alexander Hamilton and Aaron Burr to be published in January by World Pictures Brady-Made. There was some discussion among World executives regarding the advisability of this choice lest it conceal the full identity of the story and characters.

In the final conclusion, however, it was decided to bring out the Hamilton-Burr value by supplying a suitable subtitle in the printing and newspaper advertising, while still holding the attractive main association which attaches to a renowned woman of beauty such as Mrs. Reynolds, whose fascinations played havoc with the lives of great statesmen of colonial times.

The story provided by Samuel M. Weller in his scenario follows not only the heart affairs of Hamilton and Burr, but the political struggle between them by which their already bitter rivalry was intensified to the point of extremest hatred. This side of the picture quite naturally necessitated the most careful preparations in pursuit of accuracy to the end that before the staging of "The Beautiful Mrs. Reynolds" was begun, Mr. Brady had assembled one of the most complete libraries of that period in existence.

Inasmuch as the major portion of the play was laid in old New York it was essential to conduct a minute search of the ancient book stores and print shops to secure really authoritative data.

The cast is headed by Carlyle Blackwell as Hamilton, June Elvidge as Mrs. Reynolds, Evelyn Greeley as Margaret Moncrief, and Arthur Ashley as Burr.

This is the third in a series of romantic historical dramas fostered by World Pictures Brady-Made. The two others, which were remarkably successful, were "The Heart of a Hero" (Nathan Hale) and "Betsy Ross."

"MAIMED IN A HOSPITAL" (Nestor).

The Nestor comedy to be distributed through Universal exchanges week starting January 14 will be "Maimed in a Hospital," showing how great fun may be provoked amid surroundings ordinarily representing anything save a topic for laughter. Dave Morris will be the chief merry-maker, with Gladys Tennyson his leading lady and Max Asher heading a large and lively supporting company. "Maimed in a Hospital" is declared to represent the sprightliest ideas of Nestor comedy, and there is advance assurance that the best traditions of the trade mark will be cleverly sustained in the newest offering.

FANNIE WARD FINISHES FIRST PATHE FEATURE.

Fannie Ward's first appearance in Pathe's "big-star-big-story" features will be in "Innocent," after the play of the same name. She will be supported by John Miltern, playing the same role that he created in the stage production, and Armand Kalitz, the musical comedy star. This subject is one of the most colorful plays ever produced for screen presentation.

It is reported more than twice as much money has been spent as is usually put into high grade five-reel features in order to give Director George Fitzmaurice every opportunity to instill the utmost truth in the color and atmosphere of the Orient, which he knows so well. It is said a remarkably high

Scene from "Innocent" (Pathe).

grade of photography has been secured, and that the lighting effects have been so skillfully blended that pictorially this feature may be classed as a camera study.

The story of "Innocent" begins and ends in China. Miss Ward in the title role is seen as a young girl brought up within the confines of a high-walled Chinese garden. The death of her father leaves her dependent upon the protection of her father's friend, played by John Miltern.

VICTOR MOORE IN "OH! U BOAT."

Klever Pictures, Inc., will release on December 31 a timely comedy called "Oh! U-Boat," featuring Victor Moore. It was written by Thos. J. Gray and directed by Chester M. DeVonde.

The comedy tells a story about Vic, who hates water so much that he has to be blindfolded before he will take a bath. His wife is a regular mermaid, and at the beach she dives and and swims like a fish.

Scene from "Oh! U Boat" (Klever).

This comedy will go very big, and is full of lots of laughs and excitement. It is so timely it will fit in anywhere. Moore is supported by a large cast, including a bevy of beach beauties who are bathing when interrupted by the U-Boat.

"THE WIFE HE BOUGHT" (Bluebird).

Carmel Myers, one of Bluebirds newest stars, will make her third appearance on that program February 11 in Harry Solter's production of "The Wife He Bought," a sensational drama based on a story by Larry Evans, originally appearing in a popular magazine under the title of "One Clear Call." Kenneth Harlan, who has appeared with Miss Myers in her two preceding Bluebirds, will again be her leading man.

Harry Solter was especially engaged to direct Miss Myers in this presentation. He selected as the company to support her Howard Crampton, Fred Schilling, Allen Sears, and Sidney Dean. "The Wife He Bought" has the nature of its plot disclosed in the title, money and mercenary actions being the moving impulse of the principal characters.

The nature of the plot places "The Wife He Bought" in a class with "The Lash of Power," the first Bluebird in which Miss Myers appeared. There is fine opportunity for both the star and her leading man, and sensational episodes are featured in the progress of the story. It is declared that the shipwreck scene, which serves to bring events to a climax, has been produced with extreme realism.

GAUMONT-MUTUAL WEEKLY FOR 1918.

Theatergoers have always considered the Gaumont-Mutual Weekly one of the foremost releases picturing news topics, but plans which have been carefully worked out during the past few months enable the Gaumont company to promise its patrons an ever better news reel during 1918.

Gaumont is able to make this promise because of its unsurpassed facilities for news gathering. It has co-operative branches in all of the principal countries, and expert news cameramen throughout the entire world. This year will be the biggest year of all.

For three years the Gaumont-Mutual Weekly has continued an unbroken series of numbers, the year 1917 terminating with No. 156. For convenience, however, it has been decided to start a new series of numbers, and the issue for the first week of the new year will be No. 1.

HODKINSON HAS SERVICE DEPARTMENT.

A genuine exhibitors service department, devoted exclusively to the problems of the exhibitor, has been established by the W. W. Hodkinson Corporation. At its head is L. F. Guimond, who was with Mr. Hodkinson at the Triangle Distributing Corporation. While there he was in several departments, including publicity and advertising and executive management, as well as sales promotion.

Mr. Guimond has had five years of exhibitor experience, and is still an exhibitor, owning a small town theater. His previous work has been as a free lance advertising man, and throughout his experience in the business has specialized in analytical studies looking toward service from the producer to the screen.

Jewel Has Flexible Booking System

Its Production Not Tied Up in Long-Term Contracts—May Be Used at Any Time.

THROUGH the medium of page advertisements in the trade press Jewel Productions, Inc., has thrown down the gauntlet to the "long time contract" producers and announced to the exhibitor that it is willing to meet him even more than half way.

"The new Jewel plan of marketing its products undoubtedly has a number of features which the exhibitor will appreciate," said Harry M. Berman, Jewel sales manager, in a recent interview.

"Our method of selling pictures is the only fair way to dispose of goods. The exhibitor can book our productions whenever he likes, and without the burden of a long term contract.

"We do not force the exhibitor to make a large deposit to secure a Jewel. Neither do we insist that he tie himself up with a contract to take all our pictures. He can take as many or as few of our successes as he sees fit, and the man who books one feature will receive just as much consideration as the large exhibitor who wants them all.

"There are many concerns who, if they had pictures of like quality, would jump at the chance to tie up purchasing exhibitors with all manner of restrictions. We make no unfair demands on exhibitors.

"He can play our features and fill his program out with any other picture he sees fit to book. We are not afraid of our goods. Other producers, because of the exhorbitant salaries they pay their stars and the tremendous overhead under which they are laboring, have to demand extremely heavy rentals for pictures that have no greater drawing power than ours.

"We do not make pictures; we buy them, and before we make a purchase we apply the acid test. We have the advantage over our competitors in this point alone, and because we are not tied up with high salaried artists or the cost of expensive production, can furnish the exhibitor with high class goods at moderate rentals.

"The eight pictures we now own are pictures which bring results to the exhibitor. They show this in the box office reports from many parts of the country. We can point to numerous instances where our features have played day and date against pictures of supposed greater merit and broken box office records at the same time.

"We look at a great many pictures to secure one and when we decide to buy are mighty sure that we have something which will 'go over.'

"Another thing which has a great bearing on the success of Jewels is the fact that having no regular release schedule, we can devote the time necessary to making every picture a success. We can keep pounding on our advertising of one feature until we have gotten the amount of publicity necessary to make that feature a box office success. Other producers who must adhere to an announced schedule have so many pictures that they cannot devote the same amount of thought to any single release.

"We give quality instead of quantity and have yet to receive a serious complaint from an exhibitor. We have, however, had many requests for rebookings and can prove that Jewels have been successfully used to fight some of the biggest attractions on the market.

"We base our success on a fair deal to exhibitors and pictures which drive home their own value, by box office results."

"WITHIN THE CUP"—A STUDY OF BOHEMIA.

An opportunity is afforded photoplay patrons to study and compare the artistic and Bohemian life of Paris and that of New York in the next Paralta play, whose star is Bessie Barriscale, "Within the Cup." This stellar vehicle begins in the famous Quartier Latin of Paris and ends in Greenwich Village which is our Manhattan equivalent for the Parisian locale of writers, artists and models. The sets for the Parisian beginning of the photoplay were made from drawings and photographs made under the direction of the author, Monte Katterjohn, in Paris and supplemented by instructions personally given at the Paralta Studios by Mr. Katterjohn.

For the purpose of having the Greenwich Village sets as atmospheric as possible, Mr. Katterjohn made a special trip from the Paralta studios to New York. In Greenwich Village photographs and drawings were made under his direction. The author had lived both in Paris and Greenwich Village and so the photoplay has been photographed in sets as atmospheric as they could possible be created by scene painters and carpenters under well informed direction.

"UNCLE SAM AT WORK" WILL BE RE-ISSUE.

Two years ago the Universal released a twelve-reel subject entitled "Uncle Sam at Work," basing the production on "The American Government," a book by Frederick J. Haskin, that explained, in minute detail, the inner workings of every branch of Federal activities. There was much interest shown by the public in the details then disclosed, but as this country was not then at war the appeal was not so general as it would have been in militant times.

Universal believes that exhibitors will be interested in a reissue of "Uncle Sam at Work" and has prepared twelve separate reels, to be released singly, under new titles, as applying to the United States at war. These reels will be complete in themselves and may be used as adjuncts to a program or may be combined into a complete entertainment. It is believed that there will be a patriotic interest in seeing "the wheels turn" in Uncle Sam's marvellous machine of government, and every detail is shown as applying to all departments.

What they do in Washington and how they do it in the War, Navy and Treasury Departments in particular, make extremely interesting subjects for pictures at this time. The ordnance and commissary branches of the sea and land operations; the manufacture of guns and munitions, the details of every activity in forwarding the work of war are all vitally important in public interest, and "Uncle Sam at Work" pictures an endless variety of these inspiring and intensely interesting details.

BRENON MAKING "LONE WOLF" SEQUEL.

Now that "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, is completed, announcement is made of the next production to which Mr. Brenon is to devote his energies. Shortly he will start work on a continuation of the novel by Louis Joseph Vance, whose "Lone Wolf" provided him with so successful a vehicle last year. The further adventures of the Lone Wolf are to be recorded on the screen in "False Faces" or "The Sequel to the Lone Wolf."

Bert Lytell will again be seen in the role which won for him so high a place in the estimation of those versed in film lore.

Announcement is not as yet made of the remainder of the cast, though it is more than probable that many of those who took part in the former production will be seen again in their old roles.

"THE SONG OF SONGS" (Artcraft).

The appearance of Elsie Ferguson in "The Song of Songs," her latest picture for Artcraft, which has just been completed, demonstrates that the star does not intend to rest upon the laurels she has won upon the stage. In this photoplay she interprets a tremendously emotional part as Lily Kardos, whose tempestuous career leads to highly dramatic situations.

Miss Ferguson's greatest success on the speaking stage was in "The Outcast," where she had a role similar to the one in "The Song of Songs," which is a sociological drama based on the play by Edward Sheldon. The production has been staged in the usual sumptuous manner by Artcraft, and presents a notable cast.

A NATIONAL INSTITUTION

The Strand

Broadway at 47th. Str.

Harold Edel—

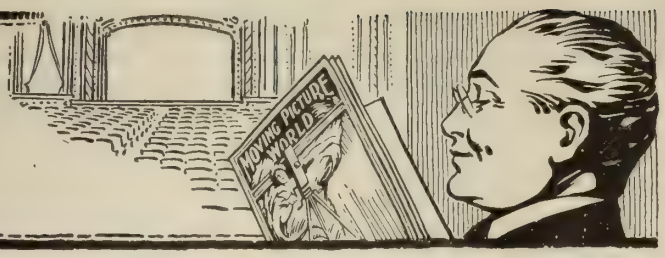
Managing Director

Greetings 1918

May the recollections of the happy hours spent at the Strand be but a reminder of the many big things we have to offer you during the Glad New Year

The Strand

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Lack of Coal May Close New England Shows

Famine Has Already Caused Curtailments—Lynn May Have to Eliminate Sunday Picture Shows, Though Relief Is Said to Be in Sight.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Moving picture theaters in Boston and other sections of New England are commencing to feel the sting of the extreme coal famine which has struck the New England states. Unless relief comes soon from the fuel administration many motion picture houses will face the grave probability of shutting down their houses until the coal shortage is relieved to a considerable extent.

Several theaters in various sections of New England have already curtailed their performances because of inability to heat their buildings. The recent announcement that Governor Samuel W. McCall and James J. Storrow, New England Fuel Administrator, that relief was in sight for New England, was received enthusiastically by theater managers.

There is a grave possibility of the closing of moving picture houses and churches in Lynn as the result of the coal famine. Ministers of the city have pleaded with the Lynn committee, of which C. Fred Smith is chairman, to aid them in getting coal so that they may continue to hold Sunday services in their churches, and suggest as a slight relief that motion picture theaters of the city eliminate Sunday shows.

Lynn, with its 100,000 residents, has 2,000 tons of coal for domestic purposes, and but little hope of receiving an additional supply from the dealers.

Manager Carpenter of the Town Hall in Richford, Vt., a moving picture theater with a seating capacity of about 500, has curtailed his shows from six a week to one a week. At the beginning of the shortage he closed his house once a week, and when the shortage became acute he curtailed his performances to twice a week and now is showing but once a week. He believes it may become necessary to close altogether unless he is able to secure some fuel. Many other theaters in Maine, New Hampshire and Vermont report the same trouble.

services be held by the churches, in the cause of coal conservation, has been made to State Fuel Administrator James C. Hamlen, by Walter B. Moore, secretary, and George Feeney, transportation manager of the Chamber of Commerce. Mr. Hamlen at once wired National Fuel Administrator Garfield for authority to take such action if it becomes necessary.

The request of the Chamber of Commerce was due primarily to the failure of hundreds of householders to obtain fuel and the fact that the trans-Atlantic steamships are finding it difficult to procure sufficient bunker coal. A survey of the situation will be made at once by a special investigator of the national fuel administration.

Caruso Building a Theater in Waterbury

Famous Tenor Is to Build One of the Finest Theaters Money Can Make—Will Seat 4,000—City of Watches Is Lucky Town.

WATERBURY, CONN.—Waterbury soon is to have one of the most magnificent moving picture theaters in the United States with the enormous seating capacity of four thousand. The new structure, which when completed will form one of the beauty spots of this city, is being built for Enrico Caruso, the world famous tenor, and will bear the Italian singer's name. Caruso intends to spend his money lavishly in order to present Waterbury with one of the finest houses that money can build.

A local theater manager who will take charge of the new theater when it is finished has drawn up the plans for the Caruso theater and has submitted them to the tenor, who placed his stamp of approval on them. Work on the structure will commence immediately and it is expected that it will be ready for occupancy early next summer or late in the spring.

It is stated that Caruso, who is more than anxious to give to Waterbury a motion picture theater which will be a credit to the city, is laying out a considerable sum of money on the proposition. The probable cost of the house will be in the neighborhood of $500,000, the land on which the building will be constructed having cost over $95,000.

The theater is designed beautifully both inside and outside, and will be furnished luxuriously when opened. The house will have an extraordinarily large lobby, which will be original in plan. The lobby is to be built in the center of the theater, with a gentlemen's smoking room and ladies' resting room on either side. These resting rooms will be turned over to the public for use as waiting rooms and meeting places. The motto of the Caruso will be "Meet Me at the Caruso." This will undoubtedly prove a unique advertising scheme.

A striking feature of the lobby decoration will be a large running fountain, brilliantly illuminated with blending colors at night time and several smaller fountains built along either side of the lobby.

Pine Tree State News Letter

By John P. Flanagan, 151 Park View Ave., Bangor, Me.

Theater Company's Xmas Charities.

LEWISTON, ME.—The Union Theater Co. of Lewiston, W. P. Gray, general manager, and W. F. Carrigan, treasurer, is appreciating the true Christmas spirit by sending to various philanthropies in Lewiston and Auburn checks for sums of money which indicate their interest in the welfare of these institutions.

The following are the different institutions and the amounts:

Healy Asylum, $75; Children of Ste. Marie Hospital, $50; St. Vincent de Paul, $50; Opportunity Farm, $25; Y. W. C. A., $25; Auburn Home for Aged Women, $25; Lewiston Home for Aged Women, $25; Salvation Army, $25; Children's Home, Lewiston, $25.

State Fuel Administrator Wants Theaters Closed.

Portland, Me.—A request that all the schools of Portland be closed for three or four weeks, that moving picture houses and theaters be closed and that union

Metro Players in the Back Woods.

Augusta, Me.—Odell Bubar has left town for the Dead River region, where he will be employed for about a month in driving a team for the Metro Film Co., which is getting material for a photoplay. The company, which will have its headquarters at the Ledge House, is said to be the same that was engaged in a similar project at Dead River two years ago, when "The Man Who Came Back" was produced.

A. A. Allen Gets Halifax Films.

Bangor, Me.—The Dirigo Moving Picture Co. of Bangor, Arthur A. Allen, manager, secured some of the first moving pictures taken of the Halifax disaster. Mr. Allen made a trip to the stricken city directly after the catastrophe and arranged with a Canadian moving picture agency to distribute in Maine and other New England states the films of the explosion.

Wilmington News Letter.

By D. M. Bain, Wilmington, N. C.

Gets Twilight Sleep Films.

WILMINGTON, N. C.—The Wilmington Film and Supply Company, a new organization with head office in Wilmington, has obtained the rights on the "Twilight Sleep" films produced by the Modern Motherhood League, for the states of North and South Carolina, Georgia and Alabama, and will play the picture on percentage basis throughout that territory, beginning January 1. It has already been presented at the Grand theater here, some two or three weeks ago, and broke all attendance and receipts records at that theater, with the accompanying lecture on the new science.

Visitors in Wilmington, N. C.

Wilmington, N. C.—E. W. Balderston, representing the Sidney Lust interests, was a caller here last week. "Jimmie" Kelly, of the Atlanta office of United States Exhibitors' Booking Corporation, visited this city during the week.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Moore Absorbs Disaffected Crandall Men

T. K. Sands, F. S. Swindell and A. Muehleisen Leave Crandall and Add to Strengh of Moore Interests—New Crandall Theater in March.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A split among the officers of one large company, the lining up of the receding stockholders with a rival organization and the announcement of the completion of booking arrangements by the latter involving houses in all parts of the city, with an additional statement from the former concerning the status of one of its theaters, represents the principal news of this week on Ninth street.

The moving picture trade of the Capital City was startled a few days ago when it heard of the withdrawal from the Crandall interests of Tucker K. Sands, Fred S. Swindell and A. Muehleisen, and a consolidation of their interests with those of Tom Moore, proprietor of the Garden, Strand and Plaza theaters. The first-named three had been associated with Harry M. Crandall and Barry Bulkley in the operation of the recently-opened Knickerbocker theater, and in the erection of the new Metropolitan theater now under construction on F street. This latter proposition was carried on under the name of the Metropolitan Theater Company, a $1,000,000 corporation organized under the laws of Delaware.

The announcement has it that this corporation has been absorbed by the Moore's Theaters Corporation, a $2,000,000 corporation, of which Tom Moore, with the ownership of $1,200,000 worth of its stock, becomes president and general director. The press announcement was somewhat misleading, giving one the impression that this company carried with it the Knickerbocker and Metropolitan theaters, it being stated "This consolidation of interests assures the Moore's Theaters Corporation five first-run houses of the first class in the downtown section of the city, and an aggregate seating capacity far in excess of anything heretofore known in Washington, which takes on immediate importance from the standpoint of the public, because it makes possible operation on a purely wholesale basis, a consequent curtailment of operating expense, improvement in quality of film product, and, more important, no increase in costs to patrons, but, if anything, a reduction."

In a statement to the World correspondent, Mr. Crandall announces that the Metropolitan theater will, in all probability, be ready for opening some time in March. It was originally intended to open on New Year's Day, but the congestion on the railroads, shortage of labor, and similar unfavorable conditions have advanced the date of completion. There followed also the early arrival of cold weather which caused additional delay. All of the steel construction work has been completed; radiators and similar equipment, machines, etc., are in the building; the balcony is in place and the structure has been roofed. The arrival of the chairs is now daily expected—despite statements that the Metropolitan would not be opened soon, everything is in readiness

Moore Circuit of Theaters.

The next surprise was the announcement by Mr. Moore of the organization of the Moore Circuit of theaters, with Mr. Moore as director-general, comprising a chain of theaters with locations in all parts of this city. The organization of this circuit with the Strand, Garden and Plaza is in furtherance of the policy of the First National Exhibitors' Circuit, Inc., in which he holds the 25-year franchise for Maryland, Delaware and the District of Columbia, which contemplates the establishment of a circuit unit in each territory.

The booking of the films to be run in the houses controlled by the members of this circuit is to be done exclusively through Mr. Moore. He says that while sixteen houses are already members of the circuit, there will be twenty or more in the Capital, and it is planned to extend the circuit into Maryland and Delaware. Additional to the three Moore houses already named, the theaters involved in this arrangement include the Penn Gardens, Lyric, Florida, Liberty, Empire, Home, Navy, Plaza, Regent, Dumbarton, Staunton and Elite.

Carl F. Senning Attacked by Burglar.

Washington, D. C.—Carl F. Senning, manager of the Washington office of the Fox Film, can readily qualify as a wrestler and fighter, according to the records

On Sunday evening, December 16, Mr. Senning had occasion to visit the office. It was about six o'clock and quite dark when he went to the floor above, occupied by the poster department. He turned on the electric switch and, as he did so, a young negro jumped on him and a battle royal was soon in progress. A blow from the blackjack knocked Mr. Senning "cold," and it was only his derby that saved him from a fractured skull.

G. F. Lenehan Heads Goldwyn Exchange.

Washington, D. C.—An interesting change in the local field is the resigning of George F. Lenehan as manager of the Greater Vitagraph office to assume a similar position in the local Goldwyn office. He came to this city on November 7, 1916, having been with the Vitagraph Company but five weeks, covering the Brooklyn section from the New York office. During his stay here he has made a lot of friends throughout the territory.

His first connection in the motion picture business was with the William L. Sherry Feature Company, of New York City, handling Paramount productions. He started with this company as assistant manager and later became publicity manager. After a service of one year he joined the sales force of Pathe, in New York, and later he was sent to the Cincinnati office, from which he covered Kentucky.

It was from this office that he returned to New York to join the Greater Vitagraph, from whose employ he is now leaving. He expects to assume charge of the Goldwyn exchange the latter part of the year. At the time of this writing his successor in the Vitagraph office had not been made known.

New Film Building Ready This Spring

Mather Building Will Not Be Taken by Government—Fire Marshal Will Suspend New Code Until New Exchange Center Is Ready.

Washington, D. C.—There have been many misstatements regarding the conditions in connection with the new film exchange building in Washington, D. C., according to A. H. Sawyer, of New York, that he has prepared for publication an official statement regarding the new Mather building. This follows the printing in the Washington column of the Moving Picture World of a story based on the difficulties experienced by local exchange managers in finding suitable quarters to which to remove their exchanges in face of the proposed new fire regulations.

"Mr. Mather," declares Mr. Sawyer, "has never had any other idea regarding his building than to build it for the film exchanges. He was held up some in getting same started, owing to delay in the removal of two of his tenants. The old building has been torn down, and another two weeks will see the cement structure well under way."

A striking paragraph of this letter contains the information that "Mr. Nicholson, the fire marshal, assured me that any film exchange managers who showed a disposition to protect themselves either by moving into fireproof quarters that complied with the new regulations or by signing a lease for space in the new Mather building would not be molested by his department."

The statement made to the World correspondent in Washington by Mr. Sawyer is as follows:

Statement of A. H. Sawyer.

The uncertainties regarding the housing of the film exchanges in Washington were removed this week, and the Washington exchanges are now assured of an up-to-date film exchange building.

There have been numerous rumors and newspaper articles stating that the Government intended taking over the new Mather building on G street, near 9th, Washington, D. C., for war offices. This rumor was definitely settled this week at a meeting between some of the prominent exchange managers and A. C. Mather, of Chicago, Ill., builder of the new exchange building, and A. H. Sawyer, representing General Enterprises, Inc., New York, who promoted the building for the exchanges.

The terms of the new building regulations in Washington state that practically every film exchange in the city will have to move out of its present quarters on or before January 1, 1918,—although this order was informally suspended two weeks ago to read "April 1, 1918."

At a conference between the city authorities and Messrs. Mather and Sawyer, arrangements were made whereby the exchanges could remain in their present quarters until the new Mather building was completed, it being proven conclusively to the Fire Marshal that the Mather building would be a model of safety and convenience for the exchanges.

The new Mather building is being built on the site of the old Washington Rifles at 916-918 G street, N. W. The building will be 10 stories high with a terra cotta and tile front and will be a handsome addition to Washington's already large list of beautiful buildings.

There are two separate entrances on G street—one can be used exclusively for the film exchange with elevator service, telegraph offices in the lobby and other conveniences. The other entrance on the west side of the building will be used exclusively for the first two floors, which will be utilized as bowling alleys and billiard rooms. There is a 12-foot passageway on the east side of the building; a 30-foot areaway in the back, and on the west side the church buildings are only 3 stories high, leaving the upper 7 stories of the Mather building with all outside rooms.

The vaults will be placed against the outside walls of the building, in series, each vault holding about 500 reels. Direct outside ventilation will be installed, having an inlet of outside air at the lower part of the vault and large screened openings at the top to allow the egress of air. A large flue is being installed, running from the basement to the roof, which will be used for the moving picture booths for separate projection rooms.

In the basement a large projection theater, capable of seating 300 people, will be installed at one end. At the back of the basement communicating with the freight elevators will be quarters for the express companies.

Additional film vaults will also be provided in the basement, which will be rented to the exchanges at a nominal rental per month. These vaults can be used for storage of films that are but seldom used.

The Mather building is near a traffic and junction point, and is in the very center of the moving picture district. It will cost upwards of $400,000. Several of the exchanges have already signed leases and it is expected that nearly every exchange in the city will take space.

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Stanley Employees' Christmas.

PHILADELPHIA, PA.—The employes of the Stanley theater, who have been in the service of the Stanley Company a year or more, were given a Merry Christmas surprise by Stanley V. Mastbaum, managing director of the company, who presented them each with substantial sums of money in appreciation of their services during the past twelve months. Mr. Mastbaum, feeling that the success attained by the Stanley theater among lovers of photoplay art in this city, has been due to the energy of faithful employes, inaugurated a bonus system of gifts in 1916, whereby some of the attaches received ten per cent. additional salary, some five per cent., in accordance with the business done at the theater and the merit of the work accomplished by each.

Mr. Mastbaum has gone still further in generosity and established a sinking fund whereby all employes are paid full salary during a term of illness and still another fund whereby payment is provided for all medicines, doctors' fees and all incidentals connected with illness and still a third fund to give the employe a vacation necessary for recuperation after an illness.

The distribution of the bonus to the employes was made Saturday, Dec. 22nd, in order that the recipients might have a chance to do some belated Christmas shopping.

S. E. Bleyer Reports Success at Palace Theater.

Ardmore, Pa.—Samuel E. Bleyer, of the Palace theater, visited Philadelphia last week and booked up many shows for his handsome theater.

Mr. Bleyer is operating his house with a considerable degree of success. Only big productions from the Goldwyn, World, Select and other exchanges are presented. The admission charge is 15 cents, which applies to children also. Located on the main line of the suburban towns, he naturally possesses a large clientele of the well-to-do who visit his place in automobiles.

Mr. Bleyer was formerly representative for the Metro, general manager of the Anderson Zeigler Circuit, N. Y., and treasurer for the Shubert Anderson Hippodrome in New York. Mr. Bleyer's ambition leans toward the motion picture amusement field where his future plans will be expected to mature. The Moving Picture World has been his constant companion, and his check for the New Year's subscription has already been forwarded.

O. A. Morgan An Able Executive.

Philadelphia, Pa.—Nothing succeeds like success is the slogan of the one who has earned for himself a position of distinction.

Among those who have had the rare judgment to take advantage of opportunity is no less a personage than our own Oscar A. Morgan. Starting out early in life, Mr. Morgan gained a knowledge of amusements in associating with his father at the Ocean Grove Auditorium, Ocean Grove, N. J. It was here Mr. Morgan acted as advertising and publicity manager. His father went to Newark, N. J., where he took over the management of the Paramount theater, with Oscar A. Morgan acting in the same capacity as previously. Here young Mr. Morgan had an opportunity to display his ability and he took immediate advantage of the same.

Little by little young Mr. Morgan brought about changes, including an increase in admission prices to 15, 25 and 50 cents, using pictures a full week, and many other innovations in conjunction with running Paramount pictures. Young Mr. Morgan by reason of his originality and close application to his duties was soon promoted to the office of manager, succeeding his father, who was placed in charge of the Broadway theater, in New York City. Mr. Morgan worked steadfastly and zealously, taxing his natural resources to the limit.

W. E. Smith, known among film men as the shrewdest and brainiest man in the exhibition of pictures, was highly impressed with Mr. Morgan's ability. After a year at the Paramount theater Mr. Morgan was induced to accept a position as publicity director of the Famous Players exchange, in Philadelphia, of which Mr. Smith was president. In that capacity Mr. Morgan served Paramount creditably, and when Paramount and Artcraft amalgamated in April Mr. Morgan was rewarded by being made sales manager, a position he is fulfilling with the same intelligence.

Buffalo Film Men Expect Better Times

Business Has Been Discouraging During the Holidays, but Grows Better—Rumor Sees a New Picture and Vaudeville House—Local Notes.

By Joseph McGuire, 157 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Gift-buying received the attention of those who throughout the year find enjoyment at the moving picture theaters and considerably reduced box office receipts here up to a few days ago. Much of the people's show money was spent lately for "smokes for soldiers" and many other presents for the boys in the service, as well as for remembrances for those at home.

Despite the slump at the theaters the exhibitors and exchange men are not sliding into the "crepe-hanging class." They know the craving for good pictures exists as strong as ever. Handicaps there are, but these must be overcome, say the film men. That they are resourceful when success must be attained has often been proven in these critical times. Screen devotees of this city have never complained of not having received full value for their money. However, if even better shows and improved service are needed to help conditions, patrons can depend upon it that these changes will be made.

E. J. Mace Appointed Shipper at General Film.

Buffalo, N. Y.—"We have secured several important prospects on the Paralta releases," said E. J. Hayes, manager of the Buffalo branch of the General Film.

"There is a big demand for the new serial, 'A Daughter of Uncle Sam.' Our regular service is more than holding its own."

E. J. Mace has been appointed head of the General's shiping department in this city. He was formerly with the company for five years.

Clergymen Argue Against a Church's Sunday Shows.

Salamanca, N. Y.—In the Strand theater, Salamanca, N. Y., a minister (Episcopal) conducts a moving picture show with uplifting talks and music every Sunday evening. Clergymen of some of the other churches of the town do not approve of these Sunday exhibitions. They say that the evening services in their churches are largely for young people and that with the counter attraction of the Sunday picture shows their ends are being defeated. The opponents have laid this matter before the Common Council of the town, and with their own protests go a petition signed by 270 of the members of their congregations. The present Council has not acted in the case and will probaby pass the buck to the new council of 1918.

Harry Rose Gets Xmas Present.

Tonawanda, N. Y.—Harry Rose, maanger of the Flash theater, Tonawanda, is passthe cigars. Christmas is one reason. The birth of a bright baby boy at the Rose home is another.

J. F. Strasser Talks of Business.

Buffalo, N. Y.—"The war tax has hurt our business," said J. F. Strasser, who with his father, G. Strasser, and brother, Henry Strasser, conduct the Emblem moving picture theater at Jefferson and Ferry streets. "How long this condition will continue remains to be seen. We have, for instance, one woman patron who before the tax went into effect used to come with her mother and children to the Emblem five to seven times a week. She was good for sixty cents every time she visited the box office. Now that the war tax has been added she has to pay a total of sixty-eight cents. On account of this additional expense she and her party come only on Sunday and once or twice during the week. Our war tax in November amounted to $182.89. We have a neighborhood house and hold about the same patronage throughout the year. During the first week of the war tax our business held up, but during the next week it fell down and, of course, took a further slump during Christmas time. Our fall business was great."

"We have done our bit in conserving coal," continued Mr. Strasser. "From last spring up to Dec. 1 we burned wood in the furnace of our theater. We received a great quantity of cratings from a furniture store next door and this wood, when handled properly in the furnace, made a satisfactory heat. We are burning coal now and have enough to last until Feb. 15."

Wallace Reid at Fairmount Theater. Left to right are Kenneth McCaffey, Wallace Reid, H. M. S. Kendrick, Chas. Henschel and E. W. Sweigert.

Buffalo World Film Notes.

Buffalo, N. Y.—Interest in the World Film's contest for operators who return the company's films in the best condition is increasing steadily. The last prize-winner in the contest in this territory was L. Pierce, of the Star theater, Rome, N. Y.

John Childs and G. T. Landis, World salesmen in Buffalo, have joined the colors.

W. W. Swigert, assistant auditor of the company, has installed a new bookkeeping system in the Buffalo office.

J. E. Kimberley, manager, is visiting the exhibitors along the main line of the New York Central.

Meeting Exhibitors with Accurate Datings

Dayton Exhibitors Say That Late Arrival of Shows from Cincinnati Exchanges Is Cause of Their Worrying—Think Improvement Possible.

By P. J. G., Dayton Correspondent of Moving Picture World.

DAYTON, O.—Many Dayton managers complain that booking clerks in some of the exchanges at Cincinnati do not watch the dates as close as they should, and in this way do not get shipments here in time. This may seem to be a small item, but it is just the reverse, for the writer has seen a picture advertised for a week and when the film did not arrive there was quite a disappointment.

One Dayton manager stated that if more attention was paid in the exchanges to dates for bookings of film quite a burden would be lifted from his shoulders. We will say for example a film is rented in a small town in Kentucky for one day and the next day it is booked for Dayton. Nine times out of ten the dates are too close and the clerks who handle this take a chance on whether or not the picture will leave Kentucky in time for exhibition at Dayton. The film must return to Cincinnati for inspection and so many shows arrive late. One of the Dayton managers remarked that if in place of advertising SERVICE the various film companies would spend this money on their exchanges to IMPROVE service the money would be better spent. Of this fault not all of the exchanges are guilty, and for this reason we will not condemn the entire trade, but the writer thinks that service could be improved in quite a few of the Cincinnati exchanges.

Films Are Better Than Most Plays.

Dayton, O.—Dayton witnessed two legitimate productions last week which the writer knows would be or have been appreciated more in pictures. The first reason was the two dollar scale and the other that the legitimate stage, no matter what is spent, can not equal the movies for scenic effects. The first production heralded far and wide was "The Garden of Allah." The play pleased, but the film by the same name made more of an impression. In the picture there was more chance for scenic effect, and the sandstorm as carried out in the film was more effective by far. "The Garden of Allah" here in pictures played to more people than did the legitimate production, and was appreciated more by the public.

For the second and grander legitimate production was General Wallace's great play "Ben Hur," which after a revival last season is on the road, and which Dayton was privileged to see for three days last week. The chariot race was done up with two horses, the announcement being made that the stage would hold no more. Daytonians expected to see a real race and did not become enthused over this feature. In short, although a thousand instances might be mentioned, we will say that pictures will always lead the legitimate melodrama production.

Harry Shaw Still with Mutual.

Dayton, O.—A mistake was printed in several of the trade papers last week in the form of an announcement that Harry Shaw, who has been with Mutual working from Cincinnati, was to leave that company and go with the Standard Film Company. One of the Ohio trade journals carried a long article with this information. The writer received a wire to the same effect, but ten minutes later met Harry Shaw at the Orpheum, in Dayton, where he denied the fact that he was to leave the Mutual. In discussing the subject Mr. Shaw said: "Yes, I read the news in almost all of the papers that I was to leave the Mutual, but it is not true. I have been with the Mutual longer than any other film salesman that I know of has stayed with any one concern, and I do not believe in changing. If an exhibitor sees that you are reliable and mean business he will stick with you through thick and thin." These few remarks were straight to the point, and if all salesmen were of this caliber the writer would not hear so many ill words for the different film exchanges.

One Dayton House Stays Closed.

Dayton, O.—Although the coal situation is not any better, Dayton is through the worst of the cold spell, as was in evidence for the last two weeks, and local managers are glad of the fact. Many of the houses were very cold in the worst of the weather, which hurt business. Theaters are having a hard time to get coal, as the shortage is still in effect, but with warmer weather things are again taking on a normal appearance. One of the neighborhood houses is closed and it looks as though a few more are doomed. The closing on Monday night as suggested by several of the suburban managers has not taken effect, with everyone having a slim Monday.

Gossipy Bits from Dayton.

All outside lights are turned off in Dayton two days of the week in line with the suggestion of the Government to save fuel. This action does not work a hardship on any of the houses and they are glad to help in any way possible.

Harry Burrowes presided a few days last week at the Ideal, in Dayton, in place of John Seifert, who was called away by the death of relatives.

Word reaches the writer's ears that our old friend George Wilson has been appointed manager of the Standard Film exchange at Cincinnati. We hope the new position will not keep George from visiting Dayton in the near future, for he is a jolly good fellow and very popular here.

The decorations at the Dayton Strand for the holidays were correct in every detail, and all the work of Clay Brehm, assisted by Jack Campbell. Jack is an old hand at the game and the writer knows him to be perfect in his line. He is now electrician at the Strand.

"Jack and the Beanstalk" proved a good holiday attraction at the Apollo, in Dayton, and good business was in evidence. The special Fox productions are making quite a hit with Daytonians and T. Chifos is doing well to bank on them.

The Strand had for the Christmas week Douglas Fairbanks in "Reaching for the Moon." Business was not as good the first part of the week as the week before, for everyone was too busy getting ready for Christmas. Business was fine the last part of the week.

Jack Needham informs me that Pathe is doing a good business in Dayton at the present. Glad to hear it Jack, for when one company does good generally all the others do. Jack was seen at the Orpheum telling about a time he was announced as Essanay's crack camera man on a visit to Chillicothe, O., the scene of a large Government cantonment camp.

Will Aid with Thrift Stamps.

Dayton, O.—According to advices received this week Dayton theater managers will respond to the call of the Government in the sale of Thrift Stamps. When consulted on the subject A. L. Kinsler stated no definite action had been taken on the matter, but he hoped to settle it within the next few days. Clay Brehm, at the Strand, stated that he would help in every way possible, as did Theodore Chifos, at the Apollo.

George Wilson Gets Merited Promotion.

Dayton, O.—George Wilson, spoken of before in these columns as assistant manager of the Standard, has been made manager of this exchange at Cincinnati. We are surely glad to hear it and if the writer remembers, the last all-night session held with George Wilson was also attended by Harry Shaw of the Mutual. On that evening Bert Fiala, John Lyons, the writer, as well as these two salesmen made up the party.

At this time George was boosting for the Standard exchange and nothing too good could be said about it. On the other hand Harry Shaw was explaining the advantages of the Mutual program to us. Every time Shaw would tell of a new contract George Wilson would have two new ones and the competition was exciting. Now we are informed that Harry Shaw has quit Mutual and is with the Standard exchange under Wilson. I think this combination should literally clean up this territory.

Maritime Province News

By Alice Fairweather, St. John Standard, St. John, N. B.

Will Start Film Association.

ST. JOHN, N. B.—A meeting of the exchange managers was held during Christmas week with a view to forming an association among the local film men to better service. Another meeting will be held this week, at which further plans will be made. Nearly all these exchanges in St. John were represented at the first gathering.

Halifax Relief from Imperial Is $1,700.

St. John, N. B.—The result of the most generous gift of A. Paul Keith and E. F. Albee, there was received at the Imperial theater in St. John the sum of $2,272.47. The expenses were slightly in excess of the receipts. It was hoped that the attendance would be larger, but the drastic weather conditions, three days of zero with a blizzard and a rainstorm, as well as the pre-holiday sewing and work for the Halifax sufferers interfered.

The Famous Players, Greater Vitagraph and Regal Film companies donated the pictures used and most of the newspapers gave the advertising for that week, so the Imperial's contribution came to nearly $1,700. This splendid sum may be sent direct to Halifax or may be added to the St. John contribution.

New House in Bridgewater Ready.

Bridgewater, N. S.—One of the finest theaters in Nova Scotia, and certainly the best and most modern on the South Shore is the new Empire being built by Messrs. Cragg & Fraser. It is large, airy, handsomely decorated and its lighting and heating apparatus is about perfect. Care has been taken to get ample ventilation and every comfort for patrons. The theater is equipped with a fireproof projecting booth with automatic sprinkler. It also has an ample stage for dramatic performances, together with dressing rooms and scenery and will be able to take care of any road show. The seating arrangement is perfect and the chairs models of comfort and ease. The heating is by a Hecla furnace, and the atmosphere will be disturbed in summer by six electric fans. The theater was to be opened about the middle of December, and Bridgewater, N. S., will enjoy a modern playhouse, and the proprietors, Gregg & Fraser, will receive due credit for it.

H. A. Reddy Heads Independent Exchange.

St. John, N. B.—S. Starfield, of the Independent Theatre and Film Supply Co., Ltd., left this week for the Winnipeg office of that company, having been appoint-

ed manager in that city. Winnipeg is Mr. Starfield's home, so he is naturally pleased at the move while sorry to leave St. John, where he has made many friends. He will spend a few days in Montreal before proceeding West. At the local exchange H. A. Reddy has been appointed sales manager with Miss Selig as office manager.

Gossipy Jottings in St. John.

St. John, N. B.—Ihe Imperial theater last week entertained as guests a party of Newfoundland soldiers who were in the city. Manager Golding addressed them from the stage and asked the Mayor of the city who was present to welcome them. After the Mayor had spoken, the officer in command thanked the management of the theater and the citizens present for their kindly reception. Patriotic airs by the Imperial orchestra added to the occasion.

This week an extra fine program was given at the Imperial. The bill included the first showing of the Pathe pictures of the Halifax disaster, which were taken under military escort. Madam Petrova in "Exile," a Drew comedy and a Pathe weekly, with two musical acts for vaudeville—a singer and a violin and piano act.

The Lyric theater is continuing its special productions for this week.

Amherst, N. S.—Though the people of Amherst on Dec. 17 took the greatest possible interest in the Dominion election, yet the production of "Redemption" at the Empress theater on that day drew capacity houses. G. F. Spencer has booked it for his entire circuit.

Glace Bay, C. B.—John Connors, of the Casino theater, Glace Bay, was the first exhibitor in this territory to book the Paralta plays from J. Kauffman of the Globe Film.

Mrs. I. Sourkes and little son are in St. John spending the holiday season with I. Sourkes of the Regal Film Company.

M. R. Lubin, of the Toronto head office of the Globe Films, has been sent here to the St. John exchange for some months.

"God's Man" was the attraction with "Beware of Strangers" for the last three days.

Passing the Unique theater I saw a large crowd waiting outside, and by the billboards realized that the Chaplin picture, "The Pest," was the cause.

MID-CANADIAN NOTES.

Canadian Theater Notes and Changes.

Ottawa, Ont.—Announcement has been made here that the Family theater, Ottawa, has changed hands and will shortly become part of a chain of moving picture theaters of importance extending from Toronto to Montreal. It is understood that these theaters include the Regent of Toronto and the St. Denis of Montreal.

Montreal, Que.—George Duclos has been appointed liquidator of the Holman theater, limited, which recently passed into the hands of receivers. The Holman theater, Montreal, has been continued in operation with a policy of first-run pictures only at 10c and 15c prices and changes in program on Sundays and Wednesdays.

Montreal, Que.—The Liberty theater, 1240 Ontario Street East, Montreal, has been re-opened as the Allies theater under the management of Mr. Bastine.

Montreal, Que.—The Globe theater, Montreal, has been registered under the Provincial laws of Quebec.

Toronto, Ont.—Follow this closely: The various leading attractions in Toronto for Christmas week included "Oh Boy!". "Joan the Woman," "Nearly Married," "Twin Beds" and "The Birth of a Nation."

Toronto, Ont.—For the first run of the first episode of "Vengeance and the Woman," at the Globe theater, Toronto, on December 20 to 22, Manager Harry Pomeroy issued advertising cards of post card size which were good for five cents when presented at the box office of the theater for any matinee during the three days.

Homage Paid to Montreal's New Princess

Theater with Seats for 2,500 Opens on December 22—Will Feature Pictures and Vaudeville—Eugene La Pierre Is Manager—Decorations.

By W. M. Gladish, 1263 Gerrard St., East, Toronto, Can.

MONTREAL, QUE.—Several Toronto officers of the Canadian United Theaters, Limited, came down to Montreal on Saturday, December 22, for the opening of the new Princess theater there on that date. This is another fine, big theater for Montreal. It has a seating capacity for 2,500 and embodies many new ideas in construction. One of the outstanding features of the equipment is an escalator which carries patrons from the main entrance to the upper balcony. There are also two sets of box office windows in the outer lobby, one intended for the sale of admission tickets and the second for the sale of war tax tickets.

The theater also has a public telephone exchange with branch lines to practically all parts of the house. The policy of the Princess is to present vaudeville and pictures at prices ranging up to $1 for evening performances and 25c top price for matinees.

The Princess is a new theater from the stage to the front entrance, the auditorium being constructed of concrete and other fire-proof materials. The greater portion of the interior decorations is in panel effect in subdued tones of brown and bronze with brown carpets. Above the proscenium arch is a fine art panel by Mr. Challener.

The Toronto directors of the company are A. E. Dyment and John Pringle. The Montreal director is D. W. Ogilvie, while the general manager of the company, which controls four theaters in Montreal including the Princess, Orpheum, Francais and Gayety, is Clark Brown.

The manager of the new theater is Eugene La Pierre, formerly associated with the Orpheum, and the treasurer is "Bud" Brady, formerly with the Francais. Albert Bray has been appointed director of the orchestra which consists of fifteen musicians. Many distinguished persons were present with parties at the opening performance while the special performance on Sunday, December 23, was held under the direct patronage of Their Royal Highnesses, the Duke and Duchess of Devonshire, Vice-Regents of Canada.

The feature at the special Sunday performance was an eight-reel photoplay, "For Liberty," which had been taken in England under the direction of the British Government. It is called a "dramatic romance of our own times." This was its first presentation in the Dominion.

Roy O'Connor Joins Specialty Sales Staff.

Toronto, Ont.—Roy O'Connor, formerly manager of the Iola theater, Toronto, has become a member of the sales staff of the Toronto office of the Specialty Film Import, Limited, Pathe distributors.

Amusement Tax in Ontario $600,000 Last Year.

Toronto, Ont.—Hon. T. W. McGarry, provincial treasurer for Ontario, has announced that the revenue derived by the Province from the Amusement Tax during the twelve months of 1917 has amounted to $600,000, or an average of $50,000 per month. Approximately one half of the revenue from the Amusement Tax is derived from Toronto theater patrons who support some seventy-five different theaters. In only three of the local houses are pictures not shown regularly, but in one of these three special features are presented as road shows at frequent intervals.

It has been intimated that several important changes will be made in the Amusement Tax Act when the Provincial Legislature gets down to its 1918 session next February. It has been mentioned that the Government may abolish the use of war tax tickets as this method has proved rather costly and cumbersome. Millions of these tickets have to be printed and, in addition, it has been found inconvenient by the exhibitors to keep themselves supplied with the rolls of Government coupons. It is considered unlikely, however, that the Government will change the schedule of tolls which now stands as follows: One cent tax for 10c or 15c admission tickets; two cents tax for 25c to 50c admission tickets; three cents tax for 75c seats and five cents for dollar seats.

Manager Wootton Finds Demand for Specialty.

Toronto, Ont.—A. W. Wootton, a widely known Canadian theatrical man who was appointed special representative of the Vitagraph for the Canadian Middle West a short time ago, has written to the Toronto correspondent of Moving Picture World to tell of conditions in that territory. Mr. Wootton had just completed his third lengthy trip out of the Winnipeg office of the company and the business which he secured surprised even himself. One feature of the situation is the demand from exhibitors of the territory for all the big specials that they can secure and for which they are willing to pay good money. Wootton wonders whether this fact is not more or less unhealthy for the business in general. The West, as far as the Rocky Mountains, is in prosperous shape. Farmers were able to do a great deal of fall ploughing on account of a late winter and this is taken to mean that crops will probably be large again next year. Come again, Wootton.

Orpheum Shows Feature Film.

Montreal, Que.—"20,000 Leagues Under the Sea," controlled in Canada by Superfeatures, Limited, Toronto, opened in Canada at the Orpheum theater, Montreal, on Saturday, December 22nd, for a run of eight days. Previous to this date the Orpheum had been conducted solely as a vaudeville theater. Superfeatures will present this feature in Massey Hall for its first run in Toronto during the week of January 26.

Frederick Thompson Visits Native City.

Montreal, Que.—The Christmas holidays brought back a native son to Montreal in the person of Frederick Thompson, who has been a director in the moving picture producing field for a number of years. Mr. Thompson is now associated with Pathe in directing productions in which Bessie Love is being starred. He has also "handled" a number of other distinguished film stars.

Talbotoscope Theater Opens in Hull.

Hull, Quebec, has now a theater—"The Talbotoscope," formerly Odeon. For the last ten years this house was not popular. Today Geo. C. Talbot is winning out with high class entertainments. His theater is one of the finest in the city, all modern improvements, fire proof and the largest seating capacity. Famous, Paramount, Artcraft, and Metro programs are run.

Mr. Talbot tells us that he is running these pictures the same week as Ottawa and that he is getting the people of Hull out of the habit of crossing to Ottawa.

Two New Producing Companies.

Toronto, Ont.—Commercial Films, Limited, has been organized in Toronto, with headquarters at 702 King Street West, for the purpose of producing scenic, educational and local moving pictures. The company has also been dealing with news subjects for weeklies and is making novelty advertising trailers to order.

In Montreal, Quebec, the "B. and S. Studio" has been organized and registered according to the laws of the Province for the purpose of producing moving picture cartoon releases.

Nashville Theaters Run Sunday Shows

Four Leading Motion Picture Houses Open in Spite of Protests of Church People and Collect Over $420 for Empty Stocking Fund.

By J. L. Ray, Nashville Banner, Nashville, Tenn.

NASHVILLE, TENN.—Moving picture shows ran in Nashville on the Sunday preceding Christmas for the first time in many months. Four of the leading uptown houses, the Fifth Avenue, Knickerbocker, Strand and Crystal theaters, opened their doors at 2 o'clock in the afternoon, and gave two performances between that hour and the time for church services. The performances were given for the benefit of the empty stocking fund in Nashville, and all the proceeds were donated for that purpose. No tickets were sold, all money being collected as a result of voluntary donation.

In spite of the expected and customary howl from the professional agitators and ultra-conservatists, the theaters ran to overflowing houses. Their pleas for closing the houses fell upon deaf ears, in the face of the splendid spirit which prompted the movement. A total of $420.91 was realized from the voluntary contributions: an even $200 from the Fifth Avenue, $104.81 from the Strand and $116.10 from the Knickerbocker and Crystal combined. Not a cent was deducted by the theater men, all lights, film rental and other expenses being donated by the management. All employees of the various houses gave their services free.

Notwithstanding the fact that it was strictly a charitable procedure, the agitators and alarmists came out in full force, and appealed to the chief of police to stop the shows. The chief was forced to order the managers not to sell tickets and placed uniformed men in front of the box offices to see that the order was obeyed. These men were not called upon to exercise any of the powers with which they were vested, by reason of the fact that no tickets were sold.

Shows People Want Them.

Nashville theater-goers, and in fact the citizenship of Nashville as a whole, seemed to enjoy the Sunday pictures, aside from the fact that they were helping a good cause. While the theater managers had it expressly understood that they did not open their houses as a follow-up plan toward regular Sunday opening, at the same time it was plainly evident that everyone was pleased with the pictures presented. In a town as conservative as Nashville, Tenn., Sunday pictures, run so as not to interfere with church hours, will not hurt anybody or anything.

Harry Sudekum Now a Captain.

Nashville, Tenn.—Harry Sudekum, prominent Nashville moving picture and vaudeville magnate, has joined the national guard, of Tennessee, and has been commissioned in the quartermaster's corps, with the rank of captain. The Fourth Tennessee, a new military regiment organized with a view of providing the state with a guard organization, has just been completed, and Mr. Sudekum's friends are congratulating him upon his splendid appointment.

Dresden House Changes Hands.

Dresden, Tenn.—The Kozy, moving picture house, has been sold by its owner, W. A. McCuan, to Clerk W. J. Jeter and Deputy Sheriff Bonnie Bullock. The new managers took charge at once and are now operating the theater. L. W. McCuan has been managing the house for the past two years, but joined the aviation service three weeks ago. The elder McCuan is engaged in other business in this town and felt his inability to operate the theater with his present connections.

News Briefs of Interest.

Nashville, Tenn.—The Strand suffered considerable inconvenience during the recent cold snap through damage to the ceiling and plastering. Water pipes in the upper floors froze during the cold weather, and the faucets were left open. When the water again began to run the faucets were on, and as a result the water flooded the auditorium of the theater below.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland.

"Tax Paid" Stamped on Used Tickets.

CLEVELAND, OHIO.—Exhibitors of Clevand are now using a rubber stamp with the words "Tax Paid" on all tickets for admission, complying with the latest ruling of the revenue department. This ruling also stipulates that every theater shall keep in its box-office a properly filled out blank showing the daily record of the number and kind of tickets sold and the amount of tax collected.

War Savings Committee Organizes Film Division.

Columbus, Ohio.—The Ohio War Savings Committee, in charge of the distribution of war savings stamps in this state, has organized and appointed a moving picture division.

J. A. Maddox, manager of the Majestic theater, Columbus, is the chairman, while the secretary is W. J. Dusenbury, owner of the Grand and other houses.

They have started their work by sending to many theaters a certificate appointing the owners of the theaters as members of the committee. A letter also has been sent asking the theater managers to do the following:

Use all films pertaining to the subject issued in the news weeklies and all films sent to the theaters independently of the weeklies from exchanges or the Government. Use all slides sent to the theaters referring to the stamps. Allow the "four-minute men" to speak in the theaters. Explain to anyone inquiring the full details of the stamps so that Uncle Sam shall not lose a single sale.

C. A. Thompson Heads Cleveland World Film.

Cleveland, O.—C. A. Thompson of New York has arrived in Cleveland to be branch manager of the World Film exchange. He succeeds E. A. Eschmann, who is transferred to another important position. This also means that Mr. Eschmann will find himself compelled to resign as president of the Associated Film Exchange Managers of the Chamber of Commerce, and a successor will be named within a few weeks.

Watch Out for Frozen Films! They Break.

Columbus, Ohio.—One of the most novel and yet important warnings yet sent out by a film man, is that by R. D. Hanish of the Rex Film Renovator company of Columbus. Mr. Hanish warns all exchanges and exhibitors that film in transit in cold weather is in great danger of freezing, and that it would be wise for them to let the reels lie in a warm room after coming from the express companies before running them or inspecting them, as frozen films are brittle and crack easily.

Lightless Nights Hamper Cincinnati Shows

Many Shows Change on Sunday and Thursday Nights and Signs Are Needed—Exhibitors Try to Get Modification of the Order but Fail.

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—"Lightless Nights" were added to the other "less" things caused by the war, as far as theaters and others using electric signs and illumination, when the fuel administration and its local brances issued orders that all unnecessary lighting must cease on Thursday and Sunday nights. This order followed the tentative and experimental order of a few weeks ago, in which certain limits were placed to the use of electric signs. Noncompliance with the original order was complained of in some instances, although practically all of the theaters scrupulously observed it; and, moreover, the actual coal famine which has since developed made the utmost economy in the use of fuel and its products necessary. It was accordingly decided to order all signs and other unnecessary lights shut off in the city on the nights named, and the business district presented the unique appearance of being unlighted except for the street lamps, for the first time in many years, in the early part of the evening.

The theaters endeavored, without success, to secure some modification of the order so as to permit them to use electric signs indicating their attractions on Sunday evening, at least, but the fuel authorities stated that they could make no exceptions, and the exhibitors and managers accordingly complied, with what cheerfulness they could muster. It was pointed out that the houses which run two moving-picture programs a week change on Thursdays and Sundays, making it peculiarly inconvenient to eliminate signs on those evenings, aside from the effect of little or no advertising illumination on the best night of the week, Sunday. In fact, on the first Sunday the order was in effect several of the smaller houses started out by virtually ignoring it, but they were soon brought into line, and the two lightless nights, now universal throughout the country, will doubtless be strictly observed by Cincinnati houses as long as the order remains in effect. Comparatively little effect on attendance has resulted, according to leading exhibitors.

All Ohio Theaters Will Aid Four-Minute Men.

Cincinnati, O.—Practically all of the hundred moving-picture and other theaters in Cincinnati and its vicinity, and the 1,200 houses throughout Ohio, will participate in the aid extended by the "four-minute" men working to educate the public on the use of the war saving certificates and stamps now being offered to the people by the Government. The direct access to so large a part of the public as can be found in the theaters proved to be highly useful in former campaigns, notably on behalf of the Red Cross and other movements in aid of the war, and the theaters have again enlisted in the aid of Uncle Sam in his newest form of investment certificates. Films are also to be provided by the Government hammering home the moral, it is understood, making a strong appeal to the people to be thrifty for their own sakes as well as to help win the war.

Stanley W. Hand Elected Chairman.

Cincinnati, O.—At the last meeting of the Associated Film Exchanges of the Cincinnati Chamber of Commerce, Stanley W. Hand, manager of the local office of the World Film, was elected chairman of the Board of Control.

Mr. Hand has been associated with the World Film for the last three years in New York and Boston, and was only recently transferred to the managership of the Cincinnati office. He has, however, been very active in striving for closer co-operation among the film exchange managers of Cincinnati, resulting with his being unanimously elected chairman of that body.

What the Film Men Are Doing.

Minneapolis, Minn.—Lee A. Horn spent Christmas with a certain young lady friend and her family at Ida Grove, Iowa.

Johnnie Bachman of the Jewel exchange spent Christmas with relatives in Philadelphia.

"Emmy" Maxwell of the Universal exchange spent Christmas at Weeghman's lunch in Chicago.

Chawlie Branham, manager of the Strand, spent Christmas with relatives at Litchfield, Minn.

Steve O'Brien of the General ate Christmas turkey at Beach, N. D.

Daddy Hoyt of the Select exchange spent Christmas with relatives at Gladstone, Mich.

Petrova's First National Exhibitors' Circuit feature, "Daughter of Destiny," was given a private showing at the New Garden theater Christmas morning.

Manager Conhaim of the Supreme exchange has announced that "Civilization" is now ready for booking on a flat rental basis.

Manager Mick of the New Palace theater, St. Paul, will begin showing "The Hidden Hand" and "The Mystery Ship" serials the first of the year.

Manager Rees of the St. Paul Hippodrome theater states that he will display "Vengeance and the Woman" following the completion of "The Fighting Trail" serial at his theater.

Manager Theodore L. Hays, of the New Garrick, St. Paul, has booked "A Daughter of the Gods" for New Year week and "The Whip" for the following week's showing. Mr. Hays has just completed a three-week run of "France in Arms" running two reels of the famous Pathe film a week.

Manager Branham, of the Strand, Minneapolis, has booked Eva Tanguay's Select offering, "The Wild Girl," for showing the first half of New Year's week. "Thais" and "I Believe" will follow at the Strand

Harry Rathner, manager of the Select exchange, returned to his office after a week's traveling through South Dakota visiting exhibitors and lining up new accounts.

Manager Conhaim of the Supreme exchange has returned from a short business visit to Milwaukee where his "The Italian Battlefront" is playing at the White House theater.

Hitchcock & Upham have bought the rights to show "The Italian Battlefront" in St. Paul and Minneapolis.

Manager Judell of the First National exchange has announced that Herbert Brenon's "Empty Pockets" will be ready for showing to exhibitors shortly.

Look for Better Business in Indiana

Holiday Slump and Extra Cold Wave Have Done Much Damage but Better Conditions Are Expected with the Opening of the New Year.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Business at the majority of the downtown motion picture theaters in Indianapolis has shown a decided slump during the last three or four weeks, but the indications are, the exhibitors say, that the drop is only temporary and that conditions will be normal again after the first of the year.

To begin with, the extreme cold wave which hit Indiana about December 15 and remained in Indianapolis for four or five days caused a big falling off in attendance. The records at the local weather bureau show that the 8-below weather which prevailed at that time was the coldest it had been in Indianapolis for the last forty years. The cold was accompanied by a heavy snow which made walking very disagreeable and consequently most everyone put off going to the theaters until the mercury started on its upward climb.

The early shopping movement is also reported to have caused a big decrease in attendance records at the downtown shows. The women, according to one exhibitor, have been spending their time visiting the department stores in the afternoon instead of taking in the motion picture shows and when night comes are too tired to go back down town to attend them. This they say is only a natural condition at this time of the year.

Several of the downtown theaters are arranging for special programs for holiday week and are expecting business to pick up again with amazing rapidity. It is the first real slump any of the downtown exhibitors in this city have suffered for some time, and, naturally, caused considerable pessimism at first, but the majority of them have become reconciled to the fact that the bad weather and early shopping has been responsible for it.

Hilkene Measure Quashed.

Indianapolis, Ind.—Members of the Indianapolis city council, at their last regular meeting, voted to have the ordinance governing the storage, handling and manufacture of motion picture films, which has been in the hands of the city welfare committee since last May, stricken from the files.

The measure, which was prepared by Jacob H. Hilkene, commissioner of public buildings, was introduced in the council shortly after the Colfax fire here on April 19.

Councilman Miller, who moved that the ordinance be stricken from the files, said that efforts to get the exhibitors and film exchange men and the welfare committee together had failed and he thought it best to clear the record so that the new council could make a fresh start when it takes office the first week in January.

Several parts of the old ordinance were too stringent, the motion picture men say, and they were unable to agree with the council committee in regard to the proposed changes. The motion picture men told the members of the council committee that they would be only too glad to conform with any reasonable regulations if they thought it would do anything to eliminate such tragedies as the Colfax fire but that there were certain parts of the ordinance that they would not stand for.

Theater Changes Across Indiana.

Indianapolis, Ind.—Quite a few changes in ownership and management among the motion picture theaters throughout the state have occurred recently, and the indications are that several other changes will occur about the first of the year.

Portland, Ind.—R. Hines of Portland, Ind., has been apponted manager of the Princess theater there to succeed A. E. Wilson, who resigned recently to accept another position.

Syracuse, Ind.—J. E. Morris, a newspaper man at Syracuse, has bought the moving picture theater there from Eugene Holloway, who is preparing to move to another town. Mr. Morris will assume active control of the theater about the first of the year.

Dunkirk, Ind.—William A. Pfisterer, of Dunkirk, has been appointed manager of the Majestic theater there, which was recently purchased by the Community Educational Amusement Corporation from William J. Lloyd. Mr. Pfisterer is one of the directors in the corporation.

South Whitley, Ind.—O. O. Wilson, proprietor of the Star theater at South Whitley, has accepted a position with a film concern in Chicago. Mrs. Wilson is now managing the Star.

Lynn, Ind.—Dick Fowler, proprietor of a theater at Lynn, Ind., closed his theater a few weeks ago and announced that he would not re-open it until after the first of the year. Cold weather, fuel and gas shortage and the high cost of operating expenses were given as the reasons for closing.

Morocco, Ind.—Allen Robertson, of Morrocco, Ind., who owns the Princess theater at Rensselaer and another house at Lowell, Ind., has closed the former theater for an indefinite period.

Linton, Ind.—J. W. Barrett, proprietor of the Linton Opera House, which he converted into a motion picture theater some time ago, has announced that the theater will be closed until some time after the first of the year. The state fire marshal ordered Mr. Robertson to build new fire doors and fire escapes and the expense of these, it is said, would be too great at this time.

Elwood, Ind.—John G. Lewis, proprietor of the Princess theater at Elwood, who was elected mayor of Elwood at the last election, is endeavoring to dispose of the Princess before he goes into office, January 8. In case he does not he will have some one manage the theater for him for the next four years.

North Manchester, Ind.—W. H. Shirk, proprietor of a moving picture theater at North Manchester, died recently, and the theater is now being run by members of the family.

Fire in Booth of Alhambra, Elwood.

Elwood, Ind.—A fire which almost resulted in a panic, occurred at the Alhambra theater, on West Main street, Tuesday, Dec. 18, when a reel of film caught fire and Otto Clair, the operator, succeeded in escaping from the booth, but he was almost overcome by the fumes.

Minneapolis Film Notes Christmas Week

Gifts and Good Christmas Audiences Bring a Little Cheer to Exhibitors—Fire Marshals Hand Out Fines to Three Exchanges.

By John L. Johnston, 719 Hennepin Ave nue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Following two days of typical spring weather with thaws, bright sun and rain, Christmas eve brought with it 15 below zero weather and chilly northerly winds, and incidentally cut down the Yuletide business at local theaters to a good degree. People on downtown streets Christmas day and after nine o'clock on Christmas eve were as scarce as hen's teeth, and it looked for a time as if the show shops were just keeping open for form's sake. However, Christmas night brought good crowds of people to the theaters and the exhibitors felt somewhat better.

Christmas was marked by the exchange of many presents between exhibitors and exchangemen, and as one exhibitor put it, "For once I got something from the exchange—for nothing." Local exchangemen were lavish in giving their employes presents, and exhibitors were presented with boxes of cigars, candy and greetings with rare generosity. Several exhibitors gave printed greetings to all their patrons, while others wished the formal "Merry Christmas and Happy New Year" on their screens.

Clean Up or Pay Up Order on Christmas Eve.

Minneapolis, Minn.—Local fire marshals gave three exchanges here Christmas presents they did not particularly cherish but will long remember last week, when the Pathe, Mutual and Triangle exchanges were fined $100 each for non-compliance with fire prevention ordinances. The Vitagraph exchange was "called" for not complying with ordinances, but by "making good" over night escaped a fine. Several other exchanges were given 24 hours to "clean up" or "pay up."

Many Theaters Near New Orleans Closing

Business Generally Is Most Prosperous, but War Conditions Have Hit Exhibitors and They Are Closing to Save Money—Footage Tax in New Orleans.

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—There is no denying the fact that the war taxes and the draft that enlistments have been making on the South has had a very disastrous effect upon the motion picture theaters all over the South. Besides the young men taken in the army, the building of the cantonments and their demands for labor call for hundreds of other men from the farms and villages. The most of these men have been the most dependable and liberal patrons of the motion picture theaters, and to have this source of revenue suddenly and permanently cut off has caused many exhibitors to give up the struggle and close their houses. Then came the demand for the payment of 15 cents a day per reel for war excise tax, and that helped to decide other exhibitors who were debating the question of going out of business.

Within the past three months about 50 per cent. of the suburban shows in New Orleans have closed, and in the same time the percentage of closed houses in the New Orleans film territory has been abnormally large. These theaters have not been closed because of a lack of money in the South, for the country is exceptionally prosperous, but the exhibitors have abandoned the enterprises because of a decrease in the numbers of potential patrons and with the fear that additional taxation will be the portion of the exhibitors, the number of those closed houses bids fair to be greatly increased. It is not because of any desire to dodge the obligations that every enterprise owes to the Government at this time, but it is the acceptance of a deplorable condition that appears to have no other solution.

An Interesting War Tax Situation.

New Orleans exhibitors are still worrying about the payment of the 15-cent-a-reel "war excise tax," and it appears that they can reach no definite conclusion in regard to the matter. Meetings of exhibitors have been of almost daily occurrence and some of these meetings have taken on an exceedingly interesting aspect. The suburban exhibitors have to a man refused to pay the tax and cancellations are now becomimg effective.

A strange situation presents itself here. The Josiah Pearce and Sons syndicate are absorbing the admission tax of 10 per cent. at their Canal street houses, and these theaters are in direct competition with some of the enterprises of the Saenger Amusement Company. There is no record that the Pearce interests have refused to pay the "war excise tax" either. The Saenger Amusement Company, through some of its representatives, are indirectly interested in several suburban theaters. Therefore, they are confronted with the alternative of allowing an advantage to the Pearce interests if they refuse to pay the "war tax" in the Canal street theaters and they are not disposed to desert their fellow exhibitors in the suburban field. By a special arrangement, permission has been given by the exhibitors as a body to allow an adjustment of the affair. Meanwhile, the exchange managers report that managers of the country theaters in the New Orleans film territory are paying the 15 cents a day assessment under various degrees of objection.

James C. Briant, New Orleans Metro Manager.

New Orleans, La.—James C. Briant, formerly connected with the local Metro film exchange and later with the New Orleans Item as motion picture editor and the First National Exhibitors' Circuit as booking clerk, has been appointed manager of the New Orleans Metro exchange, and he has already assumed his duties. "Jimmie," as he is popularly addressed by his host of friends, is an industrious chap and he knows the film game in this territory as well as the best of them. His rapid rise in the local field has been the subject of remark but his advancement has in no wise "swelled his head." He is gracious, a tireless worker and has the faculty of presenting the merits of the Metro in the best of fashion.

Good Fellowship Dinner for Second Anniversary.

New Orleans, La.—On Tuesday, Dec. 18, S. T. Stephens celebrated the second anniversary of his connection with the Mutual Film, first as the New Orleans exchange manager, and later as the Southern district manager with jurisdiction over all points south of a line drawn east and west through Atlanta. As a fitting recognition of the event, the Mutual office force and several of the exchange managers assembled at LaNassa's, a celebrated French restaurant, and enjoyed a sumptuous repast. The evening was spent in the exchange of felicitations and the dangerous straining of the Hooverized standards; although this was due to the exuberance of good spirits rather than because of any desire to be in the least loyal. Manager Stephens is now spending a good part of his time on the road.

Karl A. Bugbee Opens State Right Exchange.

New Orleans, La.—Karl A. Bugbee, who for more than two years has been at the head of the Metro in New Orleans, and who, during that time built up the business from an inconsequential volume to one of the strongest film institutions in this territory, has resigned the management of the Metro and has opened private offices in the third floor of the Tudor theater building where he will devote his energies to the exploitation of independent films and state rights features. Manager Bugbee has a very large circle of friends in the New Orleans territory and he already has assurances of a very liberal patronage.

Hattiesburg Theaters in Peculiar Predicament.

Hattiesburg, Miss.—Motion picture managers in this city have been made the innocent victims of what amounts to a boycott of all of the local business houses, and their receipts have been materially affected. The claim is set forth that various business men of Hattiesburg could not withstand the temptation of charging exorbitant prices to the soldiers who are located at Camp Shelby, a short distance from the city, and the resentment has crystallized into a more or less effective withdrawal of patronage from all of the city enterprises. On the other hand, it is stated that the influx of 30,000 to 40,000 soldiers and the attendant number of persons who naturally would follow them into this rather quiet and circumscribed inland city, has made such a drain upon its resources that the application of the old law of supply and demand has forced the present conditions, and no one is to blame. It is a fact that the problem of feeding the transient visitors has become a serious one. Most of the newcomers are exceptionally good spenders, and when they want any particular thing they are willing to pay the price. Of course, the large number with more modest means are not so liberal, nevertheless, they are the victims of the conditions.

A. W. Plues Gets Testimonial of Regard.

New Orleans, La.—A. W. Plues, former manager of the local Vitagraph exchange, is now a corporal in the service of Uncle Sam. He is stationed at Camp Beauregard, at Alexandria, La., and last week was granted a short furlough. Naturally, he spent his spare time along Exchange Row and was cordially greeted by all of his former associates and friends. Not only that but a company of them quietly went out and purchased for him a fine radium wrist watch, which was presented with due ceremony, accompanied by a written testimonial of regards signed as follows:

From the Boys He Left Behind—Harry T. Peebles, Harold Wilks, J. Wylie Pope, Jr., H. M. Wheelahan, Louis S. Collier, Jack Stewart, Allen Moritz, S. T. Stephens, Al Durning, T. O. Tuttle, A. M. Eisner, E. C. Stewart, Jimmy Briant, Burt King, Raoul Janet.

Thirty Good Friends—Nat Sobel, D. L. Cornelius, Maurice Baer, Al Shear, H. H. Gee, J. Gaston Dureau, Julian Saenger, E. V. Richards, Will Guerninger, Manny Jacobs, Frank Davis, John Brennon, J. L. Dalton, M. K. Wilson and Clarence Greenblatt.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Xmas Fund Gets Quite a Present.

ATLANTA,GA.—One hundred and twenty-five dollars were handed to the Empty Stocking Fund Thursday by Sig Samuels, managing director of the Criterion theater. The sum represented the Empty Stocking Fund's share of the receipts at the Criterion Wednesday, December 12, with several voluntary gifts by persons who handed money to the ushers as they left the house.

"We'd have a bigger check than that for the Christmas fund if there'd been anything like decent weather," said Willard Patterson, manager of the Criterion. "But comparatively few theatergoers ventured away from home over that snow."

Will Rebuild Burned Stringer Theater.

Gainesville, Ga.—Fire gutted the Stringer theater here on December 15 about 3 o'clock in the morning, practically destroying the theater. The flames had gained headway before found, and as the building is located in the center of the business district, the flames were confined to the one building. The damage is estimated at $10,000, partially covered by insurance. The theater will be rebuilt. The fire is supposed to have originated near the stove in the rear of the building.

Rialto Back with Films.

Atlanta, Ga.—After four weeks as a musical comedy home, based on the continuous performance policy, the Rialto theater has returned to high class photoplays, and will this week give the public two pleasing attractions.

Worth a Passing Glance.

The West End Home Guards have engaged the Shamrock theater, on Gordon street near Lee street for a benefit performance Friday afternoon and night, Dec. 27. The proceeds will be used to buy uniforms for the guards.

Mae Marsh is dear to Atlantans on account of her part taken in the "Birth of a Nation," and this was clearly demonstrated by the crowds that attended the Strand last week to see this little lady in a well-staged and well-produced photoplay, "The Cinderella Man."

The co-star with Harold Lockwood in the feature film, "The Square Deceiver," Miss Kathryn Hutchinson, was in Atlanta, the guest of her brother, Joseph T. Hutchinson, this week.

Atlantans are delighted to know that in the filming of "Triumph of Venus" the producer chose an Atlanta girl, Miss Betty Lee, to take the leading part. Miss Lee has never been in motion pictures, but singing in society entertainments in Northern cities and planning a career as prima donna.

Kansas City Business Notes.

Kansas City, Mo.—The Kansas City Fox office held a sales meeting at the local office for the following salesmen: J. P. Moore, B. E. Edwards and S. B. Stall. The meeting was conducted by Manager Young of the local office.

C. E. Reed, branch manager for George Kleine at Detroit, Mich., was a visitor in the Kansas City office recently. Mr. Reed was formerly a Vitagraph salesman here, and handled the picture, "The Seven Deadly Sins" in this territory.

"My Little Boy Blue," Christmas picture, enjoyed a run of 15 consecutive days in Kansas City. The picture was shown at six houses, all of which did a very good business on it.

The Kansas City office of the Hoffman Foursquare interests is now being enlarged and, when completed, will cover the entire fifth floor of the People's Trust building. The third floor of this building is occupied by Goldwyn.

Midwest Theater Notes and Changes.

Red Cloud, Neb.—F. Retsman has bought a half interest in the Orpheum theater from A. G. Hauserman of Alma.

Nelson, Neb.—L. G. Viox has sold his moving picture plant to Mr. Allgaier of Talmage.

Lamotte, Ia.—V. A. Noble has bought the moving picture business of E. F. Russell.

Eldora, Ia.—Max Tschauder is the new manager of the Grand theater, which has been re-opened with moving pictures.

Moravia, Ia.—J. E. Benton has leased the Crystal theater and will conduct a moving picture show.

Sturgia, S. D.—Burt Barton has disposed of his interest in the Majestic theater to Robert Muckler.

Gallatin, Mo.—John Courter is the new manager of the Star theater, to succeed J. F. Mills, who resigned after a few weeks in that position.

Jefferson City, Mo.—The Gem theater burned Dec. 9 at a loss of $22,000.

Gallatin.—J. F. Mills, formerly of Des Moines, Ia., is the new manager of the Star theater.

St. James, Mo.—George Laun is now manager of the picture show here.

Parker, Kan.—The new opera house was destroyed by fire. There was no insurance.

Lucas, Kan.—W. T. Girardot of Luray has assumed the management of the Queen theater during the absence of Lawrence Gilbreath, who enlisted in the navy.

Troy, Kan.—E. S. Leland has bought a new motor-driven picture machine for his theater.

Galatia, Kan.—B. F. Brack, H. E. Steiner and F. E. Harmon are erecting a picture show. It will be 30 by 86 feet.

Burlingame, Kan.—W. R. Bratton has leased the new Stella theater at Council Grove and has offered his picture show for sale.

Beloit, Kan.—The old Dreamland theater is to be re-opened and this time will be run by H. C. Genns of Salina.

Dallas, Tex.—Fire, Dec. 13, completely destroyed the Majestic theater building. The building and furnishings were valued at $50,000. The property was insured for $40,000.

Abilene, Tex.—The Gem theater company of this place, H. T. Hodge, manager, has bought the Royal theater at Baird and will close it for a few days while giving it a thorough cleaning.

J. A. Kirk to Travel Missouri for Metro.

Kansas City, Mo.—The Metro office in Kansas City has been making several changes recently, J. A. Kirk, formerly booker at the Kansas City Pathe office, is now a salesman for Metro and will work Missouri. He succeeds G. R. Ainsworth, who has gone to Pittsburgh, Pa., to manage a film office.

Kansas City's Heroine Is Marguerite Clark

Again Chosen as Big Drawing Card and Her "Seven Swans" Will Be Seen in Great Free Show in Auditorium Hall—Choice Last Year Was "Snow White."

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Never has a picture been so advertised in Kansas City as Marguerite Clark's "Seven Swans." The Kansas City Star and Times is again having a gigantic picture show of its own. Their part this year is very similar to one given last year. The most pleasant feature of this show is that it is free to all. Moreover, it will be a long show, running morning, afternoon and evening of Saturday, December 29, and the afternoon and evening of Sunday, December 30. There will be four screens, upon which will be turned eight projection machines, to be run by eight operators. There will be seats for 100,000 people, as the picture is to be screened in Kansas City's largest auditorium, Convention Hall.

The above facts give a brief summary of the grand party this newspaper is providing for the picture-loving public. Frank Newman, owner of the Royal and Regent theaters here, and several other houses outside the city, is in charge. It was this man who made the picture party of last year the great success that it was. He is being assisted by Samuel Forbstein, house manager at the Regent; A. D. Flintom, district manager for Paramount and Artcraft; C. L. Matson, publicity and advertising manager for the Kansas City Feature Film Company, and by the advertising and editorial departments of the Kansas City Star and Times.

The music for the showing will be furnished by a forty-piece orchestra, directed by Leo Forbstein, the leader of the orchestra at the Royal theater. The orchestra has been rehearsing for the picture for several weeks, during which time music adapted to it has been studied and practiced.

In regard to the publicity, Marguerite Clark, the picture, and Frank Newman, have all been covered, for each issue of the paper brings out an announcement of the party. These announcements have varied from a single line front page notice to a full page Sunday supplement synopsis of the story. There have also been write-ups of Marguerite Clark, in regard to her past and present successes. Frank Newman has come in for the praise which is rightfully due him. Incidentally Paramount pictures have received advertising that would otherwise have been very costly, for many are the quarter and half and full-page "ads" appearing in the Star.

The stage is now set for the biggest show of its kind that has ever been attempted in the city, which, considering the wonderful success of last year, will be a truly mammoth production. All is ready for the young folk, as well as those older, for one of the most enjoyable showings of motion pictures that it has ever been their good fortune to see.

L. I. Chandler Becomes Foursquare Salesman.

Kansas City, Mo.—L. I. Chandler, formerly with the Yale Photoplay Company here, has been added to the sales-force of the local Foursquare office. He will travel in Oklahoma and Kansas.

Soloists May Come Back in Picture Shows.

Kansas City, Mo.—Kansas City is coming back to several of the old practices that characterized the beginning of the moving picture industry in the city, one of which is the singing number between reels or entire pictures. Several of the cheaper-priced houses have never given up their amateur nights, but all of the higher-priced theaters have been showing pictures without any additional entertainment. Frank Newman, owner of the Royal and Regent here, and other theaters outside of Kansas City, used a tenor, Harold W. Stanton by name, for five days, and was so pleased with the result of his trial that he is seriously considering making this entertainment a permanent feature of his program. Incidentally, this singer is employed by a local hotel and is a high-priced man.

Changes in Short Subject Dept. of K. C. Feature.

Kansas City, Mo.—The Kansas City Feature Film Company announces that the short-subject department, which was formerly handled by G. E. Akers, now manager of the Omaha, Nebraska, office of the company, is being temporarily managed by A. W. Fiemel, formerly of the General Film, and who has been with the company for several months. It was also announced that Mr. Akers will be assisted by Fred Thiele, formerly sales-manager for Triangle at Omaha. J. R. Kirk has been made manager of the short-subject department at Omaha. Other Kansas City men of the company will soon be transferred to the Omaha office.

Kansas City Exchanges Find Business Good.

Kansas City, Mo.—Kansas City was flooded with out-of-town exhibitors during the week preceding Christmas. It is generally recognized throughout the country that this week is a very poor one for the average exhibitor. It is possible that the exhibitors came to Kansas City for Christmas shopping, but is more probable that the purpose of their visits was something else other than personal affairs. This is based on the fact that Kansas City exchanges are not feeling the result of the usual Christmas depression, as business with many of the exchanges has been unusually good. One exchange boasted of the best business in several weeks. Consequently, visits of exhibitors to this city mean more business for the exchanges.

Henneberry Gets Back at Robertson.

Kansas City, Mo.—Richard Robertson, manager of the Kansas City Goldwyn office, is a manager who puts great faith in the use of letter writing to land business, and, consequently, much wit and many pleasantries get into the correspondence. A letter of this style was answered by the following remarks along with a contract recently: "Give my regards to Marie Dressler and tell her that I "Fired the Scrub Lady" because she went at "The Spreading Dawn" with "Baby Mine" to see "Polly of the Circus" "Fighting Odds" in "Sunshine Alley," as she was "Nearly Married" to "The Cinderella Man" on "The Auction Block," "For the Freedom of the World" by "The Manxman." The writer was T. M. Henneberry, owner of the Empress theater at Paolo, Kansas, and the Empress theater at Ossawatomie, Kansas.

I. F. Mantzke Starts Things Moving.

Kansas City, Mo.—I. F. Mantzke, the new manager for the Kansas City Mutual, is "cleaning house" at the local office. The new manager is first going to install a projection room for showing to exhibitors in the territory each Tuesday afternoon. He is putting in a new poster department, the old paper being thrown away and new paper replaced on each release. Although Mr. Mantzke is new in this territory and has only seen several weeks of service in Kansas City, has lined up a number of good accounts and bookings on the seven-reel special, "The Planter," featuring Tyrone Power, have been exceptionally good.

Texas Film Men Find Business Encouraging

Contracts Are Plentiful and Checks Are for Large Amounts—Both City and Country Men Are Optimistic—Good Crops Offset Taxes.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—When managers for branch houses of the big producing companies exhibit fat checks, attached to voluminous contracts, and aver, in connection with the certification which appears on the checks, that business is good, then business must be good. They wouldn't be getting the fat checks and the voluminous contracts if the dear public were not going to the movies as of yore, and sending their dimes and quarters and dollars through the aperture in front of the girl at the ticket window.

All of which is another way of declaring that conditions seem pretty satisfactory in Texas. Producing house managers say so and the fellow from out of town echoes their statements. War taxes are with us good and strong and advanced prices are the most painful result, but the public, apparently, rapidly becoming educated in the campaign of thrift, is evenly distributing its saving campaign in various directions, so that the burden isn't being felt so keenly in the moving picture division.

I talked to the star traveling man for a well known producing house the other day after his return from a trip which covered pretty much the whole of the state. He was enthusiastic. He was as pleased as Punch. He has been getting plenty of business and he is continuing to get it. "Everything's all right," he declared. "Drouth conditions have been keenly felt in certain sections of Texas, but where the drouth hasn't prevailed, money is as plentiful as it can be, and the people are turning it loose freely. Exhibitors are buying the best pictures they can get—and that means the highest-priced pictures—because their patrons are demanding them. They tell me, too, that advanced prices made necessary by war taxes and the like are not cutting down attendance to any great degree. Ten and fifteen cents admission in the so-called country theater is the rule now, and many of them are charging twenty-five cents and still doing a big business. The situation is extremely satisfactory and the outlook wholly promising."

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Manager Wachter of Fox Exchange Adds to Staff.

Dallas, Tex.—E. H. Wachter, from the New York Fox office, is now in charge of affairs for the Fox Feature Film Company in Texas, having come to the Dallas branch during the first week in December. "Fox features were never so popular in Texas," he said, as he exhibited a goodly stack of signed contracts. Manager Ray Stinnett, of Jefferson theater, Dallas, who controls houses at Joplin and Springfield, Mo., and Waco, Tex., has booked all the Fox standard features for the Dallas house. Mr. Wachter also reports an excellent business from South Texas. Several new men have been placed on the road for the Fox features recently, including Wm. Warner, from the Kansas City office; O. V. Randle, from Pathe, Dallas; W. T. Withers and S. T. Bryant, from Paramount, Dallas, and W. B. Wesley, formerly manager Mutual branch at Houston.

Lightless Nights Are Enforced.

Dallas, Tex.—Sunday night, Dec. 23, saw the first real observance of "lightless nights" in Texas, as applied to amusement houses. On the previous Thursday, despite the order out of Washington, there was slight observance in Texas cities, although several patriotic theater managers showed under "dark" fronts. Others didn't, however, and a justified complaint went up. As a result Fuel Administrator Blair issued peremptory orders and Sunday night saw the lid on tight. There was little or no falling off in attendance, particularly at the big houses.

Record of Features in Dallas.

Dallas, Tex.—"The Honor System," Fox feature long awaited, opened in Dallas at the Jefferson theater for the week of Dec. 23, to excellent business.

Madge Kennedy in the Goldwyn "Nearly Married," with Chas. Ray in "His Mother's Son," and the Sennett-Paramount comedy, "That Night," were crowd-getters at the Old Mill theater. For the latter part of the week Geraldine Farrar, in "The Devil Stone," and the Sennett "Pullman Bride" were shown.

The Washington offered Desmond in "The Sudden Gentleman," and the Crystal "My Little Boy" and Olive Tell in "Her Sister."

All Dallas Film Managers in Red Cross.

Dallas, Tex.—Dallas film exchanges, trade offices and theaters are 100 per cent. Red Cross. Ned E. Depinet, manager Consolidated Film and Supply Company, captained the exchange team which put over a campaign that was a winner. John DeStefano, manager Queen theater, captained the theater teams and made equally as good a record.

Exhibitors and Theaters of Southwest.

Houston, Tex.—O. W. Blankenbeckler of Dallas has purchased the Key theater, Houston, from Miss E. Johnson, and will operate it in future. A number of improvements are already under way. H. B. Hall, formerly with Mutual, Dallas, will be in charge.

Austin, Tex.—A. S. Walker, internal revenue collector at Austin, has made a ruling that all admission prices must be stated as such—that a theater cannot advertise "Admission 10c—We pay the tax" or whatever the admission may be.

Waco, Tex.—Messrs. Moss and Levy, Washington theater, Waco, are new members of the Texas Amusement Managers' Association.

Farmersville, Tex.—Raymond Cornes, formerly in the picture business at Farmersville, Tex., has become a radio operator and is stationed at Detroit.

Electra, Tex.—E. W. Collins' new Liberty theater at Electra, Tex., is about ready for its opening, soon scheduled.

Guadalupe, Tex.—There's a Roy E. Kinz, Jr., who'll soon be paying visits to the Palace theater, Guadalupe, Tex.

Greenville, Tex.—F. R. Newman, Greenville, Tex., is a new member of the Texas Amusement Men's Association and one who bids fair to show interest in the organization.

Cuero, Tex.—E. B. Wylie, formerly of Wichita Falls, has opened the Billie Rhue theater at Cuero, Tex. His first bill was a Paramount, with admissions of 6 and 11 cents.

Lampasas, Tex.—Roy L. Walker, of Lampasas, with his brother, has taken over the Witcher opera house, Lampasas, and will operate it as a picture house.

Kaufman, Tex.—J. T. Hatch, owner of the Wonderland, Kaufman, Tex., has purchased the Mutual theater there from J. A. Boggs & Son. It makes Kaufman a closed town.

Filmdom Notes of Interest from Des Moines

M. J. Frisch of Pathe Exchange Wins Promotion—Bruce Burgess Heads K. C. Feature Office—Short Accounts of Important Happenings.

By Dorothy Day, Register Tribune, Des Moines, Ia.

DES MOINES, IA.—M. J. Frisch, branch booker of the Des Moines Pathe exchange, received word last Saturday morning of his appointment to the managership of the Pathe office in Oklahoma City. Mr. Frisch has been employed at the local Pathe exchange for the past couple of years and previous to that time managed the Isis theater on the East Side. He has made a great number of friends all through this territory since his connection with the Pathe and the local exchange will not seem the same place without him and his good nature.

This is the second manager that L. A. Sheridan has turned out at the Des Moines office, carrying out the Pathe policy of promotion. J. S. Applegate, who left Des Moines to manage the Denver Pathe office was the first. Carl Hoye will take up Mr. Frisch's work.

All the best wishes in the world goes with Mr. Frisch to his new position from his many friends in this territory.

Bruce Burgess Heads K. C. Feature Exchange.

Des Moines, Ia.—Last week was notable for the many changes in the sales and office forces of the different exchanges. Harry Heirsteiner is no longer with the local K. C. Feature Film company and his place as manager of the short service department has been filled by Bruce Burgess, formerly of the Universal in this city. Mr. Burgess will handle the Arbuckle and Sennett comedies, the Paramount serial and other short Paramount subjects. Mr. Heirsteiner is planning upon taking up state rights work again.

Jinx at the Mutual Office.

Des Moines, Ia.—Manager Ballantyne of the local Mutual exchange had a difficult time keeping help in his office last week, when Miss Georgie Belding started the jinx, by getting her finger caught in the rewind, and having to be laid off for several days. Zula Edwards of the front office finished the job, when she was struck by a motor car and one limb severely fractured. She will be off duty for a couple of weeks or so.

William Shea Traveling for Bluebird.

Des Moines, Ia.—William Shea, formerly auditor of the Bluebird exchange, is now representing the Bluebirds in the Eastern part of Iowa. His place was taken by Miss Ruby Elder, who has been with the firm ever since it started.

Brains Helped Save Big Sign Letters.

Des Moines, Ia.—After the firm of Elbert and Getschell had gone to the expense of putting up a gigantic $700 electric sign over the Liberty theater at the cantonment, the government sent them word that since they were using that name for the government-owned theaters at the cantonments Elbert and Getschell would have to change the name of this house. So the name was changed to Trilby theater and it was only necessary to buy one new letter for the sign. Since the letters are only fifteen feet high this was no small escape. The Trilby will open the 30th of December if present plans do not miscarry in spite of the reported bad business of the other house

Sunday Closing Law Up Again.

Grinnell, Ia.—The Sunday closing discussion in Grinnell is up again and the theater men have secured an injunction against the city officials prohibiting them from enforcing the closing law until the case is decided in January.

PACIFIC COAST NEWS.

Company Returns from Hawaiian Islands.

San Francisco, Cal.—Sessue Hayakawa and Margaret Loomis were visitors recently at the local office of the Paramount, having returned with a company from Honolulu on the liner Maui on December 4. The Japanese screen star stated that the trip had been a very enjoyable one, and his tanned appearance suggested out-of-door activities.

House Organ Makes Big Hit.

San Francisco, Cal.—The California Film exchange has just issued the first edition of an interesting weekly house organ known as "Reel Gossip," and from the manner that exhibitors have taken to it future issues will be greatly in demand. Manager M. L. Markowitz has managed to crowd into its four pages a lot of live information about new releases, together with timely data on war tax problems and personal pokes and jabs that are of interest to both exhibitors and exchange men. S. F. Zelinsky, traveling representative of this concern, is off on a selling trip through the southern Coast territory with the "Mystery Ship" serial, and M. E. Cory is covering the San Joaquin Valley with Jewel productions. Both will spread the glad tidings concerning "Reel Gossip" while away.

San Francisco Briefs.

G. B. Hellings, formerly with the Photo-miniature Company, is now city salesman for the Progressive.

George Naegle, of Pleasanton, Cal., was a recent visitor here and states that he had made extensive changes in his theater, having closed it for a couple of weeks, and that he had changed the name from the Gem to that of the Lincoln theater.

W. O. Edmonds, of the Majestic theater, and Glenn Hurst, of the Grand theater, Reno, Nev., were recent visitors here.

Walter Preddey has disposed of an Edison moving picture machine and outfit to Father Florian, Watsonville, Cal.

A. A. Berard, of Modesto, Cal., was here a short time ago and arranged for a First National Exhibitors' franchise.

Charles I. Luntz, of the Fox organization, has returned from a fine trip through Nevada and is now filling the position of booker, until some one else can be found to take this position.

Harry Lustig, the Western Metro representative, was a visitor here late in December.

Northern California Jottings.

Thomas O'Day has taken a lease on a large theater erected at Menlo Park, Cal., where Camp Fremont is located. E. Fried is to be manager.

The Star theater at San Rafael, Cal., has been closed and most of the equipment has been disposed of.

George Bailey of Turlock, Cal., expects to be in the army shortly, and the Turlock theater is to be sold on this account.

T. C. Reavis, of the Cline theater, Santa Rosa, Cal., has purchased the Rose theater, conducted for years by C. N. Carrington, Jr.

A. Bascom is to open a theater at Sisson, Cal., having taken over the house formerly conducted by Clay H. Powers, who has gone to Klamath Falls, Ore.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Chimes Theater Opens Near the Campanile

San Francisco's Newest Picture House Is on College Avenue, Near University of California—Gets Name from Nearby Bell Tower.

From T. A. Church, 1507 North Street, Berkeley, Cal.

OAKLAND, CAL.—The Chimes theater, the third house to be opened in the eastbay suburbs of San Francinco by the Beach-Krahn Amusement Co., was thrown open to the public on December 15th. On the evening of the preceding day a private showing was made to invited guests, the San Francisco film trade being well represented.

This splendid fire-proof theater is located on College avenue, in the center of a wealthy residential district, and is about midway between the business districts of Berkeley and Oakland. It is named the Chimes theater on account of the interest taken in the $25,000 chimes recently installed in the Campanile, a landmark on the grounds of the University of California at Berkeley. It has a seating capacity of 1,000, with 600 seats on the ground floor and the rest in the balcony. The latter is reached by broad stairs on either side of the foyer and here is located a beautifully furnished lounge room and a rest room for women.

Interesting Decorative Scheme.

The decorative scheme is out of the ordinary, the side walls being relieved by a series of exquisitely modeled figures in whose hands are the direct lighting fixtures. Music is furnished by a Type 45 Fotoplayer and the projection equipment includes two Simplex machines finished to order in cream enamel.

The opening entertainment consisted of a Pathe scenic, showing views in Glacier National Park and Japan in blossom time, a Metro comedy, a late Fatty Arbuckle release and one reel showing the manufacture and assembling of fotoplayers at the plant of the American Photo Player Company at Berkeley. The latter was very interesting and the screen showing was interpreted by music in a manner that won frequent applause.

H. L. Beach and Will F. Krahn, who head the Beach-Krahn Amusement Co., are among the leading exhibitors in the east-bay section and in addition to the Chimes conduct also the Strand and Lorin theaters. Mr. Beach was formerly president of the Motion Picture Exhibitors League of California and is now the presiding officer of the Alameda County organization, while Mr. Krahn fills the position of secretary.

Goldwyn Representative Visits Coast.

San Francisco, Cal.—H. K. Somborn, the personal representative of Samuel Goldfish, of the Goldwyn Distributing Corp., arrived in town a few days before Christmas to inspect the local office and to investigate conditions at first hand. He came by way of Los Angeles and will visit the Northwest, returning for another stay in this city. One of the first things he did after arriving here was to make a careful inspection of the new California theater, of which he had heard so much, and of this he said: "This house is certainly the last word in moving picture theater construction. I have seen all of the finest houses in this country and in Europe and there is nothing to compare with it. Anyone planning to build a moving picture theater should by all means come to San Francisco and see the new California. If it could be set down in New York City just as it stands it would create a furore."

General Exchange a Busy Place.

San Francisco, Cal.—The General Film Co. has been coming to the front again very rapidly of late and since the announcement was made that the Paralta films and other releases of the W. W. Hodkinson corporation would be handled the local exchange has been filled with exhibitors looking for service. The first Paralta release, "A Man's Man," is on hand and is being reviewed by the trade and many inquiries are coming in from the country districts. Much interest is also being taken in the Judge Willis Brown's series of stories, these having been booked for presentation at the Casino, commencing January 13.

Progressive News Notes.

San Francisco, Cal.—Herman Wobber, manager of the Progressive Motion Picture Co., which handles Paramount and Artcraft productions on the Pacific Coast, left recently for the Northwest to visit the branch exchanges maintained at Seattle and Portland, and from there will go to New York.

D. K. Shanks, auditor for the Progressive Co., has enlisted with the Canadian forces in the fight for democracy and leaves this firm the first of the year.

D. K. Reed has enlisted in the aviation corps and his place in the booking department has been taken by Louis G. Stang, who recently resigned from the Mutual organization with the intention of engaging in another line of business.

Joseph Partridge Still in California.

San Francisco, Cal.—Joseph Partridge, of the U. S. Exhibitors' Booking Corporation, is still in California, but is living up to his name and is doing some lively flitting from place to place. Since arriving here early in December he has made a trip to Los Angeles, returned, made a trip to Seattle and back, and just before Christmas went to Los Angeles again in company with Sol Lesser.

Turner & Dahnken News.

San Francisco, Cal.—An innovation was offered at the Tivoli theater on Christmas Eve, when a sacred concert was given between nine and half past nine o'clock.

The Turner & Dahnken circuit has purchased the world's rights to Atwell's "Trip Through the Orient."

The exchange department is making active preparations for releasing the Madame Petrova production "Daughter of Destiny," and "Empty Pockets," with Bert Lytell.

The theater conducted by this concern at Hanford, Cal. has been taken over by Claude Langley, formerly connected with it in the capacity of treasurer. He will conduct this in conjunction with the theater to be opened shortly at Taft.

Theaters Nicked for Coin.

San Francisco, Cal.—The bunco artist turned his attention to moving picture theaters on upper Market street recently and within the space of a few minutes had collected $40. While the Saturday night rush was on telephone messages were received at the Strand, Imperial, Jewel and Rialto theaters to the effect that the Pantages theater was in need of quarters and would like to exchange ten dollars in dimes for the denomination mentioned. A few minutes later a well-dressed man appeared at the various houses, handed in two rolls marked "$5 in dimes," received the quarters and went his way. When the accounts of the cashiers were checked it was found that each of the rolls contained a piece of heavy pipe.

Factory Expert Visits Trade.

San Francisco, Cal.—George A. Blair, of the cine film department of the Eastman Kodak Company, was a recent visitor here and visited most of the finishing plants offering suggestions in regard to the proper handling of film and illustrating some of the latest methods of developing and printing.

Spokane Manager Tells of Pictures' Value

Sam W. B. Cohn, Who Recently Became Manager of the Famous Liberty Theater, Writes Newspaper Editorials on What Films Have Done in 1917.

By S. Clark Patchin, E1811 Eleventh Ave nue, Spokane, Wash.

SPOKANE, WASH.—Sam W. B. Cohn, recently appointed manager of the Liberty theater which is one of the leading moving picture theaters in the Northwest, has struck a new key in the publicity field which is interesting.

The Spokane Chronicle, which has a circulation of more than 41.000 according to its statements has been devoting space on its editorial page, for several months to "Public Service." It gave Mr. Cohn the space for three nights, December 7, 8 and 10, to tell of the start of moving pictures and what their place is in the educational world and the world war today.

In developing the articles he made each complete within itself and I believe what he has told the people of Spokane will prove not only interesting but may be of value to exhibitors throughout the country to use in a publicity way in their towns and cities.

Here are two excerpts from the three articles contributed by Manager Cohn:

Place of Pictures in Modern Life.

"Moving pictures have made it possible for those of us who have never visited foreign climes to converse freely on their geographical location and their customs. We know what a Japanese village looks like and the country north of 64 does not hold the imaginative terror for us that fiction writers would have us believe—and all because of the movies.

"Public schools, churches, laboratories, cantonments and scores of other educational and scientific institutions recognize the motion picture as a powerful and uplifting influence and it is not unusual for us to hear of the picture film replacing text books.

"Animal life and bird lore have been made an open book for us through motion photography. Deep sea fish, reptiles and beasts of the jungle have been revealed to us as one might expect to see them in their native haunts.

"Movie patrons have been enlightened upon the subject of psychcology and science through the moving picture lens. Master minds have employed this agency to exploit their beneficial discoveries.

"Motion pictures are teaching the youth of the world how to work. eat and live right. As an educator, the pictorial film in motion has become an important factor in the advancement and social betterment of the world at large. Spokane is fortunate in having exhibitors and showmen who realize the importance of giving places on their respective programs to films of an educational nature.

Helping to Win the War.

"Films depicting the ravages wrought by the Huns throughout Belgium and France can not but add to the determination of the American people. To hear or read about the atrocities committed by the Germans, arouses hatred, but when such degenerate and brutal actions are visualized the impression made on an audience is far more lasting.

"Unbeknown to many persons, authentic motion picture records are being kept by the various allied governments and when the war is ended the most complete and reliable history of a world struggle will be revealed for the first time. Movements of enemy troops, strategic locations and other valuable information for military purposes are being 'mugged' every day and doubtless many a sector will be lost or saved by the motion picture camera."

Princess Darkfeather in Spokane.

Spokane, Wash.—Princess Mona Darkfeather, known to filmdom as its leading feminine impersonator of Indian characters, arrived in Spokane December 16, to become associated as instructor with a school of moving picture acting. She will also confer with C. J. Ward, general manager of the Washington Motion Picture corporation, in regard to a contract whereby she will be starred in western and Indian photoplays to be taken in the Inland Empire.

In private life Princess Mona Darkfeather is the wife of Frank E. Montgomery, director of the local school. Her moving picture career has been extensive.

Clemmer Organizing Big Chorus.

Spokane, Wash.—The Clemmer chorus, to be composed of 50 young women, redheads preferably, but not necessarily. is being organized by Dr. H. S, Clemmer, manager of the Clemmer theater. The first appeal for members appeared on the screen December 16, and responses were immediate.

The chorus will be under the direction of Charles W. Hawley, Jr., organist at the Clemmer, and rehearsals will begin as soon as the personnel has been determined. Dr. Clemmer plans to make the chorus an adjunct of the theater's activities. Concerts and public appearances will follow in due course. Membership is open to all young women who sing.

MIDWEST THEATER NOTES.

By F. H. Madison.

ELLIOTT, IA.—Ground has been bought by E. V. Smith on which to erect a new moving picture show.

Caldwell, Kan.—Messrs. Dial and Scribner have had the opera house remodeled and redecorated. It will be open to the public December 3.

Tulsa, Okla.—O. W. Edwards will erect an office and theater building here to cost $500,000, 80x190, twelve stories and basement.

New Nebraska Theater Changes.

Gothenburg, Neb.—The Sun theater, owned by Nate Desky of Brush, Colorado, has been opened here. It will seat 800 persons. It is equipped with a modern pipe organ. Harold N. Desky is manager.

Ulysses, Neb.—Earl Blacketer, who sold the Crystal theater to C. M. Hogan, has been making plans to enter the navy as an apprenticed electrician.

Theater Notes from the Dakotas.

Mayville, N. D.—The Monroe Drug Company has purchased the opera house and moving picture show.

Walhalla, N. D.—Regnal Cochran has purchased the moving picture show from Hemsley & Fraser.

Minot, N. D.—The Lyric theater is now under the management of Nick Greenaway.

Film Notes of Interest from Portland, Ore.

Manager Myrick of the Liberty Does Himself Proud by His Christmas Decorations —Portland Exchanges Called to Supply Flooded District.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The Liberty theater undoubtedly takes the first prize this year for the best decorated theater in Portland. Manager E. J. Myrick has spared neither money nor labor to accomplish this result and Portland's biggest playhouse surely presents an atmosphere of holiday cheer.

The motif of the decorative scheme is cheerfulness, and this is symbolized by red-tinted globes on nearly all the lights, having the effect of a fireplace glow throughout the theater. Of course the red is varied here and there with green to harmonize with the green on the Christmas trees, two of which occupy the stage. They are trimmed with hundreds of miniature lights and hung with Yule-tide decorations.

The ramp leading to the balcony is trimmed with white holly, among the leaves of which are set red silk poppies. The Boy and Goose fountain in the foyer is entirely covered with real poinsettas which were shipped to Portland from Southern California.

On the stage are hung two big electric signs, one above the screen and one below, wishing the patrons a Merry Christmas and a Happy New Year, while around the columns supporting the Venetian balconies are wound many rows of miniature lights dipped to correspond with the general color scheme. Over 500 tenwatt and 300 miniature lamps, in addition to the regular lighting, were used to get the desired effect. All these lights are on dimmers controlled by the operator.

New Publicity Man at Sunset.

Portland, Ore.—W. L Reauveau will assume charge of the Sunset theater publicity department about the first of the year. He takes the place of Charles E. Couche, now head of the Couche Advertising Agency. Mr. Couche has given up his work at the Sunset to devote more of his time to the exploitation of big concert and musical attractions that have been coming to Portland of late.

Mr. Reauveau has been a newspaper man for the past eight years, being at this time advertising man on the Evening Telegram. His film experience dates back to his work on the Los Angeles Times when he was in charge of an educational department of that paper.

Talbert Joins the Navy.

Portland, Ore.—Jesse R. Talbert, bookkeeper at the Universal exchange, has joined the navy with a yeoman's rating. He will begin training at the naval station at San Francisco. Talbert is the second man from the Portland Universal office to join the colors, the first being C. M. Hall, who is now a sergeant in the quartermaster's department.

Paramount's Christmas Tree.

Portland, Ore.—The Progressive Motion Picture Company, C. M. Hill, Portland manager, is the only exchange in Portland to have a Christmas tree. They have it on display in their show window and it is trimmed with Paramount stars. The trce excited favorable comment on film row.

Floods Put More Service on Exchanges.

Portland, Ore.—Portland film exchanges were recently called upon to supply films usually shipped from Seattle. Train service both south and east from the Sound City was impaired by washouts and snow, and one Portland exchange alone was called upon to supply eight Idaho towns usually served from Seattle. Even Tacoma, forty miles from Seattle, was supplied with films from Portland when the trains from the East to the Washington metropolis were delayed.

What's the Matter with Triangle?

Portland, Ore.—Portland exhibitors are wondering what is the matter with the Seattle Triangle office. They have been complaining that Triangle fails to ship their shows every now and then, even where there is no apparent reason for delay, and one local exchange commented on the fact that it had been called upon several times to supply a show where Tri-

angle had been booked and did not come. The exhibitors want to know why Triangle misses these shipments.

Strikes Cause Hardships.

Portland, Ore.—Strikes in the paper mills at Camas, Washington, and Oregon City, Oregon, are causing considerable loss of business in the picture theaters in both towns. All the efforts by the exhibitors to bring up receipts have been of no avail. Manager W. H. Durham, of the Camas Grand, recently booked several big features, including "Come Through" and "Mother," paying a bigger price than usual in an effort to create interest. W. A. Long, of the Star, Oregon City, tried to bring them out by adding an excellent vaudeville act to his already strong program of pictures, but the money was evidently not in the town.

With the government taking over ten per cent. of the receipts these exhibitors are being commended for the way they stick to their business despite the labor troubles.

SEATTLE JOTTINGS.

Interesting Business Notes.

Seattle, Wash.—The Seattle Metro office reports many inquiries for the coming Viola Dana feature, "Blue Jeans."

E. R. Rdelich, Metro manager, spent a few days in Spokane last week.

B. F. Rosenberg, Metro publicty man, is in Portland this week.

W. H. Betts, of Sunnyside, Washington, who has been in Seattle for the past ten days buying equipment for his new house which he will open on December 10, has returned to Sunnyside. Mr. Betts bought 600 chairs and two Power's machines from the H. A. Johnson Company.

Chehalis, Wash.—J. D. Rice, an exhibitor of Chehalis, has been quite ill for the past week with the mumps.

Seattle, Wash.—The Theater Supply Company, of Seattle, report that the last boats leaving for the interior of Alaska carried five Motiograph machines to that section. The same company has placed several machines at Camp Lewis, the National Army cantonment at American Lake.

Seattle, Wash.—Among the exhibitors visiting Seattle this week were Fred Mercy, North Yakima; E. L. Stannard, Wenatchee; Henry Newman, Hoquiam; W. L. Ripley, Aberdeen; C. E. McKee, Everett; Jack Rantz, Bremerton; W. H. Southern, Bellingham; W. S. St. Peter, Everett; W. H. Glenn, Issaquah; H. T. Moore, Tacoma; A. C. Anderson, Tacoma; Mr. and Mrs. Dennis M. Hull, North Bend, Ore.

Exhibitor Personals.

Everett, Wash.—C. E. McKee, manager of the Orpheum theater, Everett, announces the arrival of a new manager for his entire interests. The name of the important gentleman is C. E. McKee, Jr., and his proud father assures us that he is "some boy."

Spokane, Wash.—C. E. Stillwell, manager of the Stillwell Amusement Company, will leave the first of January for Los Angeles, where he will spend the winter.

Exchange Personals.

Seattle, Wash.—N. A. Thompson, traveling auditor for World, spent several days last week at the local World office.

E. R. Simpson, assistant manager of the Seattle Goldwyn office, has just returned from a long trip through the territory.

A. W. Eden, Fox manager, is back at his desk after an absence of a week, caused by severe illness.

Warm Winds and Rain Isolate Seattle, Wash.

Floods Carry Away Railroad Bridges and Greatly Hinder Train Communication—Difficult to Transmit Shows to Nearby Cities.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Shipments of films for all parts of the Northwest and those returning to Seattle are being held up on account of the destruction of bridges and the overflow of roads by rivers and streams near Seattle. Warm winds coming in from the Pacific this week melted the snow on the neighboring mountains and heavy rains added to the volume of water pouring down the streams. At present, December 19, there is no railroad exit out of Seattle except north to Vancouver, B. C., and as there are very few towns to be served by the film exchanges in that direction, it doesn't help very much.

Representatives from the Northwest Film Board of Trade, however, met managers of the express companies yesterday and arranged with them to take films to the fast steamers plying between here and Tacoma, from which point they can continue south and, by a detour, reach the eastern part of the state and Montana and Idaho.

Continued warm winds are melting more snow, and bridges farther south are being threatened. Crews of workmen are trying to save them and keep the railroads from being flooded, but if the present weather conditions continue for a few days longer, it is feared that Tacoma also will be cut off from railroad communication with the south. If this does happen it means that most of the motion picture theaters throughout the Northwest territory will be dark until traffic is resumed, for the exchanges in Seattle serve the entire territory, with the exception of two or three companies which have branches in Portland and Butte.

Interesting Meeting of Trade Board.

Seattle, Wash.—Every film manager in Seattle was present at the weekly meeting of the Northwest Film Board of Trade at the Metropolitan Club on December 18. Interesting talks were made by Harry Sigmond, counsel for the Board of Trade, and Herman Wobber, president of the Progressive Motion Picture Company of San Francisco, which distributes Paramount-Artcraft releases on the Pacific Coast. After these a star chamber session was held.

Salesmen Find Demand for Comedies.

Seattle, Wash.—W. A. Mead, Fox salesman, has just returned from a trip through Washington, Oregon, and Southern Idaho, and reports that 99 per cent of the exhibitors in the territory are collecting the admission tax by a flat five cent raise, and that, so far, only two or three in that territory have closed on acocunt of the tax. Mr. Mead declared that exhibitors are receiving more and more demands for comedies, as the seriousness of the war situation is borne in upon the people.

A. Malotte, salesman for Fox in the Montana territory, returned this week from a thorough combing of his territory. He also reports a big demand for comedies. Mr. Malotte says that about five per cent of the exhibitors of Montana refused to pay the reel tax, but that he had had only two cancellations on this ground. He also stated that most of the exhibitors of his territory had raised five cents in order to collect the war tax.

New Exchange Building Offices in Shape

Seattle, Wash.—Although the Seattle exchanges moved into the offices in the new exchange building several months ago, only one or two of the interiors were finished, and the office forces have been working under difficulties. Gradually, however, the different compartments have been partitioned off, the shelves have been placed in the filing rooms and Seattle managers are now proud to show their exchanges to visitors.

Two of the last to get "dressed up" are the Goldwyn and Fox offices. In the Fox office the manager, the booker, bookkeeper, the cashier and the stenographic force, all have separate glass-enclosed rooms. Near the entrance is a long table where the trade journals are placed, and around the two sides of the wall in the corner of this little alcove are upholstered settees. This is the reception room. Each compartment floor has its fine rug, and a runner extends from the door to the entrance of the filing room. The manager's office is made more private by the use of silk sash curtains.

The Goldwyn offices occupy more space than any of the others on film row. Here the manager's office is enclosed in glass with silk sash curtains, but the other departments are divided by mahogany finished railings. The space on both sides of the entrance doorway is used as a reception room, with tables and upholstered settees and mahogany chairs. The fine rugs and beautiful lighting fixtures add to the rich atmosphere in this office.

Changes at the De Luxe Office.

Seattle, Wash.—M. Rosenberg, manager of the De Luxe Feature, returned last week from a several weeks' stay in New York, where he arranged to distribute through his Seattle office for the entire Northwest the features of the United States Exhibitors Booking Association and the Foursquare features.

W. S. Partridge, general manager of exchanges for the Exhibitors Booking, spent the latter part of week in Seattle in conference with Mr. Rosenberg, and announced that O. A. Woody, salesman for Mutual out of Seattle until last spring, would be manager of the Seattle branch. Mr. Woody has not yet arrived, but Mr. Rosenberg is already giving trade showings of the first U. S. Exhibitors Booking Association release, "The Zeppelin's Last Raid."

Mr. Rosenberg also anounces that he has bought "Birth" for the state of Montana.

Albert Rosenberg, secretary of the De Luxe company, has enlisted in Dr. Eagleson's base hospital corps, and will give up his work at De Luxe headquarters directly after Christmas.

Albert Finkelstein, salesman for De Luxe, is at present traveling in Montana and Idaho territory. He reports that the exhibitors in that part of the country are having very little difficulty collecting the admission tax, and that the picture business is quickly becoming adjusted to war conditions.

Among Theaters of the Northwest.

Montessano, Wash.—W. P. Armour has bought from Herman Fowler the Gem theaters of Montessano, Elma, McLeary, and Malone.

Hood River, Ore.—Art. Colstad is tearing down his old Liberty theater in order to erect a fine new house on the site of the old one.

Nampa, Idaho—Herman Brown, who owns a string of theaters in this vicinity is building a $9.000 motion picture theater here.

Mrs. A. H. Howell has sold her Unique theater to A. W. Evers.

Wolf Point, Mont.—George Seiverson will build a new theater here early in the spring.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

BALTIMORE NOTES.

Wizard Theater in Parkway Circuit.

Baltimore, Md.—Bernard Depkin, Jr., supervising manager of the Parkway Theater Company's interests, may now have another large playhouse to look after, for the Great Wizard theater, 30 West Lexington street, has been reorganized and Harry W. Webb, president of the Parkway Theater Company, will be the acting head of the newly-formed Wizard Theater Company. Thus, the circuit of the Parkway, if the Wizard is to be included, gives this company two theaters in the shopping district, the Strand and Wizard; one in the southern section, the McHenry, and one in the northern section, the Parkway.

The Wizard theater, since the time it was first opened, has been under the management of Bohannan, Lewy and Fuld, the first two mentioned being pioneers in the Baltimore moving picture field. It is reported that in the newly-formed company Mr. Webb is entering as a partner. The Wizard is now being lavishly redecorated and overhauled.

Harry Lauder in Baltimore.

Baltimore, Md.—On Sunday, December 23, the famous Harry Lauder appeared at Loew's Hippodrome theater and made a thrilling and gripping speech regarding patriotism and the need of self sacrifice to win the present war. The theater was taxed to its full capacity and the affair was held under the auspices of the Young Men's Christian Association, through the courtesy of George A. McDermitt, manager of the Hippodrome.

Baltimore Makes Anthem Obligatory

Star Spangled Banner Must Be Played by Every Band or Orchestra at Every Public Function, Concert or Entertainment.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

BALTIMORE, MD.—On December 21, an ordinance was signed by Mayor James H. Preston, of Baltimore, and which went into effect on that date, whereby the "Star Spangled Banner" must be played by every band and orchestra at all performances, public function or entertainment, as the opening number. And the fine for violating this law shall be not less than $5 and not more than $100. It is also provided in the new ordinance in Section 2, that any owner, proprietor, or manager of a theater, moving picture hall or other place of entertainment, who will not permit compliance shall be fined not less than $5 nor more than $100. When the controversy arose in this city over the reported refusal of Dr. Carl Muck, leader of the Boston Symphony Orchestra, to play the National Anthem, the ordinance was introduced in the first branch of the City Council by President John F. O'Meara.

Colonial Theater Not Sold.

Baltimore, Md.—The sale at public auction of the old Colonial theater, 315-17 North Eutaw street, did not take place as scheduled recently, and is understood to have been postponed indefinitely. The representatives of Lee Shubert, who claims to have a mortgage on the playhouse of about $45,000, were restrained from holding the sale through an injunction issued by the courts.

Crystal Theater Damaged by Fire.

Baltimore, Md.—On Sunday night, December 23, a fire broke out in the Crystal theater, 528 North Gay street, and this playhouse was damaged to the extent of about $1,000. Harry Cluster is manager of this house.

Censors Ask Increase for Expenses.

Baltimore, Md.—On Tuesday, December 18, the Maryland State Board of Moving Picture Censors, represented by Charles E. Harper and Mrs. Marguerite E. Harrison, appeared before Governor Harrington when he began to hear applicants for appropriations to be included in his legislative budget, and it is reported that the Governor was asked to provide that they be allowed, hereafter, from the fees of their department $15,000 instead of $12,000 for the annual salaries and office expenses. The amount of $12,200 will be turned back to the state treasury during the current fiscal year by this board, it is understood.

Wallace Reid Aids Red Cross.

Baltimore, Md.—When Wallace Reid, the popular Paramount-Artcraft star, visited Baltimore last week as the guest of Harry W. Webb, president of the Parkway Theater company, the Red Cross drive was aided in a very material way. A throng crowded about him in front of the headquarters on Lexington street, demanding autographed receipts for their subscriptions to the work.

Baltimore Business Notes and Personals.

Edwin Ristau Beveridge, who at one time acted as cashier at the Parkway theater, Baltimore, and later was employed at the Walbrook theater in the same capacity, is now associated with the Hippodrome theater in Buffalo as cashier. Mr. Beveridge visited Baltimore last week and it is understood that he will soon connect himself with a large theater soon to be opened in the West. His many friends wish him success.

On Saturday, December 22, and Monday, December 24, benefit performances were given at the Rialto theater, Baltimore, to aid the Palestinian Relief War Fund.

Meyer Goldberg, the father of Thomas D. Goldberg, manager of the Walbrook theater, Baltimore, died at the Union Protestant Infirmary on Sunday, December 16, from pneumonia after an illness of two weeks.

J. Louis Rome, counsel for the Maryland Exhibitors' League and manager of the Broadway theater, is thought a lot of by the employees in this theater, for they presented him with a handsome traveling set trimmed in silver as a Christmas gift.

As a unique feature and an added attraction, Bernard Depkin, Jr., of the Parkway, Baltimore, had a full vested choir of boys from St. Michaels and All Angels Church render a number of carols on Christmas day at this playhouse. The feature was "The Seven Swans."

"The "Birth of a Nation" still proves a drawing card in Baltimore, for, as usual, crowds assembled at Ford's to see it during the week of December 18. During the first three days of the week of December 24, "The Cinderella Man," with Mae Marsh, attracted many to the New theater.

The Fosdick theater, Baltimore, now being completed at Camp Meade, will have a seating capacity of 3,000. It is being built on the side of a hill and will have no posts to interfere with the view from any of the seats.

Newark's New Forest Hill Theater Begins

Christmas Day Sees Opening of the New Picture House Owned by Arthur W. Moore, a Local Jeweler—Policy Will Be Three Changes a Week.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The new Forest Hill theater was dedicated Christmas Day under most auspicious circumstances, a large throng turning out to witness the initial performance. The opening attraction was Herbert Brenon's "The Fall of the Romanoffs."

The theater is at Mount Prospect avenue and Heller Parkway, in the Forest Hill section of the city. The seating capacity of the house is 1,165, all on one floor. The house was built and is owned by Arthur W. Moore, of Moore & Son, manufacturing jewelers, at 22 Green street. It is the latest in point of improvements and conveniences, and was designed by Henry Baechlin. The hot air blast system will change the air every six minutes.

The building, which contains besides the showhouse, three stores, six offices and several apartments, was erected at a total outlay of $125,000. The structure has a frontage of 150 feet on Heller Parkway and 125 feet on Mount Prospect avenue.

Although the Brenon picture will run the entire Christmas week, thereafter the bills change Monday, Wednesday and Friday. The management will book only the best productions available. Mr. Moore intends now to devote his time to his new enterprise, and will no doubt add some other theaters to his list.

New Camden Incorporation.

Camden, N. J.—The Metropolitan Amusement company has filed articles of incorporation with an authorized capital of $100,000. The registered agent is Charles A. Cogan, with offices at 509 Federal street. The concern is authorized to operate amusement enterprises. In addition to Mr. Cogan the incorporators include William S. C. Roray and F. J. Smith.

Violet Mersereau at Loew's.

Newark, N. J.—The personal appearance of Violet Mersereau, Bluebird's dainty star, appearing in conjunction with her latest picture, "The Girl by the Roadside," was greeted with extreme delight by local admirers. She appeared the evening of Dec. 28 at Loew's Newark theater, 99 Springfield avenue.

Siebert & Levy Incorporated.

Atlantic City, N. J.—A new amusement concern has just been incorporated here, known as Siebert & Levy. James M. Sheen is listed as registered agent, and his offices are at 205 Sheen building. The company will conduct amusement operations. The incorporators include Justis Siebert, Jr., James M. Sheen and Joseph A. Levy.

T. M. A. Elects Officers.

Newark, N. J.—The following officers were elected at the last meeting of the Newark Lodge, No. 28, Theatrical Mechanical Association: F. B. Flandreau, president; M. A. Hoehler, vice-prisident; Michael J. Cullen, secretary; R. S. Sayre, treasurer; W. C. Duerrier, marshal; T. Cunningham, sergeant-at-arms, and W. Clayton Lomax, J. H. Wolf and H. I. Putnam, trustees.

Gersten Appoints Seiden.

Jersey City, N. J.—Julius J. Seiden, of 15 Exchange place, has been appointed New Jersey agent for Frank Gersten, Inc., a New York corporation.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

DU BARRY.

William Fox Presents Theda Bara in Another Film Classic Based Upon History and the Romance of Alexander Dumas.

Cast.

Mme Du Barry.....Theda Bara
Louis XVI.....Charles Clary
Cosse-Brissac.....Fred Church
Jean Du Barry.....Herschell Mayall
Duchess de Gammont....Genevieve Blinn
Guillaume Du Barry.....Willard Louis

Script by Adrian Johnson. Directed by J. Gordon Edwards.

The Story: Mme. Du Barry attracts the attention of the King of France as he rides through the streets. A meeting follows, she losing her garter and the King his heart. Installed at court, Du Barry holds the King's favor in spite of her love for a soldier. The King dies and Du Barry plans to wed her soldier sweetheart, but she falls a victim of the Revolution.

For the Program: A famous story of royal love.
Mistress of King and musketeer.

Advertising Phrases: She Vampired a King.
Becomes a blonde to play Du Barry.

Feature These Players: Theda Bara as the famous vampire.
Charles Clary as the infatuated king.
Fred Church as the soldier-lover.

Stunt Suggestions: Set up as elaborate a court bedstead as possible in the lobby, with handsome covers. At the foot place a sign: "Do you believe a man could be so hidden in this bed as to escape close search? See how Theda Bara manages it in Du Barry." Get cards into the libraries. Send tickets to the teachers, but do not make too much of a direct play to the schools.

Advertising Aids: Two styles each, one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28, the latter in colors. Slides. Mats. Press sheet.
Released December 30.

FOR LIBERTY.

William Fox Presents Gladys Brockwell in the Story of an American Girl's Fight for Freedom on the Western Front. By Bennett Cohen.

Cast.

Marcia Glendon.....Gladys Brockwell
Frank Graham }
Herr Grossman } .....Charles Clary
Gen. Von Lentz.....Bertram Grassby
Heinie Swartz.....Willard Lewis
Arthur Graham.....Colin Chase
Gretchen.....Clara Graham

Directed by Bertram Bracken.

The Story: Martha Glendon, an American, resident in Berlin, has won the love of a young American and General von Lentz. Lentz is the cause of the young American's death. Later the brother, in the Secret Service, comes to Berlin and Martha, for the first time, feels genuine love. She aids Graham to procure needed papers, through her intimacy with Von Lentz. War breaks out and Martha offers herself to procure her sweetheart's liberty, but he returns in time to save her from the fate she planned.

For the Program: An American girl escapes the Huns.
She offered herself to save her sweetheart.

Advertising Pharses: A romance with a grim background.
Gladys Brockwell outwits a German General.

Feature These Players: Gladys Brockwell, who puts love before life.
Charles Clary as the Secret Service spy
Bertram Grassby, an Englishman who plays a German.

Stunt Suggestions: Send out a woman in handsome furs, heavily veiled, in an open car. Letter it: "This American girl was **compelled** to visit a German General in a chateau just behind the lines. See For Liberty at (house and date)."

Advertising Aids: Two styles each, one, three and six-sheets. Lobby display, 8x10, 11x14 and 22x28. Slides, mats. Press sheet.
Released December 30.

IN THE BALANCE.

Greater Vitagraph Presents Earle Williams and Grace D'Armond in E. Phillips Oppenheim's Absorbing Novel, The Hillman.

Cast.

John Strangeway.....Earle Williams
Louise Maurel.....Grace D'Armond
Sophy Gerard.....Miriam Miles
Prince of Seyre.....Denton Vane
Lady Hilda Mullock..Julia Swayne Gordon
Stephen Strangeway.....Robert Gailliard
Graillot.....Templer Saxe

Directed by Paul Scardon.

The Story: Louise Maurel, on her way to visit the Prince, encounters Strangeway, through a motor accident. He tells of the superstition that evil befalls men of his race who leave their hills, but she persuades him to come to the city. The Prince does not welcome a rival, but the Hillman wins, though not until he returns to his beloved fastnesses.

For the Program: He dared to rival his Prince—and won.
Love found him in the hills of home.

Advertising Phrases: He loved in spite of guilt confessed.
Evil lurked at city gates for The Hillman.

Feature These Players: Earle Williams, as the Hillman.
Grace D'Armond as the charming actress.

Stunt Suggestions: For street work put a good-looking girl in a closed car. Stall the motor on the business streets and when a crowd collects to watch the chauffeur, drop a sign reading: "Because her motor broke down, Louise met the Hillman and ——. But see In the Balance at (house and date)." Get some jeweler to place rings and other ornaments in a promiscuous pile in his window before a card reading: "She gave up these and other things for love of the Hillman. See In the Balance (house and date)."

Advertising Aids: One style each, one, three and six-sheets. One window card. Lobby displays, 11x14 and 22x28. Slide, Herald. Press and Plan Books.
Released December 17.

WHEN MEN ARE TEMPTED.

Greater Vitagraph Presents Mary Anderson and a Strong Cast in Frederick Upham Adams' Engrossing Story.

Cast.

Jessie Garden.....Mary Anderson
John Burt.....Alfred Whitman
Peter Burt.....R. Bradbury
General Garden.....Otto Lederer
Kingsley.....S. E. Jennings

Directed by William Wolbert.

The Story: John Burt and Arthur Morris are in love with Jessie Gardner. Morris' father is a millionaire and young Morris acts as though he owned the town. Burt rescues Jessie from Morris' attempt to compromise her and publicly whips his rival. There is a struggle in which Morris' revolver is discharged and he falls wounded. Burt flees and makes his way to the West, where he locates a gold mine. Meantime Morris wrecks the fortune of Jessie's father as part of a plot to win the girl, but Burt returns in time to turn the tables.

For the Program: True love weighs worth, not gold.
His millions could not buy a girl.

Advertising Phrases: A Gold Mine beats Dad's check book.
Mines against Millions.

Feature These Players: Mary Anderson as the girl they loved.
Alfred Whitman, as the man worth while.

Stunt Suggestions: Borrow a small gold sack from your bank. Fill with washers and let a couple of gold pieces protrude to suggest a bag of money. Place this in a window beside a soiled buckskin pouch filled with nuggets made of cinders touched here and there with gold paint. For a sign: "The gold you earn has greater value than inherited wealth. See When Men Are Tempted at (house and date)." Use similar "nuggets" to decorate plain wooden frames in lobby work. The frame can be made to fit over your brass frames, or a plain board can be used instead of a frame, tacking the photos to the wood, without glass.

Advertising Aids: One style each, one, three and six-sheets. Window card. Lobby displays, 11x14, 22x28. Slide, Heralds. Press and plan sheets.
Released December 24.

HIS OWN PEOPLE.

Greater Vitagraph Presents Harry Morey and Gladys Leslie in a Fascinating Drama of Irish Life by William Addison Lathrop.

Cast.

Hugh O'Connell.....Harry Morey
Molly Conway.....Gladys Leslie
Shamus Reilly.....Arthur Donaldson
Percival Cheltenham.....William Dunn
Lady Mary Thorne.....Betty Blythe
Patrick McCormack.....Stanley Dunn

Directed by William P. S. Earle.

The Story: Lady Mary takes a passing fancy to Hugh, the village blacksmith, finding him a refreshing contrast to the weaklings of her own set. Hugh foolishly accepts her invitation to call and when his jealous little sweetheart, Molly, follows to see what happens, she falls into

the clutches of Percival, who locks her into the library. She is saved only through an attack upon the castle following a fight with poachers.

For the Program: Her curiosity nearly cost her happiness.
Midnight mob brings rescue to incautious colleen.

Advertising Phrases: It's Ireland itself at the Blank theater.
And now it's an Irish Vampire.

Feature These Players: Harry Morey as the young blacksmith.
Gladys Leslie, the girl with the million-dollar smile.

Stunt Suggestions: Green crepe paper and green electric globes will provide an Irish lobby very cheaply. Issue tickets good for "One Trip to Ireland," starting at your house on the playing date. Get the phonograph stores to display McCormack's Irish records with a special sign for your attraction. Get after the Irish societies in your town.

Advertising Aids: Two styles each, one, three and six-sheets. Window card. Lobby displays, 11x14, 22x28. Slide. Heralds. Press sheet. Plan book.
Released December 31.

SINS OF AMBITION.

Ivan Presents a Dramatic Page from Life Featuring Many Favorite Players.

Cast.

Andrew Maxwell.....Wilfred Lucas
Laurette, his wife.....Leah Baird
Ruth, their daughter...Barbara Castleton
Franklin Church.....James Morrison
Violet Church.....Madaline Traverse
Jay Church.....Edward Lawrence
Charles Prescott.....Anders Randolf

The Story: Engrossed by his desire to perfect a universal language, Andrew Maxwell neglects his wife and child. He sends his wife, Laurette, to Prescott, a banker, who was an admirer of hers in the days of her stage success. Prescott reawakens her ambition and promises to help her return to the stage. Their relations are discovered and Laurette takes Ruth, her daughter, and lives apart from Maxwell. Ruth, realizing that ambition for stage glory is her mother's underlying motive, sets out to distract Prescott's attention, and though she nearly wrecks her own life, she reunites her parents.

For the Program: To save her mother's honor she turned her rival.
She sought once more the glories of the stage.

Advertising Phrases: Can ambition ever prove greater than love?
Daughter jeopardizes her honor to save her mother.

Feature These Players: Lay stress upon an ensemble cast that includes Wilfred Lucas, Barbara Castleton, Leah Baird, James Morrison, Madaline Traverse, Anders Randolf and Edward Lawrence.

Stunt Suggestions: Paint or print three sheets announcing the reappearance of Laurette Maxwell after a long absence. Date the posters a few days in advance of the playing date of the film. Two days before the showing paste over the announcement with a statement that the engagement has been cancelled, the reason for which may be learned by seeing Sins of Ambition at your theater. Until this latter is pasted do nothing to connect the house with the announcements, that curiosity may be aroused, announcing the appearance at some mythical theater. Get some Esperantist to write you a lobby card. If you can find no user of Esperanto, probably you can get a book at the library that will enable you to get the card made. Use a sign: "This is in Esperanto, the nearest approach to a universal language. Trying to improve upon this nearly cost Andrew Maxwell his happiness. See Sins of Ambition (date)."

Advertising Aids: Two styles each, one, three and six-sheets. One 24-sheet. Window cards. Slides. Three 1-column cuts, two 2-column cuts. Teasers. Heralds.
Released December 18.

ALIMONY.

The First National Presents in Engrossing Fiction an Expose of Crooked Lawyers Who Keep Within the Law.

Cast.

Mrs. Flint.....Josephine Whittell
Marjorie Lansing.....Lois Wilson
Howard Turner.....George Fisher
William Jackson.....Joseph J. Dowling
John Flint.....Wallace Worsley
Mrs. Lansing.....Ida Lewis
Elijah Stone.....Arthur Allardt
Florence.....Marguerite Livingston

Directed by Emmett J. Flynn.

The Story: Based upon an actual case of record, the story tells how Mrs. Flint, with the aid of a "divorce lawyer," avoids a divorce by planning to seemingly compromise her husband. Rather than compromise the reputation of an innocent woman, Flint assents to divorce and heavy alimony. Mrs. Flint hurries to the man she loves only to be told he has no intention of marrying. To gain revenge the infuriated woman plots with the lawyer to wreck her recreant lover's happiness and very nearly succeeds through the divorce courts.

For the Program: An unwanted wife's despicable revenge.
The fury of a woman scorned.

Advertising Phrases: The skeleton in the divorce court closet.
Her husband was only her banker.

Feature These Players: Josephine Whittell, as Mrs. Flint, who makes her screen debut. She is well known in musical comedy.
Lois Wilson, as Marjorie.
George Fisher, as the man who is interested only in married women.

Stunt Suggestions: Interest some minister in the story, and get him to preach a sermon on divorce the Sunday before the showing. Have the sermon reported in the local papers and then paste up the clipping. If there is a local or locality divorce of unusual interest, play that up. For a lobby flash get a male and female dummy. Bind their wrists with rope. Above suspend a huge silver paper sword lettered "Alimony. It severs the tie that binds." The same display may be repeated in store windows, window cards putting over the retailer's message as well as your own.

Advertising Aids: Two styles, each one and three sheets. One 6-sheet, one 24-sheet. Window card. Lobby display photographs, 8x10, 11x14, 22x28. Four styles one-column half tones, four 2-cloumn half tones. Combination half tone and line cut, two tens. Two scene slides. Copy cards, 7x22, ten in set. Rotogravure heralds. Press book.
Released December 3.

VENGEANCE IS MINE.

Pathe Presents Irene Castle in a Five-Act Astra Production Based Upon the Popular Novel by John A. Morosco.

Cast.

Paula Farrington.....Irene Castle
Peter Van Brunt.....Frank Sheridan
Marion De Long.....Helen Chadwick
Dr. Smith.....Elliott Dexter

Directed by Frank Crane.

The Story: Paula Harrington's father, made the scapegoat for Peter Van Brunt, commits suicide and Paula determines to avenge the wrong. Under an assumed name she enters society, but her identity is discovered. Forced by poverty to dance in a cabaret, chance brings her the information she seeks, but she foregoes revenge to find that vengeance comes from a higher power.

For the Program: Is there anything she does not dare?
Patria outdone for daring.

Advertising Phrases: See Mrs. Castle's new dances in——.
Society girl turns cabaret dancer.

Feature These Players: Mrs. Castle as the cabaret dancer.
Elliott Dexter as Dr. Smith.
Frank Sheridan as the millionaire.

Stunt Suggestions: Hang a rope ladder from the dome of the lobby and on it place a sign—"Mrs. Castle scales a 12-story building on a rope ladder like this in Vengeance is Mine. (Date.)" If there is a tall building available, hang a rope ladder from an upper window and place a dummy figure just entering the open window. Below use a banner "Mrs. Castle climbs twelve stories to avenge her father's honor in Vengeance is Mine. (House and date.)" Stage a race up rope ladders for boys or girls. Get the local paper interested in the stunt.

Adertising Aids: One one-sheet, two three-sheets; one six-sheet; one 22 x 28 scene; lobby display; slide; campaign book; music plot.
Released December 17.

RUNAWAY ROMANY.

Pathe Presents a New Motion Picture Star in a Romantic Drama of Gypsies in the West, Written by Herself.

Cast.

Romany.....Marion Davies
Theodore True.....Joseph Kilgour
Bud Haskel.....Matt Moore
Anitra St. Clair.....Ormi Hawley
Inky Ames.....Gladden James
Hobart.....Boyce Combe
Zelaya.....Em W. W. Bitner
Zinga.....Pedro de Cordoba

Directed by George Lederer.

The Story: A theatrical press agent causes it to appear that Anita St. Clair, his star, is the daughter of Theodore True, stolen by gypsies when a child. True accepts the actress as his daughter and takes her west with him. There he adopts Romany, a gypsy girl, in whose education the local schoolmaster has interested himself. Romany escapes from the tribe to avoid a distasteful marriage. She is suspected of stealing money from True, but in the end complications are cleared.

For the Program: A Broadway star in her own play.
A tale of the theater and the vivid West.

Advertising Phrases: Another star stolen from Broadway.
A dream of dainty daring.

Feature These Players: Marion Davies, who scored a real Broadway success in Oh Boy.
Joseph Kilgour, himself a star.
Matt Moore, as the young schoolmaster.
Ormi Hawley, the Lubin favorite.
Pedro de Cordoba, as the gypsy.

Stunt Suggestions: A few red lamps, some sticks, a tripod and pot and some grass mats will make a good camp fire for the lobby with an appropriate sign. If you have facilities you can sell tickets from a gypsy caravan wagon, reproducing only the rear end. If there is a local palmist you might set her up in the lobby, or permit some clever girl appropriately costumed, to tell fortunes for the benefit of the Red Cross. This last will pass anywhere. Use a sign "Let her read your palm now and see her in Runaway Romany (date)."

Advertising Aids: One one-sheet poster, two three-sheets, one six-sheets, twenty-four sheet, one 22 x 28 scene, lobby display, slide, campaign book.
Released December 24.

BUCKING BROADWAY.

Universal Presents Harry Carey in a Smashing Western Drama in Which a New Lochinvar Does Things to Broadway. Story by George Hivley.

Cast.

Cheyenne Harry.....Henry Carey
Molly.....Molly Malone
Her Father.....L. M. Wells
The Captain.....Vesta Pegg

Directed by Jack Ford.

The Story: Harry is only a ranch foreman, but when he falls in love with the Boss's daughter, he tell her about it and she confesses that she loves him, too. All would have been well in the little bungalow Harry built had it not been for an Army man buying remounts. He entices Molly to the city, but when she finds that his intentions are not honorable, she gets word to Harry. Harry and the Captain meet on the roof garden of a fashionable hotel and when he and his riders get through, it's an even break between the Captain and the roof garden for wreckage.

For the Program: When Hank loved, he loved for keeps.

He wrecked a roof garden, but he saved his girl.

Advertising phrases: He broke a rib making this picture, but it was worth while.

Even the crooks helped Harry to Buck Broadway.

Feature These Players: Harry Carey, in a congenial role.

Molly Malone as the girl worth while.

Stunt Suggestions: In the lobby place a large box with a false bottom just below the top. Pile this high with broken crockery from hotels and china stores. Label it "This is just a part of the crockery Harry Carey broke Bucking Broadway. See the fight in the roof garden twenty stories above the street. (Date)." Additional capital might be gained by first offering a free matinee ticket for half a dozen broken cups or plates. The local store might hook up by showing a lot of breakage in the centre of a display with "We have a lot of breakage, but you should see Bucking Broadway, at (house and date)."

Advertising Aids: One three and six-sheets. Stock ones of the stars. Black and white lobby display, player cuts. One and two-column scene cuts. Press sheets. Slides. Heralds.

Released December 24.

AN AMERICAN WIDOW.

Metro Presents Ethel Barrymore in a Five-Act Adaptation of Kellett Chamber's Play of the Same Title. Arranged by Albert S. Le Vino.

Cast.

Elizabeth Carter.....Ethel Barrymore
Jasper Mallory.....Irving Cummings
Earl of Dettsminster.....Dudley Hawley
Augustus Tucker.....Ernest Stallard
Theodore Bacon.....Charles Dickson
Pitney Carter.....Alfred Kappler
Carstairs.....Arthur Lewis
Mme. Albini.....Pearl Bowne

The Story: Elizabeth Carter, a wealthy young widow, determines to marry an English Earl for the sake of his title, but a codicil in her first husband's will requires that she marry an American for her second husband if she is to hold the estate. She conceives the brilliant idea of marrying a second husband only to divorce him and so evade the terms of the will. She selects an impecunious playwright, Jasper Mallory, and precipitates a drama that runs to a happy but unexpected ending.

For the Program: She hired a husband just to divorce him.

A rollicking farce that turns to romance.

Advertising Phrases She had to hug her hired husband.

A snappy story of society and the stage.

Feature These Players: Ethel Barrymore in a role that might have been made to order.

Irving Cummings as the young playwright.

Dudley Hawley as the impecunious Earl.

Stunt Suggestions: Use throwaways and posted bills reading "Wanted—a Husband. I want a man of apparent respectability to marry me and give me immediate grounds for divorce. Apply to Elizabeth Carpenter, Blank Theater" or use the same advertisement in the newspapers with the address "in care of this paper," and make a press story of the replies. There are bound to be some jokers write in. For the lobby use a large card $50,000 for a man to immediately divorce me. Apply within."

Advertising Aids: One and two-column mats and electros of star and scene.

Released December 17.

THE SCARLET CAR.

Bluebird Presents Franklyn Farnum in a Screen Arrangement of Richard Hardin Davis' Well-Known Story. Script by William Parker

Cast.

Billy Winthrop.....Franklyn Farnum
Samuel Winthrop.....Al Filson
Paul Revere Forbes.....Lon Chaney
Beatrice Forbes.....Edith Johnson
Ernest Peabody.....Sam De Grasse
Cyrus Peabody.....Howard Crampton
Jim Pettit.....William Lloyd

The Story: An exciting story of a small town tragedy. Billy Winthrop is the town idler, but when he finds it nearly bankrupts his father to get him out of a scrape, he steadies down. But the girl he loves is engaged to marry the son of the local banker and Billy plans an elopement that is not as simple as it was planned, for it winds up with the discovery of the girl's father and the detection of the unscrupulous banker and his son. A story with all the R. H. D. verve and dash.

For the Program: One of Richard Harding Davis' best with Franklyn Farnum for the star.

Sometimes elopements are simple. This one wasn't.

Advertising Phrases: An elopement that solves a murder mystery.

A load of shame in a scarlet car.

Feature These Players: Franklyn Farnum as Billy.

Edith Johnson as the girl.

Al Filson as the father.

Stunt Suggestions: Send a red automobile around town with a dummy body in the tonneau. On the rear use a banner "Learn the mystery of The Scarlet Car at the ——— tonight. A Bluebird with Franklyn Farnum." Get your bank to fix up a dummy page of loose leaf ledger. Offer a prize to anyone discovering the forged entry. Since there is none, there need be no prizes. Use in a frame in the lobby.

Advertising Aids: One style each one-, three- and six-sheets. Stock ones of stars. Lobby photos colored and black-and-white slide. Player cuts in three sizes, one and two-column scene cuts. Press sheet. Heralds.

Released December 24.

MY UNMARRIED WIFE.

Bluebird Presents an Absorbing Adaptation of Frank R. Adams' Novel, Molly and I, with Carmel Meyers. Arranged by George Siegmann.

Cast.

Mary Cunningham.....Carmel Myers
Philip Smith.....Kenneth Harlan
Mrs. Sutherland.....Beatrice Van
Jack Herrick.....Pat Calhoun
Dr. Allen.....Mark Fenton
Tonio.....Jack Hutchinson

The Story: Philip Smith, disowned by his father because he will not adopt a business career, is injured by a blast while saving a child from the explosion. His eyes are injured and Mary Cunningham, a physician's assistant, leads him to the doctor who declares that only a famous Swiss surgeon can give relief. Unable to pursue his literary labors, Philip is about to shoot himself when Molly, who has followed him, offers to send him abroad if he will marry her that night to fulfil the conditions of a will. He gives the wife he has never seen a little ring that was his mother's, and it comes back to him after many strange happenings.

For the Program: He could not see the woman he married.

"Going it blind" into matrimony.

Advertising Phrases: She wanted his love; not merely his name.

Love came through the kitchen.

Feature These Players: Carmel Myers, a new Bluebird star, in a really unique role. Kenneth Harlan, as Smith.

Stunt Suggestions: Get a local jeweler to make an odd-looking silver ring the center of his window display with a card reading "This ring was the only means Philip Smith had of knowing his wife, for he married her when he was blind. See My Unmarried Wife (house and date)." "The same display may be used for the lobby. Send a well dressed 'blind' man through the streets with a placard, 'I am blind and I am looking for My Unmarried Wife.' You can find her at the (house and date)."

Advertising Aids: One style each, one-, three- and six-sheets. Stock sheets of stars. Colored and black-and-white lobby display photos. Slide. Player cuts in three sizes. One and two-column scene cuts. Press sheet. Ideas sheet. Heralds.

Released January 7.

RED, WHITE AND BLUE BLOOD.

Metro Presents Francis X. Bushman and Beverley Bayne in a Five-Act Wonder-Play of Adventure and Romance. By Shannon Fife.

Cast.

John Smith.....Francis X. Bushman
Helen Malloy-Smythe.....Beverley Bayne
Patrick Smith.....William H. Tooker
Mrs. Malloy-Smythe.....Adella Barker
Bob Malloy-Smythe.....Cecil Fletcher
Light Fingered Bertie.....Jack Raymond
Charlie Jadwin.....C. R. McKinney

Directed by Charles J. Brabin.

The Story: John Smith saves a train load of fellow passengers from a hold-up and particularly attracts the attention of Helen Malloy-Smythe. He gives a fictitious name to escape her gratitude, but later, at his father's country place, on Long Island, he again rescues her, this time from the water, and he has to own his identity. They become interested in each other, but the course of true love does not run smoothly until a third time he comes to her aid and the rest is merely a demonstration that red, white and blue blood is better than the imported cerulean article.

For the Program: The Count didn't count in the long run.

Smith, plus Smythe equals—SMITH.

Advertising Phrases: Bushman and Bayne in a drama of fashion.

He saves her three times to wed her once.

Feature These Players: Francis X. Bushman as plain John Smith.

Beverley Bayne as the girl who was willing to change Smythe into Smith.

Stunt Suggestions: There is a fox hunt in this picture. Get the art stores to display some English hunting prints with a card reading "See the Famous Meadowbrook Hunt in Red, White and Blue Blood at (house and date)." Your druggist can fix up a bottle of red, white and blue liquid in layers in the same bottle or use colored gelatine. Set in a box in the lobby beside one of a pale bluish tint, and light from behind with diffused light. Above use a card "Helen preferred Red, White and Blue Blood to the imported brand. (Date)." It would be well to emphasize the fact that this is not a war play.

Advertising Aids: Two styles each one, three, and six-sheets. Press and filler sheets. Ten minute novel for newspaper work. Slide. Herald. Lobby sheet. Lobby display in sepia 8 x 10 with synopsis and title card. Colored cards 11 x 14, two colored scene cards 22 x 28. Mats and cuts as shown in press sheet.

Released December 24.

THE AVENGING TRAIL.

Metro Presents Harold Lockwood in an Adaptation of Henry Oyen's Novel, Gaston Olaf. Picturized by Fred J. Balshofer and Mary Murillo.

Cast.

Gaston Olaf.....Harold Lockwood
Rose Havens.....Sally Crute
Tom Pine.....Joseph Dailey
Devil Dave Taggart.....Walter P. Lewis
Lefty Red.....Lewis R. Wolheim
William Hale.....William Clifford

Directed by Francis Ford.

The Story: Gaston Olaf and his partner, Tom Pine, men of the woods, come to town. They see Rose struggling in the embrace of Lefty Red, and Gaston compels the bully to retreat. A challenge fight follows and Olaf wins a victory. Red's employer, Taggart, induces Gaston to become his woods foreman, but finding that the enterprise is unlawful, he gives up the job and comes to town to save Rose from Taggart, after the latter has caused her safe to be robbed. He throws Taggart into jail, after being wounded in the fight, and presides as Marshal over the reformed town.

For the Program: A story fragrant with the scent of pines.

The tale of an outdoor man's love.

Advertising Phrases: Two tremendous fights are the least of Gaston's troubles.

He fought for love and the love of fighting.

Feature These Players: Harold Lockwood as Gaston.

Sally Crute as Rose.

Walter P. Lewis as Taggart.

William Clifford as William Hale.

Stunt Suggestions: For the playing dates a little evergreen will give the proper woods atmosphere to your lobby and can be made into an elaborate display if desired. For street work send out lumbermen in boots and mackinaws with packs on their backs. Letter signs on the packs. Use two or more in single file.

Advertising Aids: One and two-column cuts and mats.

Released December 31

THE GOWN OF DESTINY.

Triangle Presents Earl Derr Bigger's Ingenious Story of How a Weakling Won a Battle and Saved His Father's Life. Adapted by Lynn F. Reynolds.

Cast.

Andre Leriche.....Herrera Tejedde
Natalie Drew.....Alma Rubens
Neil Cunningham.....Allan Sears
Mrs. Reyton.....Lillian West
Mr. Reyton.....J. Barney Sherry
Lucien Leriche.....Pietro Buzzi
Sir John Cunningham....Frederick Vroom
Mme. Felice.....Bliss Chevalier

The Story: Andre was only a dressmaker's designer, too puny to fight for his beloved France in the trenches. He could only design dresses, but one of his creations made two women happy, gave three ambulances to his homeland and sent into the trenches the soldier who led the charge that saved his father's life.

For the Program: They also serve who stand and wait.

He could not fight, yet he won a battle.

Program Phrases: A curious combination of consequences.

He had the body of a pygmy but the soul of a hero.

Feature These Players: Alma Rubens as Natalie.

Herrera Tejedde, as the dressmaker who did his part.

Neil Cunningham, as the soldier.

Stunt Suggestions: Get the local store to make a special window display of its most elaborate dress and a card explaining, "Look your best. One exquisite gown brought joy to two women and won a battle. See The Gown of Destiny at (house and date)." Erect a post in the lobby, graduated by feet and inches. Fasten a cross-piece slightly above the five foot mark and above this announce "Andre was too short to be a soldier, but he won a famous battle and saved his father in The Gown of Destiny. (Date)."

Advertising Aids: Two one, one three and one six-sheets. Herald in rotogravure. Slide. Lobby displays 11 x 14 both sepia and tinted. Scene photo 22 x 28. Electros. Mats. Press sheet.

Released December 30.

FRAMING FRAMERS.

Triangle Presents a Picturization of Mildred Considine's Story of a Modern Christopher Sly. Arranged for the Screen by George du Boise Proctor.

Cast.

Gordon Travis.....Charles Gunn
Ruth Westphal.....Laura Sears
Herman Westphal.....George Pearce
Sylvester Brandon.....Edwin Martin
Grace Garwood.....Mildred Delfino
Lonnis Gorman.....Lee Phelps
John Cameron.....Arthur Millet
Arthur Kingston..... A. C. Lamsay

The Story: To decide a wager, two young millionaires decide to take a vagrant from a lodging house and give him the name and wealth of one of the pair, to see what he will do. By mistake they seize upon a young newspaper reporter down on his luck. The reporter enters into the spirit of the idea and wins the girl of his love and gets a better job on his old paper.

For the Program: What would you do if you woke up a millionaire?

He went to sleep in a Bowery lodging house and woke on Fifth Avenue.

Advertising Phrases: What would you do with a million dollars?

From the Bowery to Palm Beach.

Feature These Players: Charles Gunn, as the young reporter.

Laura Sears as the politician's daughter.

Stunt Suggestions: For the lobby build a rude bunk with a straw mattress and a single blanket without sheets. Beside it place a handsome brass bedstead. Above use a sign "Gordon Travis went to sleep in this and woke up in this. See Framing Framers (date)." If the lobby is small, work the display with a furniture or department store. Use "What would you do with a million dollars?' as a teaser line in the papers.

Advertising Aids: Two one, one three, one six-sheet posters. Herald. Sepia and tinted lobby displays 11 x 14, tinted scene photo 22 x 28. Slide, cuts and mats. Press book.

Released December 30.

A MAN'S MAN.

J. Warren Kerrigan Makes His Debut as a Star in Paralta Plays in Peter B. Kyne's Story of Romance and Adventure.

Cast.

John Stuart Webster..J. Warren Kerrigan
Delores Ruey.....Lois Wilson
Billy Geary.....Kenneth Harlan
John Cafferty.....Ed. Coxen
Mother Jenks.....Ida Lewis
Ricardo Ruey.....Harry Von Meter
Captain Benivido.....Eugene Pallette
Captain Arredondo.....Ernst Pasque
Doctor Pacheo.....Arthur Allardt
President Sarros.....Joseph J. Dowling
Neddy Jerome.....John Steppling
Henry Jenks.....Wallace Worsley

The Story: John Stuart Webster, mining engineer, having accumulated a fortune in Death Valley, Calif., starts for Denver. On the train is Dolores Ruey, a beautiful Spanish girl reared in the United States. Webster thrashes a travelling salesman who has been forcing his attentions on Dolores and thereby gains her admiration. Upon his arrival in Denver he leaves for Sobrante, Central America, to finance a mine found by his former protege, Billy Geary. Dolores is also bound for Sobrante. Her father, Don Ricardo Ruey, had been President of the Republic, until he was killed by revolutionists. They board the same train but Webster is seized with ptomaine poisoning and is removed to a hospital. Dolores is met by Billy Geary, who falls desperately in love with her. When he arrives, Webser does everything to give Geary a clear field, but after he has put Dolores' brother in the place his father held, he finds he has not only won a revolution, but a wife.

For the Program: He jests with Death, and laughs at Calamity.

How he won a fortune, a revolution and a wife.

Advertising Phrases: Revolutions were a side line with him.

Kerrigan as a Central American Warwick.

Feature This Player: J. Warren Kerrigan, who will fight for fun, friendship or love.

Stunt Suggestions: Get a box that might contain a shipment of guns. Knock out one end to let a half dozen gun butts protrude. Paint on the top "J. S. Webster, Sobrante" and "From S. F. Mining Machinery Co., Chicago, Ill." Give the box the appearance of travel. Above use a card, "How revolutionary supplies are shipped by gun runners. Had a single box

American Defense Society
This Certifies that Carl Laemmle
rendered his country patriotic service and financial aid by becoming a member of the American Defense Society while the United States of America was engaged in the world-war for Freedom and Democracy.
December 18 1917

Certificate of Membership in the American Defense Society Conferred Upon Carl Laemmle in Appreciation of the Jewel Production, "The Man Without a Country."

of 'Mining Machinery' reached John Webster in this condition, quite a new ending would have been written to A Man's Man. (Date)." Get your hardware man (from whom you can probably borrow the guns) to frame Kerrigan's picture, or one of the lobby display pictures in revolvers, hunting knives, cartridges, etc., with a card announcing the showing of the story. Use as much material as possible.

Advertising Aids: Two styles each, one and three-sheets. One six-sheet. Lobby displays 11 x 14, 8 x 10 and 22 x 28. Slides. Rotogravure heralds. Two each, one and two-column cuts. Thumb nail cut. Press book.

Released in January.

DIAMONDS AND PEARLS.

William A. Brady Presents Kitty Gordon in a Vital Play of New York and Virginia Society. George Archainbaud, Director.

Cast.

Violetta.....Kitty Gordon
Robert Van Ellstrom.....Milton Sills
Jack Harrington.....Curtis Cooksey
Harrington.....George MacQuarrie
Mrs. Harrington.....Henrietta Simpson
Margaret Van Ellstrom.....Kitty Johnson
Mammy Dinah.....Frances Miller

The Story: Violetta D'Arcy, her girlhood spoiled by poverty, decides to marry money and she refuses to marry Jack Harrington, not knowing that he is the son of a wealthy family who works for his living rather than agree with his father's ideas on the labor question. She schemes to marry Robert Ellstrom, but marriage only brings new troubles, for Ellstrom cannot finance her extravagances and she pawns his sister's pearls. To get them back, when they are demanded nearly leads her into fatal error, but she is saved in time.

For the Program: She married for money, but she did not get enough.
See Kitty Gordon's Twenty Handsome Gowns.

Advertising Phrases: A dream of a fair woman in twenty exquisite gowns.
Don't make that dress until you see——

Feature These Players: Kitty Gordon, the famous English actress.
Milton Sills as Robert.

Stunt Suggestions: Jewelry stores will welcome a portrait of Miss Gordon and a lettered card to hook up their displays with the play. The dressmaker's matinee suggested in the press sheet should pull real business. Get the society reporters to write up the gowns.

Advertising Aids: Not stated.

Released December 31.

HER SECOND HUSBAND.

Mutual Presents a Different Drama of Domestic Detail with Edna Goodrich and a Noteworthy Cast. Directed by Dell Henderson.

Cast.

Helen Kirby.....Edna Goodrich
John Kirby.....William B. Davidson
Richard Stone.....Richard B. Neill
Celeste Valdane.....Miriam Folger
Carter.....Bert Busby
Mme. Forerri.....Grace Meehan

The Story: Engrossed in his business affairs, John Kirby does not learn to respect his wife's objection to the business-guests he introduces into his home until it is too late. When Stone one of Kirby's clients, brings Celeste to the house, pride revolts, and the Kirby's separate, but they come together again as the result of an unusual chain of events.

For the Program: He married twice, though he loved but once.
He made his home an adjunct to the office.

Advertising Phrases: Would you marry *your* wife a second time?
He didn't know what he wanted until he lost his wife.

Feature These Players: Edna Goodrich, as the young wife who elopes with her husband.
William B. Davidson, as the husband.
Richard B. Neill, as the husband.

Stunt Suggestions: For street work dress a young man in mask and domino and on the back place a sign "Could you tell *your* wife through this disguise? John Kirby was not certain, but he became Her Second Husband. See it at (theater and date)." Keep the man in the lobby when the house is coming in and being dismissed. Use the "Would you marry *your* wife a second time?" for mailing cards or throwaways, adding the necessary detail that the answer can be learned at your house.

Advertising Aids: See press sheet.

Released December 31.

UNEASY MONEY.

Essanay Presents Taylor Holmes in Another Lively Farce from the Fiction Story by P. G. Wodehouse. Adapted for the Screen by Raymond E. Dakin.

Cast.

Lord Dawlish.....Taylor Holmes
Elizabeth Nutcombe.....Virginia Valli
Nutty Nutcombe.....Arthur Bates
Ira Nutcombe.....Charles Gardner
Lady Weatherby.....Virginia Bowker
Lord Weatherby.....Fred Tilden
Claire Edmont.....Lillian Drew

The Story: Lord Dawlish is made the heir of an eccentric English millionaire, who cuts off a nephew and niece, living in America. Dawlish is engaged to Claire Edmont, an actress. Dawlish offers half his inheritance to the niece, and when she refuses to accept he goes to America to persuade her. Claire follows, but not having received the letter regarding the inheritance she marries a man she meets on the boat. Dawlish meets Elizabeth as Bill Chalmers, his family name, and as Bill she learns to love him, but she discovers his identity, and things work to a rapid conclusion.

For the Program: Taylor Holmes in a new comedy triumph.
She loves "Bill Chalmers," but she hates Lord Dawlish.

Advertising Phrases: Would you give half of a million pounds to a stranger?
What did he care for money? $2,500,000 was plenty.

Bill This Player: Taylor Holmes in a new type of character. See how he acts as a millionaire.

Stunt Suggestions: Make up a stack of money bags in the lobby, each labeled "£1,000." Have plenty of them and from the top a card reading "Taylor Holmes gets all this in Uneasy Money. (Date)." Offer a matinee ticket to any child who can correctly figure how much a million pounds is, or to the first ten children presenting the sum properly worked out.

Advertising Aids: One, three, and six-sheet posters. Lobby displays 11 x 14 in sepia and 22 x 28 in colors. Four-page heralds. Black and white stills. Portrait photos. Twenty-four sheets and billboard advertising.

Released January 1.

MADAM WHO.

Paralta Plays Presents Bessie Barriscale in Harold MacGrath's Secret Service Classic of Mystery and Romance.

Cast.

Jeanne Beaufort.....Bessie Barriscale
John Armitage.....Edward Coxen
Henry Morgan.....Howard Hickman
"Parson" John Kennedy.Joseph J. Dowling
Allan Crandall.....David M. Harford
Mrs. Howard.....Fanny Midgley
Mose.....Nicholas Cogley
Lieutenant Conroy.....Eugene Pallette
Albert Lockhart.....Wallace Worsley

The Story: Jeanne Beaufort, a patriot of the confederacy, enters the secret service of the south. While eavesdropping at a meeting of the secret agents of the enemy, she is captured by eleven masked men and to save her life is compelled to marry one of them, the ceremony being performed by their leader who is a clergyman. She notices a peculiar tattoo mark on the wrist of the man to whom she is being married. With this mark as a clue she begins a search for her unknown husband, but the mark proves to be more of a hindrance than a help, and leads her into an entanglement of mystery and intrigue when she is sent to battle wits within the enemy's line. A reward is offered for her—dead or alive. During a series of thrilling adventures the web slowly closes about her and the final climax of the story comes when she is saved—just at the moment when destruction seems certain.

For the Program: An unwritten chapter from American History.
Containing all the romance and picturesque charm of the Southland.

Advertising Phrases: Chills your spine, grips your heart, and causes that quick catch in your throat.
Seven parts—you'll wish there were seven more.

Feature These Players: Bessie Barriscale, as the daring heroine.
Edward Coxen, for so long a Kalem favorite.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, two styles 22 x 28 photos, eight 11 x 14 photos, twelve 8 x 10 photos, rotogravure heralds, slides, two 1-col. cuts, two 2-col. cuts, one 1-col. star cut (stock), thumb nail cuts, press books, music cues.

Stunt Suggestions: Offer a pair of seats to any man who has a tatoo mark on his right wrist. Explain in your newspaper stories why the offer is made, and you can get a good second day news story on the variety of tattoo marks offered in evidence. For street work use a girl equestrienne in an old-fashioned habit. Blanket the horse with an advertising sign.

Released in January.

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
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Calendar of Daily Program Releases

Releases for Weeks Ending January 12 and January 19, 1918

(For Extended Table of Current Releases See Pages 284, 286, 288, 290).

Universal Film Mfg. Company

MONDAY, JANUARY 7, 1918.

UNIVERSAL PRODUCTION—The Wolf and His Mate (Five Parts—Drama)	02839
NESTOR—Cave Man Stuff (Comedy)	02840

WEDNESDAY, JANUARY 9, 1918.

L-KO—Torpedo Pirates (Two Parts—Comedy)	02841
UNIVERSAL ANIMATED WEEKLY—Issue No. 6 (Topical)	02842

SATURDAY, JANUARY 12, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 53 (Educational)	02843
UNIVERSAL CURRENT EVENTS—Issue No. 35 (Topical)	02844
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 13—"New Enemies"—Two Parts—Drama)	02845
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two Parts—Drama)	02846

MONDAY, JANUARY 14, 1918.

UNIVERSAL SPECIAL PRODUCTION—Hell's Crater (Five Parts—Drama)	02847
NESTOR—Maimed in a Hospital (Comedy)	02848

WEDNESDAY, JANUARY 16, 1918.

L-KO—Home-Run Ambrose (Two Parts—Comedy)	02849
UNIVERSAL ANIMATED WEEKLY—No. 7 (Topical	02850

SATURDAY, JANUARY 19, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 54 (Educational)	02851
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Topical)	02852
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 14—"The Fugitives"—Two Parts—Drama)	
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 8—"Hidden Hands"—Two Parts—Drama)	

Mutual Film Corporation

MONDAY, JANUARY 7, 1918.

MUTUAL STAR PRODUCTION—Molly Go Get 'Em (American—Five Parts—Drama)	2FF5
MUTUAL—Mutual Weekly No. 2 (Topical)	2W1

TUESDAY, JANUARY 8, 1918.

STRAND—A Peach and a Pill (Comedy)	2CST1

MONDAY, JANUARY 14, 1918.

MUTUAL STAR PRODUCTION—The Impostor (Frohman—Five Parts—Drama)	3FAM5
MUTUAL—Mutual Weekly (Topical)	3W1

TUESDAY, JANUARY 15, 1918.

STRAND—Burglars (Comedy)	3CST1

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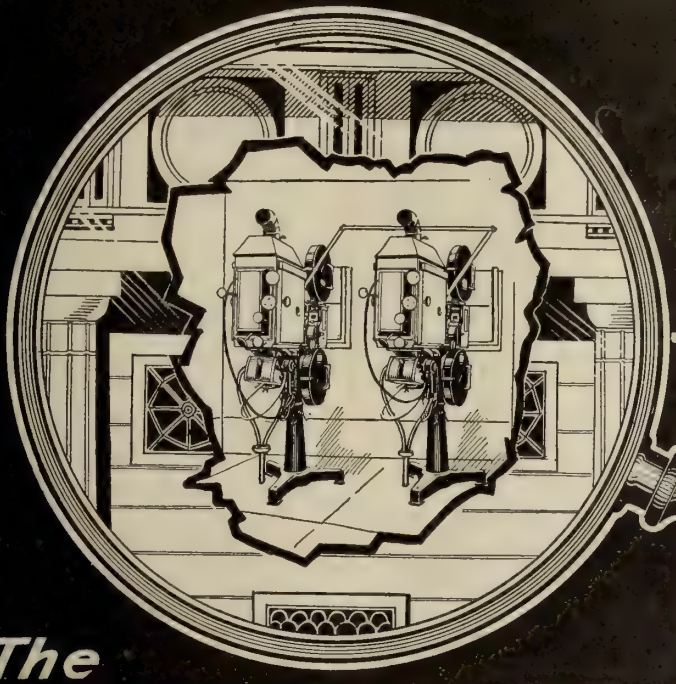

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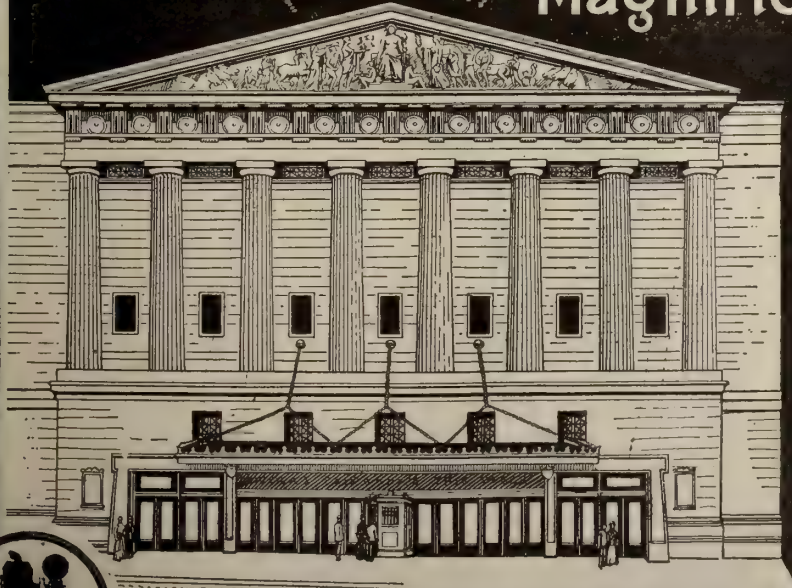

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Film Stories

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ESSANAY.

WATER POWERS OF WESTERN CANADA (One Reel Scenic).—This reel takes the observer into the vast water power resources of Western Canada, showing the Schuyler Falls, headquarters of Coquitlam Lake and others of the hundreds of power-producing water agencies. You will see the intake control house at Lake Buntzen and glaciers which are melted and then water converted to produce power. It shows Calgary, Alberta, a city "grain-made and water-made," and the Winnipeg River that furnishes a capacity of 420,000 horse power. The Upper Seven Sister Falls and a general view of the city of Winnipeg are also included in the reel.

NUT STUFF (One Reel Comedy).—Featuring Arthur Bates, the director. The director believes he has a whale of a melodrama idea and after much pleading induces his company to stage the picture on credit. This they do. The director then takes the film to a motion picture buyer and tries to sell it to him. They go into the projection room and the picture is run off. It is a wild story, of a pretty girl, a black-mustached villain, a broad-shouldered hero and crooks that pass in the night. But somehow it fails to strike the pleasure of the prospective buyer. For he takes the film and throws it at the director. Entangled in the film, the director returns to his company, awaiting their pay. On the way the film catches fire and is burned up. Arriving at the studio, the director is assailed by his players and beaten unmercifully.

THROUGH CANADA FROM COAST TO COAST (One Reel Scenic).—A delightful tour, via the motion picture screen is offered in this scenic reel. It will take you from Nova Scotia, "where the east begins," to the coast of British Columbia, "the valedictory of the west." It shows the building of wooden ships at Farrsboro, N. S., the great "Soo" locks, the steel mills near Sault Ste. Marie, Medicine Hat, the weather man's headquarters, Winnipeg, and other metropolitan points as well as the beautiful scenery along the Kicking Horse River. Prince Rupert, on the island north of Vancouver, is also shown, as the port of call for all northern line steamers.

HOW CANADA AND THE FARMER CO-OPERATE IN GRAIN RAISING (One Reel Scenic).—This film shows the splendid results of the Canadian Government's cooperation with her farmers toward the end of making them more prosperous and of increasing the efficiency of the soil. Science and system are revealed in this picture, in the scenes of Alberta grain growing and in the huge mills and elevators of Winnipeg and Montreal. You will see how the grain is shipped and handled in the elevators; how it is inspected, and will be given an insight into the flour mills of the Dominion.

SPARKLE COMEDY.

AFTER THE MATINEE (One Reel).—Wheeler and Bruce, law partners, go to the Beauty Show where they meet Trixie Davenport, a soubrette. Trixie has been informed by her manager that some big publicity scheme will have to be framed up, as business is bad. The partners escort her to her hotel, exacting a promise that she will drop around to their offices to see them. Trixie and her press agent see possibilities of glaring headlines, and soon the partners receive a telephone message that Trixie is about to pay the expected visit. They suspend work and send the clerks home for the day. Trixie arrives, wine is opened and all cares forgotten. Her press agent, in the meantime, has informed the wives that they are needed at their husbands' offices, and soon the partners are informed by the private telephone operator that their wives are in the outer office. Trixie is hastily togged out in various articles of the men's wearing apparel in the hope that she will pass through unnoticed, but she is careful to disclose her sex to the waiting wives, who are shocked beyond words, and are only prevented from tearing her to pieces by the press agent, who has just entered. The attorneys, hearing the rumpus, take refuge on some rigging which is taking up a safe outside the window. The wives follow, cut the rope, and all land on the sidewalk below, where Trixie and her press agent arrive in time to tell a policeman that it is all just a little publicity scheme which will be explained in tomorrow's newspaper. Having accomplished their purpose they merrily beat it, while the wives take vengeance on their misled husbands.

BROADWAY STAR FEATURE.

THE COUNT AND THE WEDDING GUEST (One of the O. Henry Series—Two Parts).—The cast: Mary Conway (Jean Paige); Andy Donovan (Webster Campbell). Directed by Martin Justice.

Mary Conway was a nonentity in Mrs. Scott's New York genteel boarding house. She had never had a beau. Andy Donovan, a new boarder, caused her first flutter and regret for her unattractiveness. A description in a lurid novel of the grief-stricken heroine and the attention she attracted in her garb of woe gives Mary an idea and—two weeks later she appears fashionably attired in Fifth avenue mourning—and weeps forth a tale to the now sympathetic Andy of a dead fiance, the Count Mazzini.

"Young men are grave-diggers by nature," and Andy hurriedly dug her heart up out of that grave.

A month later is their wedding day—Mary is radiant but Andy is gloomy. The cause, he explains, is that his very influential friend, Big Jim Sullivan, cannot come to the wedding. This fact causes Mary more anxiety until Andy asks: "Do you care as much for me as you do for the count?" Mary had almost forgotten the count, but now the past rises up to hurt, and at last she confesses that there never was a count, the picture in the locket was from a photographer's shop, and it was all a lie.

As Mary is pronounced Andy's wife, Andy, with twinkling eyes, introduces the original of the picture in the locket—Big Jim Sullivan.

Universal Film Mfg. Co.

NESTOR.

BUSTED HEARTS AND BUTTERMILK (One Reel—Dec. 31).—Sheesa Bear, the queen of the Slums, ruled the underworld. She grew very temperamental and deciding to masquerade as Miss Cauliflower, moved into society for some easy cash. Percival Pyface and his wife, pillars of society, were the victims of her wiles. The neglected wife becomes jealous of her enchanted husband. "Percival Pyface, all is over between us, but don't forget the alimony," cried the despairing wife when she found her husband in the embrace of the designing woman.

Time has elapsed, and while the unfaithful husband, still under the spell of the vampire, is dissipating his young life in strong buttermilk, the unhappy wife resorts to gambling—solitaire. The landlord comes for the rent, but the poverty-stricken woman had lavished it all on a pound of sugar. Her husband finally deserts the vampire and goes to his wife's rescue, but finding her out, he leaves money for her support and that of their offspring. She pays the rent, but believing her husband still unfaithful, resorts to a cruel fate. But the vampire finds the despairing wife and takes her to her rendezvous. But the husband follows and rescues his wife and child in the nick of time, spurning the vampire, who picks his best friend for her next victim.

L-KO.

CANNIBALS AND CARNIVALS (Two Parts—Jan. 2).—Spareribs Alvicious and Little Spring Fever were sweethearts, and their papas were friendly old hayseeds. This busy quartette hiked themselves over to the Zig Zag Circus. After galivanting around, the sweet-

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hearts finally forsook their papas and went canoeing. They suddenly found themselves in Hula-land, surrounded by Hickydoolas. The Hicky King took a sudden flight into Little Spring Fever's heart.

The King commanded Little Spring Fever to become his bride, but she was obdurate and would not consent, so the King grew revengeful and ordered Spareribs cooked, baked and served on a platter.

The object of her love was tied to a tree, but Little Spring Fever uprooted the tree and carried her lover away from the mob, but they were followed, and down the side of a steep mountain went the Hula jitney. This almost broke the lover's heart, so he parachuted down the mountain after her. They were a tough bunch, and as hard to get rid of as the smallpox, but the determined pair gave them the slip, and awoke on the knees of their papas.

UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 6—"Treachery"—Two Parts—Jan. 5).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Jack Fay (Kingsley Benedict); Harry Russell (Duke Worne). Directed by Harry Harvey. Written by Karl R. Coolidge.

The natives toss Betty into the crater, but she is brought safely from it by the Mystery Man, before whom the natives flee in terror. Miles and Jack rush up, but can find no trace of Betty. Some distance away they are amazed to find her just coming out of a faint.

Harry Russell, in the meantime, having located the treasure, schemes with his sailors, and the treasure chest is removed to the yacht. The natives capture Betty's aunt and toss her over a high cliff, but she is rescued by Miles, who then proposes to Betty that they seek the treasure together. She agrees to this, but when they proceed to the sacred temple they find the treasure gone, and see the yacht going out to sea. The Mystery Man, however, sends a wireless to a passing steamship, which then proceeds to the uncharted island and rescues Miles, Betty and the others.

Back in Los Angeles, Harry arranges with a crook known as "The Spider," to place the treasure chest in the steel room of his headquarters. But that afternoon the treasure is removed by some one who cuts into the steel room with a flaming torch. Reading that a reception is to be given that night in honor of Betty, Miles and Jack; Harry and "The Spider" plan to capture them and force them to tell where the treasure is hidden, fully believing that they were the ones who removed it from the steel vault. The episode closes with an automobile chase, the crooks having managed to entice Betty from the reception. Miles and Jack, susnecting treachery, have followed them in an automobile, and an automobile, full of crooks, are following them. Several crooks jump from their machine into Miles', and in the end Betty, Miles and Jack are captives of the crooks.

THE RED ACE (Episode No. 12—"Overboard"—Two Parts—Jan. 5).—The cast: Virginia Dixon (Maria Walcamp); Sergeant Winthrop (Lawrence Peyton); Dr. Hirtzman (Harry Archer); Steele Heffern (Chas. Brindley); Bertha Schweir (Nellie Allen).

It was a thousand to one shot, but it succeeded, and Virginia and Winthrop made the leap across the blown-up bridge in safety. The delay had enabled Hirtzman's party to reach the vessel and it got under way directly. As Virginia dashed up, Winthrop saw there was only one chance. They always stop for the cry "Man overboard." Virginia put on all steam, and dashed over the edge of the dock into the ocean. Then Virginia and Winthrop are rescued by the outgoing steamer and Hirtzman and associates note their presence with dismay. Winthrop satisfies the captain and gets dry clothes.

Steele writes Winthrop a note asking for a truce of twenty-four hours while the voyage lasts, otherwise he will throw the platinum overboard. Virginia agrees, but she and Winthrop file a message to the inspector to meet the vessel at San Francisco and take Hirtzman's crowd in custody. The plotters learn of the message, bribe the operator to destroy it and plan to get rid of their pursuers.

Leaving Virginia that night, Winthrop is attacked by Steele and another spy. He is about to be thrown overboard when Virginia, hearing the struggle, comes to the rescue. One of the men is thrown overboard, while Steele is followed to the stateroom. Bertha, seeing her companions worsted, hurries to the cabin, tells Hirtzman, and he is about to throw the precious metal overboard.

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UNIVERSAL CURRENT EVENTS.

ISSUE NO. 33 (Dec., 29).

"You Never Miss the Water 'Til the Well Runs Dry."—Americans have been so used to plenty of everything that temporary shortage of necessities of life wrought many hardships. —Everywhere. Subtitles: The city of Cleveland turned grocer to the needy. The rush of spuds was like a run on the bank. In New York City thousands were without coal for days. The first supply received was sold to the poor in small quantities.

Jail Is Not so Bad if the Alternative Is Hell. —It's a pretty sure thing Uncle Sam's German war prisoners would rather be under his humane care than fighting for the Kaiser.—Ft. McPherson, Ga. Subtitles: Healthy, well-fed and in no danger. The bug has bitten.

A Million Dollars Crashes to Earth.—First wireless tower to send messages from this country across Atlantic is dismantled.—Brant Rock, Mass. Subtitles: The tower was 420 feet high, weighed 60 tons, and huge sums were spent on it in experiments.

War Has Turned Many to the Solace of the Church.—Thousands of men, women and children march in Corpus Christi celebration.—Sydney, Australia.

Art Gallery in Street Typifies National Spirit. —"Good packing" following heavy snowstorm, brings sculptors out to decorate city thoroughfares.—New York City.

Rush Hour in Mrs. Winter's Open-Air Boarding House.—The only meal ticket necessary is feathers or fur and a residence in Central Park, New York City. Subtitles: The table covering is the whitest obtainable. Cops are only human beings after all.

Out to Beat the U-Boats With True Yankee Enterprise.—Eighty-six days after construction of huge shipyard was started the keel of first standardized steel ship was laid down.—Newark, N. J. Subtitles: John Hunter of U. S. Shipping Board drove first rivet. Scores of steam whistles shrilled defiance at the Prussian sea-vulture as bolts went home. Hundreds of skilled workers eagerly await call to do their part in winning the war.

American Heroes Answer France's Cry for Help.—Hundreds of our young men sought enlistment when the call came for ambulance workers on the battlefront. (Photographed by the Photographic Section, U. S. Army Signal Corps.) Subtitles: Official war pictures of the U. S. Expeditionary Forces in France. Released by the Committee on Public Information through the American Red Cross. Official war pictures will be shown each week in Universal Current Events. Watch for them. The lucky recruits for the Norton-Harjes Unit registered in Paris. Uniformed and equipped, the first organized body of Americans to see active service in the great war were taken to the front. A clean shave and a good shower start the day right. The boys earned their keep in more ways than one. Calls to the firing lines came at all hours of day and night, and our boys were always ready. Back and forth, through lonely ruined towns, much of the time under fire, the brave youths sped on their errands of mercy. Clever camouflage hid the daring drivers and their cargoes of maimed humanity from the vindictive Boche birdman. The clearing station is the first stop behind the zone of actual fighting. "Black Jack" Pershing knows and admires them. During three years of service in France these young heroes have added countless pages to the history of American valor. General Pershing inspects the corps. "Well done" is Pershing's verdict—and Pershing knows.

Cartoons from the world's greatest newspapers. Subtitles: "Are You the American Santa Claus?" by Bushnell, in the Louisville Times. "Prevailing Fashions for Snow Men," by Ireland, in the Columbus Evening Dispatch. "Shielding Them from the Truth," by Knott, in the Dallas News.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 53 (Jan. 11).

Preparedness.—Training U. S. hospital units. Members of the hospital corps do valiant work in ministering to the boys at the front. They receive careful training before going into active service.

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What We Eat.—Eat sharks—don't let them eat you. Uncle Sam is encouraging fishermen in the Cape Fear region, North Carolina, to catch sharks. When properly cured, shark meat makes cheap and excellent food.

Manufacture.—My lady's veil, showing the complete process of the manufacture of veilings. By courtesy of E. & Z. Van Raalte.

Art.—Behind the scenes. Come with us into the land of Make-Believe and see how a play is staged and just what goes on in that mysterious region beyond the footlights. (By arrangement with the Lee Lash studios and Wm. A. Brady.)

Art.—Miracles in mud, produced by Willie Hopkins, noted sculptor. "Some Boys."

Mutual Film Corp.

STRAND.

A PEACH AND A PILL (One Reel—Jan. 8).—Jack, who is engaged to Billie, is attracted by Vera, and makes an appointment to meet her. He pleads a headache in order to keep the date, and Billie gives him a pill from a box which she finds on the table.

Billie tells her mother that she has given one of the pills to Jack, and wild excitement prevails when Billie learns that her mother had substituted bichloride of mercury for the real pills. Billie rushes to Jack's apartment, where she meets his chum, Fred, and tells him of the mistake. Fred calls Jack on the telephone at the Gaylife Cafe, where he is enjoying himself with Vera. Jack to to return to the apartment, pretend illness, while Fred is to return disguised as a doctor. Billie, however, has called a doctor, who administers strenuous treatment. Jack pays the price of his faithlessness, but Billie never learns, and all ends happily.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 1 (Dec. 31).

Great Lakes, Ill.—The navy and its work is admitted to be Uncle Sam's most efficient fighting unit. Making men-o'-war's men at this mid-western school, the Great Lakes Naval Training Station. Subtitles: John Phillip Sousa and his marine band of 300 pieces. The sham battle. Mrs. Moffett, wife of the commandant, gives each newly arrived recruit a comfort kit, and she is untiring in her efforts to make the men feel at home. Every man his own pack horse. Bringing in the Christmas tree. "All for one, one for all." Capt. W. A. Moffett's living flag of bluejackets at salute. 9,300 tars in the most remarkable military formation on record. By courtesy of the Great Lakes Recruit (exclusive Gaumont-Mutual picture).

Somewhere in France.—After the victory of the Aisne. General Maistre is made Grand Officer of the Legion of Honor. Subtitles: A review was held in his honor. A steel wall of France. British officers watching the French 75's at work. Troopers, relieved for rest, are transported to camp in London 'busses. "Pack up your troubles in your old kit bag and smile, smile, smile."

Santa Fe, N. M.—Tesuque Indians entertain visiting teachers. The first photographs ever taken of the genuine Hopi and Navajo dances.

Brant Rock, Mass.—First Transatlantic wireless station goes to the junk man. 420-foot tower, weighing 70 tons and costing one million dollars, is wrecked.

San Francisco, Cal.—Girl flies from San Diego here—610 miles—without stop. Miss Katherine Stinson sets new American record. The only and exclusive pictures of her arrival at the Presidio.

Fall River, Mass.—War needs revive shipbuilding here. The launching of the schooner "Luther Little" marks the first vessel built here in 40 years.

San Francisco, Cal.—"Here's to you, Mr. Beckett." Fire Com. Frank Sykes presents souvenir football to U. S. Marines, undefeated gridiron champions of the Pacific Coast.

Somewhere in America.—Engineers get winter training. Pontoon builders break ice preparatory to throwing bridge across river.

San Francisco, Cal.—U. S. Marines start drive for more recruits. "Little Mary," America's sweetheart, leads the band through downtown streets.

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HEARST-PATHE NEWS NO. 103 (Dec. 22).

San Diego, Cal.—The contest for football honors between army and navy waxes keen as the local Jackies meet Utah's soldier boys. Subtitles: Joy reigns in the sailors' stand as their team holds the army champions to a tie score, 3-3. It's Navy Day with a big N.

Lincoln Mass.—Cut a cord—is the slogan of the New England, and fuel savers who seek to relieve the coal scarcity by the use of wood. Subtitles: A cord of hard wood is equal to a ton of coal in heat value. The women lend a helping hand.

Weehawken, N. J.—Seventeen people are injured when a speeding trolley car, getting beyond control, jumps the tracks and overturns. Subtitle: Many of the passengers were penned inside.

With the Stars and Stripes Abroad.—Released by the Committee on Public Information through the American Red Cross. Subtitles: The Red Cross at the front. Scores of American College men enlist in the Norton Harjes Hospital Unit in Paris. In camp. A clean shave, a hearty breakfast and then ready for duty. General Pershing arrives to bid the men Godspeed in their noble work. Off for the front, midst the cheers of the village patriarchs. Note how the roads are camouflaged to prevent detection by enemy aviators. Tireless guardians of the battlefield, they assuage war's misery and suffering. Help them "carry on" by joining the Red Cross.

Union Hill, N. J.—Another battleship finished. Powerful dreadnought of the latest type, built of "massive snow," is ready for launching. Subtitles: Amateur sculptors depict world-war characters in snow. The British Lion. A familiar face.

Washington, D. C.—Colonel E. M. House, head of America's envoys to the Allied Council, who brings back a message of confidence in Democracy's victory. Subtitle: Off to the White House to report to President Wilson on the activities of the Council.

New York City.—Keep the trench fires burning. New York University students utilize old newspapers to make trench candles for the "Boys." Subtitles: The strips of paper are rolled tight and then dipped into paraffin. Every little bit helps.

Camp Grant, Ill.—Target practice is held very often at National Army Camps, for Uncle Sam wants every soldier to be a sharpshooter. Subtitles: They have their eye on "Old Fritz." The "chow-guns," too, have established an excellent record.

THE HIDDEN HAND (Episode No. 7—"The Fire Trap"—Two Parts—Jan. 6).—The cast: Doris Whitney (Doris Kenyon); Doctor Scarley (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); the Hidden Hand (???).

Doris has been captured by the Hidden Hand and his henchmen and is suspended over a bed of boiling lime. Ramsey starts to open the door which will release the rope by which Doris is suspended and allow her to be burned to death. His intuition warns him it is a trap. Instead of entering by the door he smashes in a window and jumps into the room. The Hidden Hand, not to be foiled, rushes to the door and opens it, releasing the rope that sustains Doris. Ramsey grasps the girl just as she is about to drop into the lime, and routes the Hidden Hand and his henchmen after a vigorous struggle. Detective Flatt, who has obtained evidence that Scarley is stealing from the estate, instead of arresting the physician, combines with him to beat Ramsey on the case.

Doris returns to her home with Ramsey, and is talking with him in her living room. Verda sees them put the packet into the safe. Detective Flatt, walking in the woods of the estate, is attacked by the Hidden Hand and his henchmen. Flatt overcomes them and takes the locket from the Hidden Hand's pocket. He goes to the Whitney home anxious to settle the question of who is the girl of the prophecy by opening the packet with the locket. Doris and

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Ramsey are in the garden but Flatt finds Verda in the house. She tells him that the packet is in the safe. Flatt knows the combination and secures the packet. He goes to his room.

Verda tells the Hidden Hand that Flatt has both the packet and the locket. The Hidden Hand climps up to Flatt's room and enters through the window. He overpowers Flatt with the deadly gas from his claw and secures the locket and the packet. Flatt had opened the locket and examined the hand-print and before the Hidden Hand had entered had taken one of the jewels from the locket, so that it would not open the packet.

Doris and Ramsey enter the house and find Scarley and Abner Whitney before the open safe. They learn that Flatt had taken the packet. As they are talking the announcer from Flatt's room rings and Doris, Ramsey, Scarley and Abner go to investigate. They find Flatt dead on the floor in his room. Ramsey reconstructs the scene after finding the finger prints of the Hidden Hand on the window sill. An overturned hourglass caused the bell to summon the butler, and suspicion of Flatt's death points to Abner. Both the packet and the locket are missing, but Ramsey finds the jewel in the dead detective's hand. Verda overhears him tell Doris that the locket will not open the packet, and she warns the Hidden Hand just as he is trying to open the packet.

As part of a plot Verda is kidnapped by the Hidden Hand and his henchmen, Doris and Ramsey witness the capture and follow the car, in which Verda is carried away, in their roadster. The Hidden Hand takes Verda into a deserted house, and Doris and Ramsey enter after them.

As Doris and Ramsey are mounting the stairs the Hidden Hand releases a lever, which throws them into a pit under the stairway. As they are seeking for means of escaping, the Hidden Hands turns another lever and long tongues of flames shoot out from the wall and up from the floor, getting ever closer and closer to Ramsey and Doris.

The Hidden Hand goes to a glass trap-door to the pit to gloat over his victims. He sees Ramsey, who has secured a brick, about to throw it through this trap-door. Concealing himself he sees the brick thrown through the trap-door, breaking the glass, and sees Ramsey grasp the floor at the side of this trap-door, pull himself and then, hanging by his knees, lower his body to pull Doris to safety. Realizing that his victims are about to escape him, he starts to attack them as they hang in this precarious position.

THE EIGHTH ANNUAL ROUND-UP—PENDLETON, ORE. (Three Parts—Dec. 30).—In the picture are shown such thrillers as broncho busting, wild horse racing, bull-dogging steers, horse breaking by some of the famous cowgirls of the West, squaw races, roping cattle and riding them. The observer soon becomes conscious of the great danger to life and limb that these contests impose. There are several instances where men and girls are thrown so violently to the ground before the camera that they lie senseless and are taken away to the hospital.

In the bucking horse contests there is keen competition since the championship of the world is involved. One notes that there are many different kinds of bucking. Some horses at once rear, prance around on their hind legs and fall backward. Some jump around the arena stiff legged. Others pitch violently with a rocking chair motion. Still others run at full speed and then suddenly come to a stop, frequently flinging their riders over their heads.

Most difficult of all the sports is bull-dogging. In this the cowboy races after the running steer and throws himself from his horse to the back of the steer while going at full speed, seizing at the same time the horns of the animal. There comes a contest of strength. Finally, if he is lucky, by twisting the neck of the steer, the man gets him down and they go in a heap together. Then comes another struggle while the cowboy endeavors to twist the steer's nose around and upward so that he can seize the beast by the upper lip with his teeth and hold him securely enough to release and raise his hands as a sign of victory.

There is much that is exciting and dangerous about a wild horse race, and there is considerable comedy as well. When the rider has succeeded in mounting his horse, which, by the way, has never been ridden before, and has been able to stay on, it is laughable to see the horse refuse to go in the direction in which the race is being run, but turn around and race the other way. Barely one rider in fifty succeeds in making his horse go around the track the right way without being unhorsed. His competitors, most of them, have been thrown so violently that one wonders what manner of men are these that can have such falls and live. Sometimes the horses charge the fence with their riders and break their way through in a shower of timbers.

PARAMOUNT PICTURES CORP.

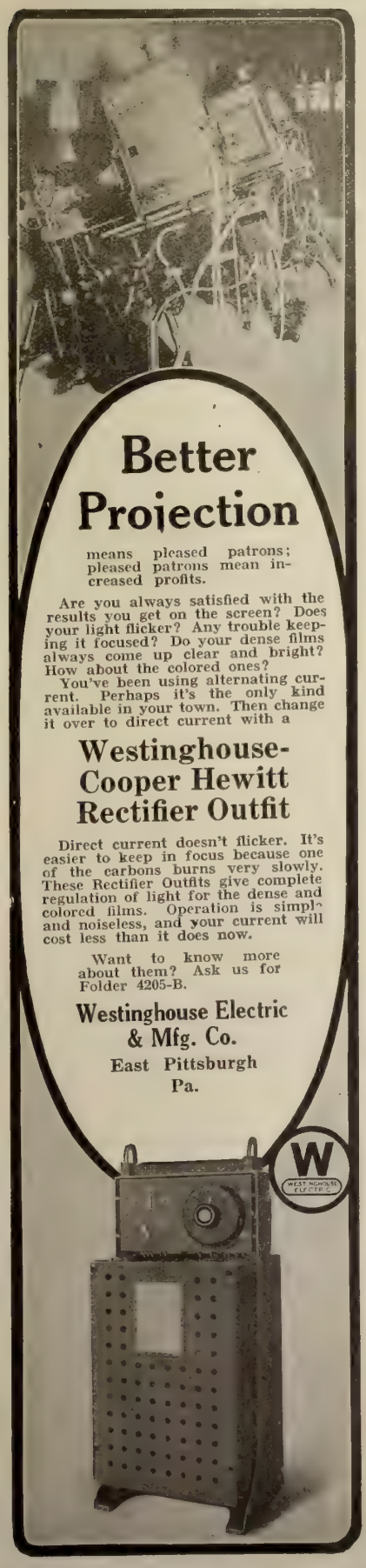
TAMING TARGET CENTER (Two Parts—Dec. 30—Mack Sennet Comedy).—The cast: The New Sheriff (Polly Moran); the Old Sheriff (Ben Turpin); the Cafe Proprietor (Tom Kennedy); His Leading Vampire (Gonda Durand).

Target Center is a rather sleepy little town—that is until Polly arrives—and Ben has been a good sheriff, especially when nothing else was going on. The village jail made a most satisfactory chicken roost and all was to the merry.

This was all changed, however, when Polly arrived. She had planned to marry Ben and came to pay his folks a visit. The time she had picked to arrive wasn't the quietest in the history of Target Center by any means, for some of the inhabitants had planned a jolly little riot—but they didn't know it was a riot until after Polly had taken a hand, when the riot became a rout—and the jail was filled with lodgers, not chickens this time.

Meantime Polly had discovered that Ben was no more than a coward, a fact which certainly didn't make a hit with her. The breach was widened by Target Center's leading vampire, Gonda Durand, although it wasn't Ben's fault. As so often happens, circumstantial evidence proved his complete undoing. Caught by Polly herself and Tom Kennedy, the cafe proprietor, apparently in the very act of having a comradely drink with "that terrible vamp," he tries to make his escape by hiding under a barrel—but without success.

Next comes a tangle which implicates Polly, the cafe proprietor, the parson, a couple of vampires and many others, leading up to a certain Red Letter Day when Target Center donned its best suit and all its Sunday best and went to church for the first time in all its lurid existense.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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 278.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).

CHAPLIN COMEDIES.

A Jitney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).

ESSANAY.

The Fable of the Toilsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Drama).
The Chocolate of the Gang (Two parts—Dr.).
The Preacher's Son (Two parts—Drama).
The Accusing Toe (Two parts—Drama).
Two Boys and Two Lies (Two parts—Drama).

KALEM.

The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 23.

Runaway Romany (Five parts—Drama—Ardsley Art Film Corp.).
The Seven Pearls (Episode No. 15—"The Seventh Pearl"—Two parts—Astra).
The Hidden Hand (Episode No. 5—"The Air Lock"—Two parts—Drama—Pathe).
Bashful (One Reel—Comedy—Rolin).
The Pearl of the Atlantic, Belle Isle—Picturesque Brittany (Colored Travel), and Strange Fresh Water Insects (Colored Educational) (Pathe Split Reel).
Katzenjammer Kids—"Fat and Furious" (Cartoon Comedy), and Indiana Limestone (Educational) (International Split Reel).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 30.

Over the Hill (Five parts—Drama—Astra).
The Hidden Hand (No. 6, "The Flower of Death"—Two parts—Drama—Pathe).
The Eighth Annual Round-Up, Pendleton, Ore. (Three parts—Topical—F. C. Quimby).
Argus Pictorial No. 4 (One reel—Educational—Argus Laboratories).
Step Lively (One reel—Comedy—Rolin).
Rocky Mountain Park (Combitone-Travel—One Reel—Earle).
Katzenjammer Kids, "Peace and Quiet" (Cartoon Comedy) and Making the Comic Section (Educational—International Split Reel).
Hearst-Pathe News No. 2 (Topical).
Hearst-Pathe News No. 3 (Topical).

RELEASES FOR WEEK OF JANUARY 6, 1918.

Convict 993 (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 7—"The Fire Trap"—Two parts—Drama—Pathe).
The Tip (One reel—Comedy—Rolin).
Picturesque Rivers of France, the Tarn and Its Gorges (Colored—Travel—Pathe) and Here and There in Keswick, Cumberland, England (Colored—Travel—Pathe) (Split reel).
Katzenjammer Kids—"Der Captain's Birthday" (Cartoon Comedy—Half reel) and War Bibles (Educational—Half reel) (International split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 5 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNETT COMEDIES.

Dec. 2—An International Sneak.
Dec 17—That Night.
Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.
Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 9—Fastest Thing on Four Legs; Women's Self Defense; Bobby Bumps, Early Shopper.
Dec. 16—How Doth the Busy Bee; Skiing at Colorado Springs; A Substitute for Butter.
Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 278.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).

GOLD SEAL.

Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).

NESTOR.

Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).

SPECIAL PRODUCTIONS.

Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 9—Polly of the Circus (Seven parts—Comedy-Drama).
Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 7—Fighting Odds (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

MARIE DRESSLER COMEDIES.

The Scrub Lady (Two parts).
Fired (Two parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).

TRIANGLE KOMEDY.

Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.

KEYSTONE COMEDY.

Nov. 25—Won by a Fowl (Two parts)
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New R eleases Before Saturday.

To All Motion Picture Exhibitors

WAR TAX!

Allied Exhibitors Legislative Committee

H. P. Varner
Of North Carolina
CHAIRMAN

Lee A. Ochs
Of New York

Ernest H. Horstmann
Of Massachusetts
TREASURER

Judge O'Donnell
Of Pennsylvania

Frank Rembusch
Of Indiana
SECRETARY

THE undersigned committee of the **Allied Exhibitors' Organizations** of **America** elected by the **Joint Conventions** of all **Exhibitors' Organizations,** held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee,
407 Indiana Trust Building, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

DO IT NOW!

Did the war tax affect your business? and to what extent?

.....

General remarks: .....

.....

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 278.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

GAUMONT.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9. "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 19—Reaching for the Moon (Five parts—Drama).
Nov. 26—The Silent Man (Five parts—Dr.).
Dec. 17—The Devil Stone (Six parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedy Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).

FOX STANDARD PICTURES.

Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).

GREATER VITAGRAPH.

Dec. 17—In the Balance (Five parts—Drama).
Dec. 17—The Fighting Trail (Episode No. 15—"Out of the Flame"—Two parts—Drama).
Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Grand Passion (Seven parts—Drama).
K (Seven parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy).
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series—One Reel—Comedy).

SELECT PICTURES CORP.

Oct.—The Moth (Six parts).
Oct.—Magda (Five parts).
Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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Exhibitors and others interested in the film business in Spanish-speaking countries were reached by the

January Number

of

Cine-Mundial

516 Fifth Ave. New York

Here is a market that will produce new business for you.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 278.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).
The Submarine Pirate (Keystone-Mack Sennet Comedy—Four parts).
Fatty and Mabel Adrift (Keystone-Mack Sennet Comedy—Three parts).
Cinders of Love (Keystone-Mack Sennet Comedy).
He Did and He Didn't (Keystone-Mack Sennet Comedy).
The Other Man (Keystone-Mack Sennet Comedy).
Bright Lights (Keystone-Mack Sennet Comedy).
Bucking Society (Keystone-Mack Sennet Comedy).
The Snow Cure (Keystone-Mack Sennet Comedy).
The Village Scandal (Keystone-Mack Sennet Comedy).
Saved by Wireless (Keystone-Mack Sennet Comedy).
Fatty and the Broadway Stars (Keystone-Mack Sennet Comedy).
Dizzy Heights and Darling Hearts (Keystone-Mack Sennet Comedy).
His Wild Oats (Keystone-Mack Sennet Comedy).
Waiters' Ball (Keystone-Mack Sennet Comedy).
His First False Step (Keystone-Mack Sennet Comedy).
Ambrose Cup of Woe (Keystone-Mack Sennet Comedy).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).
Jan. 15—The Barber (Two parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
Tarzan of the Apes.

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japeland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).
The Bandit and the Preacher (Five parts—Second of the Hart Superfeatures).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Public Defender (Drama).
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).
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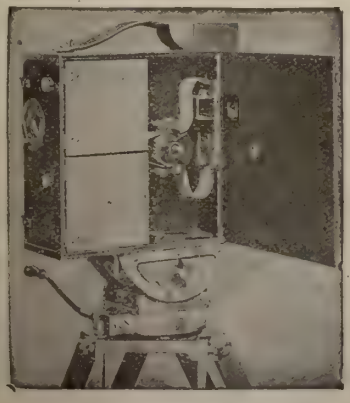

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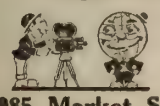

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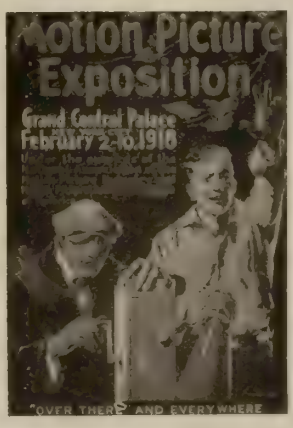

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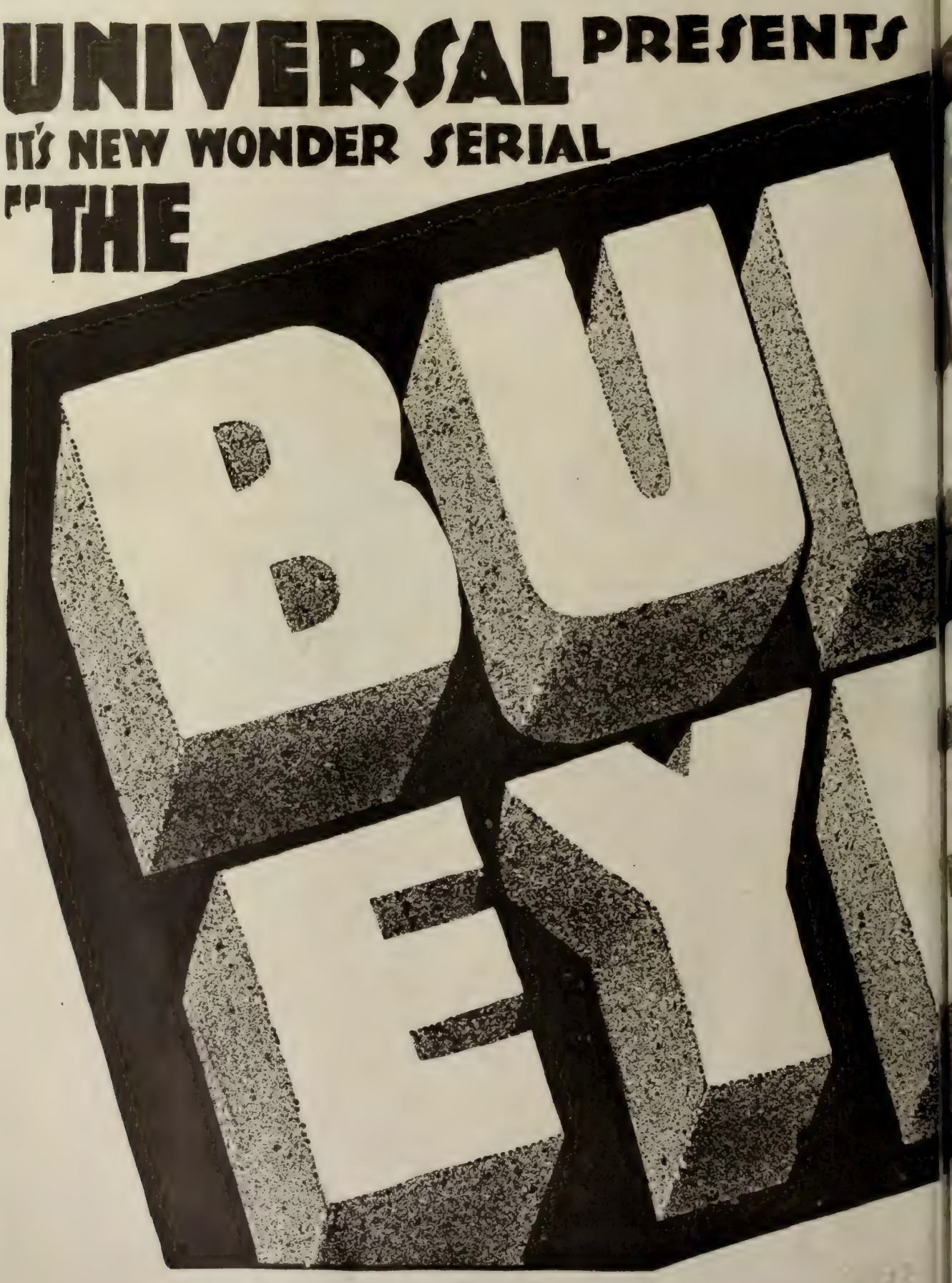
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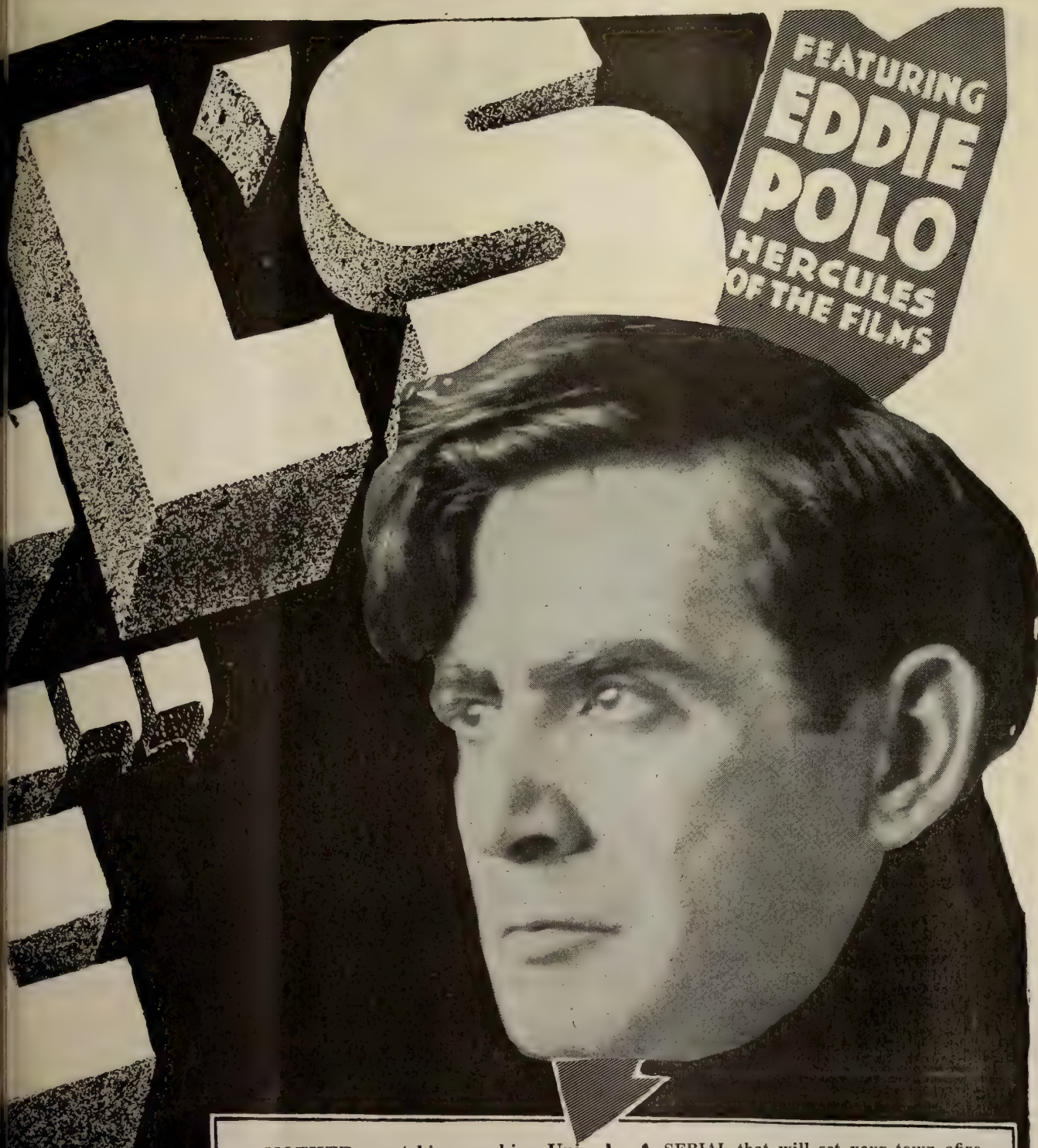

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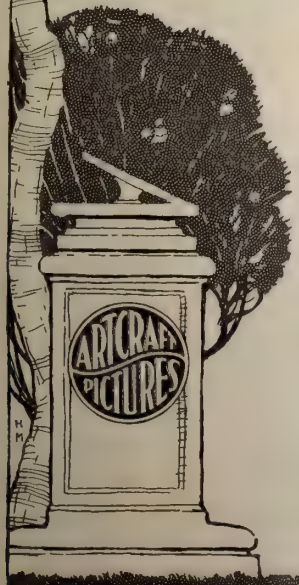

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Goldwyn Pictures

Book This Production Lauded By the Best Brains of the Nation

HERE is one truth that can never be denied: The critics of one or two cities occasionally may be wrong in their judgments but there never has been a time when the critical judgment of *the nation* was wrong. Goldwyn's presentation of Mary Garden in "Thais" is approved without one dissenting opinion in every section of North America.

These tremendous approvals should cause all exhibitors to book or increase their playing time for the assured attraction that will fill their houses to capacity.

CHICAGO: *Evening Post:* Mary Garden in "Thais" is an artistic triumph that will thrill the picture audiences of the world. Miss Garden is magnificent. *The Examiner:* Emphatically a picture that all the world is hungry to see. *The Tribune:* Permit this critic to assert that Mary Garden's form divine is the sensational hit of Goldwyn's "Thais." *The Herald:* Mary Garden justifies the Goldwyn faith in her screen art. A picture of gorgeous splendor.

CLEVELAND: *The Plain Dealer:* At The Standard Mary Garden in "Thais" besides drawing the customary big attendance has broken all house records and also attracted a patronage that usually never sets foot in motion picture theatres. *The Leader:* Goldwyn's "Thais" is the big sensation of the screen year. Mary Garden is wonderfully alluring.

Mary Garden in "Thais" will receive more newspaper attention in your city or town than was ever bestowed upon a screen or dramatic production in your community.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director

16 East 42d Street New York City

Goldwyn Pictures

Three Powerful Goldwyn Dramas

Mabel Normand — Madge Kennedy

MAE MARSH
in
Fields of Honor
By Irvin S. Cobb
Directed by Ralph W. Ince

A tremendous emotional drama. Two beautiful and sympathetic love stories—and a dramatic portrayal of what women are sacrificing to the world war. The strongest Ralph Ince production of the past year. Released: January 14

MABEL NORMAND
in
Dodging A Million
By Edgar Selwyn & A.M Kennedy

A memorable mystery-drama with frocks and thrills for added zest. Directed by George Loane Tucker. Released: January 28

MADGE KENNEDY
in
Our Little Wife
By Avery Hopwood

The daring story of the beauty who wanted her rejected suitors along on her honeymoon. Directed by Edward Dillon. Released: February 10

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director
16 East 42d Street — New York City

An Advertisement by W. W. Hodkinson

PICTURES

PARALTA PLAYS are being booked with an enthusiasm which justifies all my faith in this great and pleasing product. The three stars series are being received in a way that goes down to a BED-ROCK APPRECIATION of the three great artists who head the Paralta casts:

★ ★ ★ **J. WARREN KERRIGAN** ★ ★ ★
★ ★ ★ **BESSIE BARRISCALE** ★ ★ ★
★ ★ ★ **HENRY B. WALTHALL** ★ ★ ★

The first three PARALTA PLAYS were made known to the industry by months of intensive advertising. Today they are three signposts which mark the path of appreciation for clean, bright stories, portrayed by talent fitted and worthy of the story and Paralta Production:

A MAN'S MAN WITH J. WARREN KERRIGAN	MADAM WHO WITH BESSIE BARRISCALE	HIS ROBE OF HONOR WITH HENRY B. WALTHALL

These three plays, the first two of which are now released and the third, "His Robe of Honor," released this month, will be followed by twenty-one others; in all, eight for each star during the year. These three "star series" are worthy of any theatre in the world, and an asset to every theatre which has contracted for them.

They are available for bookings in "star series" contracts through "HODKINSON SERVICE" of the various GENERAL FILM EXCHANGES.

Wm. W. Hodkinson

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York **Telephone, Murray Hill 2123**

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Now YOU go and see PARALTA Plays.

And remember;

when you book PARALTA PLAYS

YOU get the advantage of

six months of the most intensely efficient publicity

ever expended on any brand of pictures.

Cash in on it.

Obey that inspiration.

Book PARALTA PLAYS.

The Public is sold.

Now get the money that's coming to YOU !

Coming ! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by
OSCAR APFEL

"A Man's Man"

Written by
PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Six months' Advertising and Publicity
by the highest priced staff
in the industry
have been telling the Public
via Tradepapers, Newspapers, Magazines, Billboard Circulars,
in every City, Town, Village and Hamlet
throughout the width and breadth of the land
about the Sterling Quality
of PARALTA PLAYS.
And the Big News is that the Quality of PARALTA PLAYS
is now backing up this six months' campaign
at the Box Office.

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

MR. FOREIGN BUYER

PARALTA

"THE HIGHEST OF THE HIGH"

PARALTA PLAYS ARE THE PICK OF THE PICTURES

PARALTA STARS ARE
J. WARREN KERRIGAN - BESSIE BARRISCALE
HENRY B. WALTHALL

PARALTA PLAYS ARE NOW BEING SOLD FOR FOREIGN FIELDS

SEE US NOW

THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L MGR.

220 W. 42ND ST.
NEW YORK CITY

WE OPERATE EVERYWHERE

SCHLES

PATHÉ

STOP!

ON THE OTHER SIDE OF THIS PAGE
IS AN ANNOUNCEMENT OF THE
GREATEST IMPORTANCE TO EV-
ERY EXHIBITOR IN THE LAND!

PATHÉ
PEARL WHITE
THE IDOL OF PICTURE FANS THE WHOLE WORLD OVER AND BY PAST PERFORMANCES PROVEN TO BE THE BIGGEST OF ALL MONEY GETTERS IN THOUSANDS OF THEATRES IS ANNOUNCED WITH
ANTONIO MORENO
IN THE FORTHCOMING SERIAL
"The HOUSE OF HATE"
Directed by GEO. B. SEITZ who made the "FATAL RING"
Produced by ASTRA
Written by ARTHUR B. REEVE and CHAS. A LOGUE
Scenarios by B. MILLHAUSER
COMING SOON

Are YOU in Business for Profit or

Are You Satisfied "To Hold the Bag?"

Last week we quoted from Mr. Mason of the Exhibitors Trade Review to the effect that "exhibitors are getting tired of holding the bag"—of paying $100. per day for $25.- a-day film.

The week before Tom Moore of Washington, D. C., a prominent exhibitor with eighteen houses, told you how he had cancelled **ninety** contracts with two companies because he was tired of paying exorbitant prices, and because he was told he must show **all** the pictures of those two companies to the exclusion of the pictures of **all other companies.** Mr. Moore told you he would not be bulldozed. And Mr. Moore **booked PATHE PLAYS.**

If you too have seen your film rentals climb to a point where, like Mr. Dooley of Paterson, you find you have been operating your house for rent alone, we have a message for you. Pathe Plays are **quality plays,** with **big box-office stars,** and are offered to you at a **fair price,** —a price at which you can surely make money. Beginning with "INNOCENT" with Fannie Ward, on January 27th, Pathe will release one of these quality features **every two weeks.** We tell you in all sincerity, Mr. Exhibitor, that these Pathe Plays are excellent, judged from every angle-story, star and production. **They will be sold purely upon their merits as box-office attractions.** We back up our confidence in them by not requiring of you an iron-clad, long-term contract. The new Pathe Plays Stars, Fannie Ward, Bessie Love, Frank Keenan, Irene Castle and Bryant Washburn, will not be made to carry the burden of poor productions.

If you are satisfied to pay big prices for pictures that surely are no better if as good, in other words to "hold the bag," then these words may fall on deaf ears. But if you are in business **to make money,** make us show you!

PATHE EXCHANGE, Inc.

PATHÉ
"Bonnie, sweet Bessie – her subtle, delicious, dainty humor on the screen compares favorably with that of any actress we have ever seen."
Harriet Underhill in the NEW YORK TRIBUNE
BESSIE LOVE
Is one of the stars in PATHE PLAYS
Fannie Ward, Irene Castle, Frank Keenan, Bryant Washburn and Pearl White are others
The BEST STARS in the BEST PLAYS ....

PLAYS
Full of life, dash, thrill, suspense, every pair of eyes in your audiences will be glued to the screen when you show
IRENE CASTLE
in the five part PATHÉ PLAY
CONVICT 993
Written by W.C. CLIFTON
Directed by Wm. PARKE
Produced by ASTRA

Pathé

DORIS KENYON

SHELDON LEWIS

ARLINE PRETTY

MAHLON HAMILTON

BOOKED FOR 70 DAYS OVER THE PANTAGES CIRCUIT

The HIDDEN HAND

WITH

DORIS KENYON

SHELDON LEWIS ARLINE PRETTY *and*
MAHLON HAMILTON

SUCCESSFUL EXHIBITORS BECOME MORE SUCCESSFUL BY SHOWING **PATHÉ** SERIALS!.....

Written by ARTHUR B. REEVE

Pathé

BOOKED SOLID OVER the LOEW CIRCUIT

The HEROINE OF "WHO PAYS" and "The NEGLECTED WIFE"

RUTH ROLAND
in
"The PRICE OF FOLLY"

The Series that's short in length but long in interest. Each episode is complete in itself. Like "Who Pays" and "The Neglected Wife" it deals with heart interest subjects in every day life.

EIGHT CHAPTERS of TWO REELS EACH

FIRST CHAPTER
RELEASED JAN. 20th

Pathé

"STANDING ROOM ONLY"

Says the ROYAL THEATRE of Laredo, Tex.

"THOROUGHLY SATISFACTORY"

Says the ISIS of Denver.

"The results on the 'Painted Doll' are thoroughly satisfactory. I received more inquiries after it had been run, as to when and where it would be shown again, than on most pictures I have run during recent months."

Isis Amusement Co., Denver, Colo.
per Samuel Baxter.

The RUSSIAN ART FILMS CHAVE MADE GOOD

"I played the 'Painted Doll' to standing room only. My patrons want only high class pictures. After viewing the 'Painted Doll' they were very enthusiastic in their praises of both the production and the acting of the stars. Please send me a list of all Russian Art Dramas you will release."

Royal Theatre, Laredo, Texas.

Coming—
Mme. NADIA LESIENKO .....
in the five part play
The CLOVEN TONGUE

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

STARRING
WALKER WHITESIDE and VALENTINE GRANT

MARTYRED BELGIUM furnishes the overwhelming appeal of "THE BELGIAN," by FREDERIC ARNOLD KUMMER, while, in addition to the BIG SPECTACULAR FEATURES of this GREAT SPECIAL PRODUCTION, the TWO EMINENT STARS—WALKER WHITESIDE and VALENTINE GRANT—make it an extra attraction of EXCEPTIONAL BOX-OFFICE VALUE.

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK.....729 Seventh Ave.
BUFFALO.....47 W. Swan St.
CHICAGO.....207 S. Wabash Ave.
DETROIT.....304 Jos. Mack Bldg.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.
LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
WASHINGTON.....8 E St., Northwest
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND...20 Winchester, Boston, Mass.

FRANK GERSTEN, Inc.

NEW JERSEY...220 W. 42nd St., New York City

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EXHIBITORS' BOOKING U.S. CORPORATION

U.S. EXHIBITOR'S BOOKING CORPORATION
FRANK G. HALL PRES.

TRIANGLE

"How Does Triangle Pay the War Tax?"

Triangle is paying the war tax. It is not passing it on to the already burdened exhibitor.

The reasons "why" have been clearly stated in the trade papers and in other advertising media. We are not surprised, however, that the question is still asked, "How does Triangle pay the war tax?"

The "why" and the "how" of the matter are different problems.

Triangle believes that the government intended the tax to be paid by film manufacturers, producers and importers, and was not to be transferred to exhibitors. We believe it is "our bit" and we are glad to make any sacrifices to do our part. That is the *"WHY."*

Exhibitors whose confidence has made Triangle a leading factor in the industry, are entitled to know *"HOW"* we can afford to pay this tax. It means a large sum of money and it must come from somewhere. *Triangle wants every exhibitor to know from what source this money comes.*

The answer is simple and is best given by another question, "How can the people of this country afford to buy Liberty Bonds, pay increased prices for necessities, and send their sons to the battlefields?" Economy, which is the answer the American public would make to these questions, is also our answer to the tax question.

Ruin faces us if we believe the prophets. The air is full of accusation and insinuation. These clouds of dust may obscure some men's vision, but these men

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

are not exhibitors. Exhibitors know that Triangle prices have not been raised, that Triangle pictures are better than in the old days of individual stars and producers, and that Triangle service has set new standards for the whole industry.

Triangle did not wait for the crisis, to economize. Months ago the eye of scientific management was turned on production. *The result is a dollar's worth of picture for every dollar spent, and a better dollar's worth in story, cast, settings and photography.* If these things had not been done, who would have paid the bill? First, the producer—and then the exhibitor, who in turn must pass it on to the public. But, these things have been done with the result that a margin has been left out of which Triangle pays the war tax.

Months ago plans were made for a Traffic Department. Transportation waste, an enormous item in overhead, was cut to a minimum.

Triangle is also serving a large number of new exhibitors—increased business means decreased expenses. The famous Triangle pictures made by Hart and Fairbanks have been reissued. Hundreds of exhibitors are making money on these pictures because of their unusual drawing power and the reasonable prices at which they are sold.

These are only a few of the many reasons why Triangle pays the war tax.

The Triangle exchange nearest you is willing to do business with you in the same frank way.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager

TRIANGLE

SELECT SP PICTURES

Taunted beyond endurance, Jane turned on her tormentor furiously.

Organized Charity raised its hands in horror: Jane would be suppressed.

Jane Eyre suffered their scrutiny in silence; Rochester could not doubt her.

Distributed by

SELECT SP PICTURES

The gendarmes found Marston prone on the rug—La Fleur hovering over him.

"This isn't a very gay party, is it?" asked La Fleur, bored.

La Fleur's heart seemed to stop while she waited, and life itself to hang in the balance.

Distributed by
SELECT PICTURES CORPORATION

On Metro's recommendation book this picture for long runs

METRO

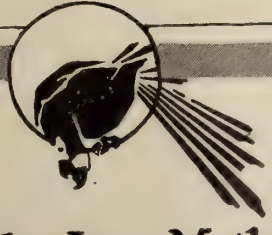
METRO
starts your new year with the
present tremendous stage success

DAYBREAK

starring wonderful

EMILY STEVENS

Directed by
Albert Capellani



Adapted by June Mathis and
Mr. Capellani from the play
of Jane Cowl and Jane Murfin
5 ACTS

MAXWELL KARGER, *Production Manager.*

METRO

VIOLA DANA IN BLUE JEANS

is the sensational box office success of the year

Exhibitors are cashing in with MABEL TALIAFERRO IN Draft 258

Yes-they both are Metro successes.

The most APPEALING photo-play ever made

The long waited for
MACK SENNETT
$300,000 Production

MABEL NORMAND
in
"MICKEY"

"THE LITTLE GIRL YOU WILL NEVER FORGET"

7 reels

REPLETE WITH PATHOS,
HUMOR,~LOVE,~INTRIGUE,
ACTION AND ADVENTURE.

IT IS PERFECT IN ARRANGEMENT
IT IS PERFECT IN PRESENTATION
IT WILL BE PERFECT IN
DISTRIBUTION

WORLD RIGHTS
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WESTERN
IMPORT CO.
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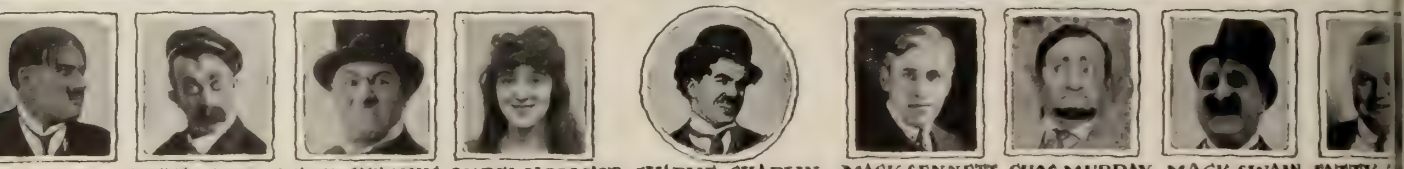
TO STATE RIGHTS BUYERS



28 two reel MACK ~ SENNETT KEYSTONE COMEDIES

That would make a SKULL grin!

They are the selected best of the entire output, including 3 of the funniest CHARLIE CHAPLINS, AND THEY ARE COPYRIGHTED!!!

All Prints from ORIGINAL NEGATIVES, Which we absolutely OWN and CONTROL

Wonderful Lobby Display of Photographs, and ONE ~ THREE and SIX Sheet POSTERS

Communicate immediatly for your quota

W·H· PRODUCTIONS CO

71 West 23rd St. Phone Gram 3027 NEW YORK CITY

To State Rights Buyers

WE CAN PROVE That Our WILLIAM S. HART

SUPERFEATURES

Are the greatest BOX OFFICE ASSETS in the WORLD

EXCHANGES HAVE PROVEN IT

EXHIBITORS ARE PROVING IT

ONE HART SERIES of FIFTEEN 2 Reelers is already SOLD for the *entire* territory.

Some territory is still open on the following:

1 "The TWO-GUNMAN" in "The BARGAIN"

6 reels

2 "The BANDIT and the PREACHER"

5 reels

3 "The HELL HOUND of ALASKA"

5 reels

Communicate NOW for Your Territory

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. NEW YORK

FOX SPECIAL FEATURES
ONE-A-WEEK—52-A-YEAR

ALMOST READY
RELEASED SOON
CONTRACT NOW

William Fox Presents

GEORGE WALSH

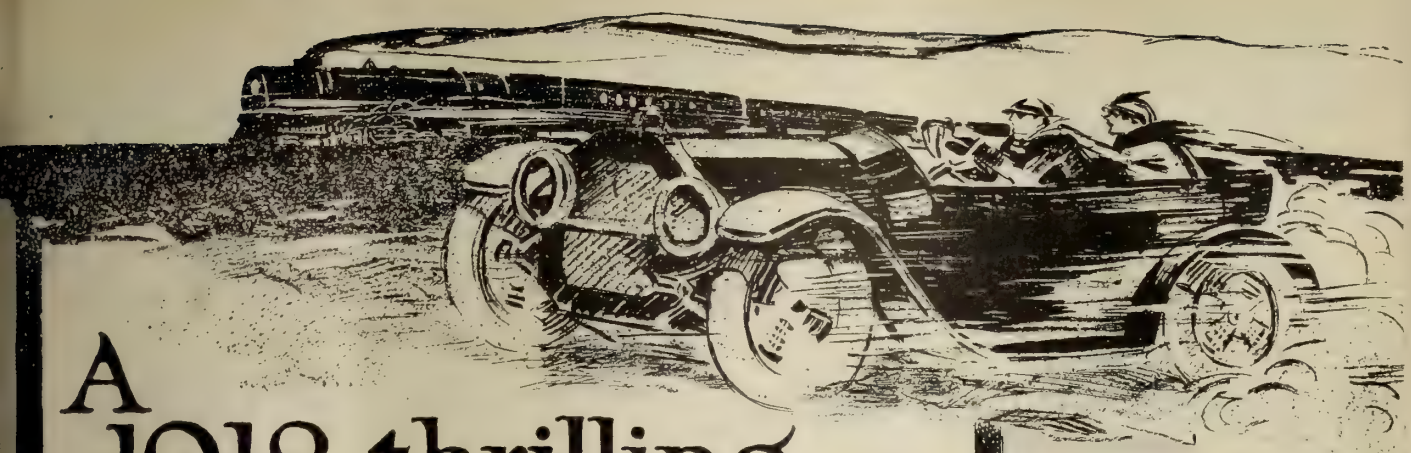
In JACK SPURLOCK-PRODIGAL

by George Horace Lorimer
Adapted from the Saturday Evening Post Story in five acts
Directed by Carl Harbaugh—Read by 5 million people
NO EXTRA CHARGE FOR THIS SENSATIONAL PICTURE
Released only to exhibitors who have contracted for
FOX SPECIAL FEATURES

January Releases

VIRGINIA PEARSON in STOLEN HONOR
TOM MIX in CUPID'S ROUND UP
SONIA MARKOVA in A HEART'S REVENGE
JUNE CAPRICE in THE HEART of ROMANCE

FOX FILM CORPORATION



A 1918 thrilling Cinemelodrama

STANDARD PICTURE

William Fox Presents

CHEATING the PUBLIC

Story by Mary Murillo
Scenario by Richard Stanton and Ed. Sedgwick
Staged by Richard Stanton

The Most Marvelous Miracle of Modern Massiveness depicting the Monster Manacle of Monopoly

THE FIGHT ON THE GOLDEN STAIRS

SEE

THE GREAT FOOD RIOTS
THE 90-MILE-A-MINUTE RACE-TRAIN AND AUTO
THE ELECTRIC CHAIR IN OPERATION
THE FIGHT ON THE GOLDEN STAIRS
THE GREAT SCENES OF HAIR-RAISING SUSPENSE
THE SCENE IN THE JURY ROOM
THE THRILLING COURT ROOM SCENE

Great all star cast

Mr. EXHIBITOR the time has come when the great picture with a big punch every minute has arrived

Book Now! Release Jan. 20.

See your nearest branch manager today

FOX FILM CORPORATION

Lyric Theatre - Two weeks beginning Jan. 13

"WE PAY THE TAX"

"First National" Release Dates

NOW RELEASED

"ALIMONY"

NOW RELEASED

Mme. Petrova in "Daughter of Destiny"

FIRST PETROVA PICTURE

Now Released

Herbert Brenon Presents

"EMPTY POCKETS"

By RUPERT HUGHES

JANUARY
(Approximately)

Chaplin's First Greater Comedy

"Signature Charles Chaplin Protected" } Foreign rights controlled by Wm. Vogel Productions, Inc. Longacre Bldg., New York City }

Booking now at all "First National" Exchanges

FIRST NATIONAL EXCHANGES

AND TERRITORIAL DIVISIONS

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO
1209 4th Avenue, Seattle, Washington
All of Alaska, Washington, Oregon, Montana—All counties in Idaho north of and including Idaho County.

ARIZONA and SOUTHERN CALIFORNIA
833 So. Broadway, Los Angeles, California
Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereof. All of Arizona.

AUSTRALIA
New York Office—Australasian Films, 729 7th Avenue
Australian Office—Film House, Sydney. All of Australasia.

CALIFORNIA, NEVADA, HAWAII
134 Golden Gate Ave., San Francisco
California north of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA (Western)
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern)
Imperial Theatre, Ottawa, Canada
All Canada east of but not including Fort William and Port Arthur.

COLORADO, NEW MEXICO, UTAH, WYOMING and PART OF IDAHO
All counties in Idaho south of Idaho County.
1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA
146 Marietta St., Atlanta, Ga.

ILLINOIS
110 S. State Street, Chicago, Ill.

INDIANA
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA
Garden Theatre, Des Moines, Iowa.

KENTUCKY and TENNESSEE
Rex Theatre, Louisville, Ky.

LOUISIANA and MISSISSIPPI
Strand Theatre, New Orleans, La.

MICHIGAN
73 Broadway, Detroit, Michigan.

MINNESOTA, NORTH and SOUTH DAKOTA
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI
New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE
Garden Theatre, Washington, D. C.

NEW ENGLAND STATES
20 Winchester Street, Boston, Mass.

NEW YORK
509 Fifth Avenue, New York City.

NEW JERSEY
509 Fifth Avenue, New York City.

OHIO
302 Sloan Bldg., Prospect Ave., Cleveland.

PENNSYLVANIA (Eastern) and SO. NEW JERSEY
1339 Vine Street, Philadelphia, Pa.
All counties in Pennsylvania east of Fulton, Huntington, Center, Clinton and Potter.

TEXAS, OKLAHOMA and ARKANSAS
1920 Main Street, Dallas, Texas.

WEST VIRGINIA and WESTERN PENNSYLVANIA
300 Westinghouse Bldg., Pittsburgh, Pa.
All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter.

VIRGINIA and NORTH CAROLINA
420 9th Street, N. W., Washington, D. C.

WISCONSIN
Toy Bldg., Milwaukee, Wisconsin.

The First National Exhibitor's Circuit, Inc.

18 EAST 41st STREET, NEW YORK CITY

HERBERT BRENON

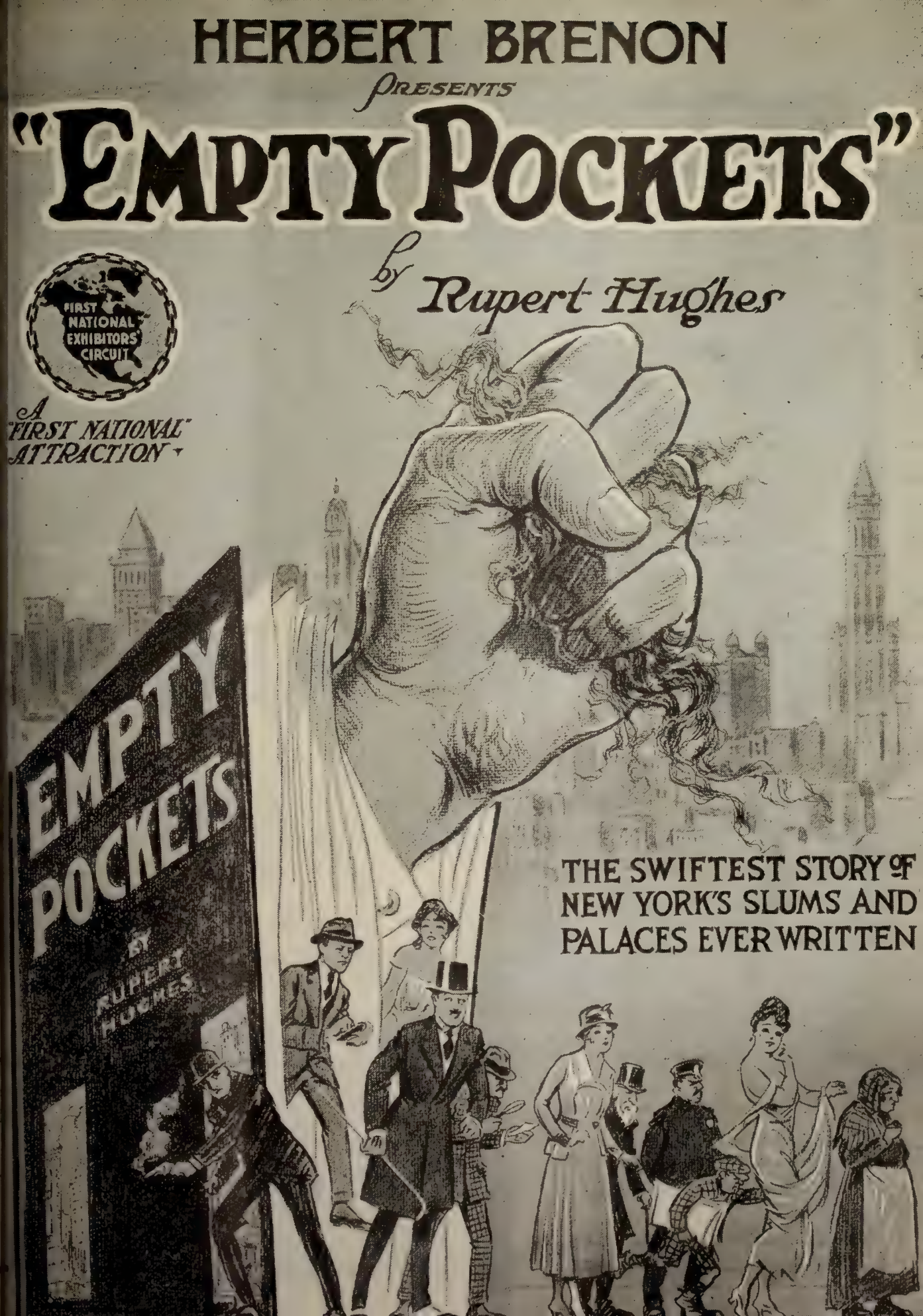
Presents

"EMPTY POCKETS"

by Rupert Hughes

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION



THE SWIFTEST STORY OF NEW YORK'S SLUMS AND PALACES EVER WRITTEN

MOON COMEDIES

Featuring

Gus Pixley

Fifty-two mirth-provoking single and double reel GENUINE BOX-OFFICE FEATURES for the

STATE RIGHTS MARKET

We're ready to supply you. Write us to-day before your competitor beats you to it

For Further Details Address

SUNSHINE FILM, Inc.

122 East 23rd Street
NEW YORK CITY
TELEPHONE Gramercy 3197

FRANK A. KEENEY

WILL SHORTLY PRESENT

THE LADY BEAUTIFUL OF THE SCREEN

Catherine Calvert

in a

series of feature photoplays by the world's best authors

General Offices, 1493 B'way.
Ray C. Owens, Representative

The Return of BRONCO BILLY

(G. M. ANDERSON)

in a series of big feature pictures full of virility and action, realizing to the utmost the meaning of the words ***motion pictures*** —no problems—no sex discussions—no complex dramatic plots—just ***pictures***. Stories of American life and manhood on nature's glorious stage. Life—action—and thrills.

NOW READY

A Brand New Five-Reel Feature

NAKED HANDS

A thrilling story of the great American outdoors, pulsating with humanity—abounding in dramatic and comedy power.

STATE RIGHTS ONLY

Released Through

RENOWNED PICTURES CORPORATION

1600 Broadway **New York City**

ANN MURDOCK

star in "Outcast;" "The Beautiful Adventure," "Please Help Emily," every one a box office success, appears in another of Charles Frohmans plays in pictures

"THE IMPOSTOR"

in which she is supported by the able actor David Powel

Produced by Empire All Star Corporation
Available January 14
at all exchanges of the
Mutual Film Corporation

WE CONFESS

That the Mutual is doing a big business.

OUR SECRET

Is merely in serving a lot of theatres at prices which pay a profit to both of us.

OUR PRICES

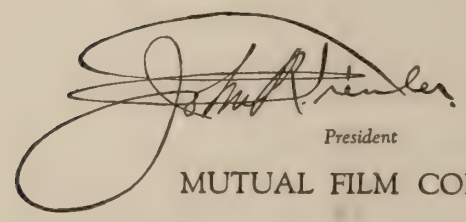
Are lower, all values considered, than some competitors offer, and are higher than others.

WE ARE FIGHTING

Nobody at all, and we are doing very well thank you.

EVERY EXHIBITOR

Properly presenting Mutual pictures is making money. There is a Mutual proposition for your theatre.



President

MUTUAL FILM CORPORATION

Mutual Pays the War Tax

GENERAL ENTERPRISES
INCORPORATED
1476 BROADWAY GE NEW YORK, N.Y.

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4 SQUARE EXCHANGES

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For over ten years this paper has been the leading weekly in the moving picture field, the most complete, the most progressive, the most reliable source of information on every angle of the whole industry.

Its unique ability to furnish such thorough information is the result of the combined efforts of the largest and best posted staff in the trade. Including its correspondents in all the leading cities in the States and Canada and foreign countries and the staff in its three offices, over fifty people labor every week to make it the leading paper in this field and one of the best trade papers in the world.

It represents the whole industry and is not the mouthpiece or organ of any individual or group or trade organization. It is the real exhibitor's paper, always independent and free from all trade connections or entangling alliances, is not subsidized and is not subsidizing any section in the trade.

What it has done is the surest criterion of what it will do. It was founded and has been conducted on right business principles and has always stood for the best interests of the whole industry. It has secured and retains the esteem and respect of all the prominent men in every branch of the trade.

It is worth many times its cost to every one interested in the moving picture field, no matter what he may pay for other less known publications. We believe it will prove a big saving in time and money for every exhibitor to continue his allegiance to this paper or to begin now if not already on our subscription list.

With many sincere thanks to friends and readers everywhere for their confidence and co-operation during the past ten years and trusting to merit a continuation of these relations to an even greater extent in the future, we remain

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GENERAL FILM COMPANY.

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"HE LOVED HER SO"
Directed by ARTHUR HOTALING

"ONE NIGHT"
"NEXT"
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TRADEMARK
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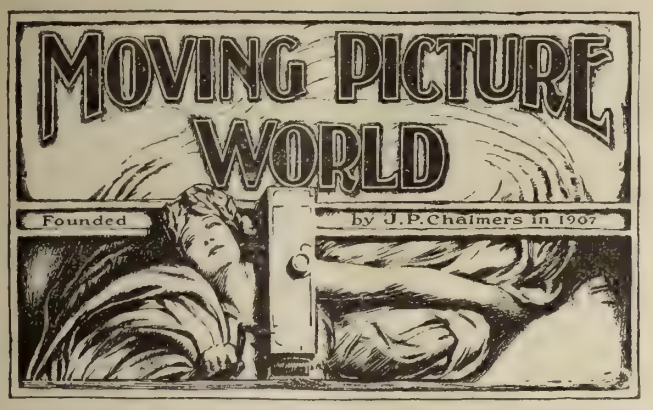


Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 19, 1918

Facts and Comments

WHEN it comes to argument on the question, we simply cannot help standing up for the moving picture. It is primarily the working people's recreation, entertainment and needed relaxation because the cleanest, most wholesome and about the only one within their reach. True, the aggregate spent on pictures is large, but consider how many make up this total. A season's Grand Opera in New York, within the reach of and furnishing enjoyment and pleasure to comparatively a few thousand people, will make the year's expenditure of the millions in several states for moving pictures look like thirty cents. Again, are the majority of patrons of the higher priced entertainment in need of relaxation from eight or more hours of monotonous work and the daily grind for existence? Hardly. This will suggest scores of other arguments on the subject, but need we say more?

* * *

WE are trying to sell War Savings Stamps to raise $2,000,000,000 for the Government and before the winter is over we will be asked to float another Liberty Loan of two or three times that amount. How can we do these things unless we have plenty of work for all, with good wages, with shopkeepers busy, factories running and business normal?" This is the question that a writer asks in a recent issue of Leslie's Weekly. The answer is obvious and right here we want to say that this industry is doing its part. Also kindly do not forget that it provides the wherewithal to quite a large army of workers and has done so for several years.

* * *

WAR conditions are teaching us many things, many lessons that we trust will prove beneficial. If the noisome, spendthrift, extravagant ten per cent. of our people will be taught thereby to live a saner, more wholesome life, it will not necessarily mean a loss of trade or disrupting of business, which would be a calamity. It may be made to mean, however, a better share of the necessaries and a few of the comforts to a much larger proportion of our people. If, in their grapple with war problems, taxes, food distribution, wages, etc., our legislators can evolve a condition that will mean a more equable distribution of the ordinary comforts and necessities and a few of the pleasures of life, surely the country will be a great gainer. There will be fewer, perhaps, to grudge the tired workers of the country their fifteen or twenty cent ticket for an hour's relaxation, even if it means that a small minority will have to forego, at least, a few nights of opera, roof garden suppers, etc., at, say, five to twenty dollars a throw. Why not?

* * *

SO long as the moving picture maintains its position as the best popular priced form of public entertainment and amusement will it continue to be one of the leading industries of the country? Along with all other activities, it is feeling the effects of present war preparations, taxes, etc., but it will rally more quickly than higher priced similar commodities and in fact is not suffering as much as the legitimate theater and other more expensive diversions. There is nothing else to take its place and nothing will, unless picture theater admissions are increased beyond the reach of the masses. Give them all you can for their dimes and they will give you all the dimes they can.

* * *

CENSORSHIP of moving pictures continues to remain the bugaboo of the industry, although it has been a somewhat dormant issue for some time. The experience of Maryland picture people for the past few months is another reminder, however, and now comes the Mayor of Los Angeles with his plea for local censorship. Not that there is any need or real benefit to be gained, bless your innocent heart, no. Just the same old issue, providing of an easy place for another useless official and an excellent opportunity to secure funds. What was in the Mayor's mind is easily seen when he so readily pointed to another city which is charging four times the price for film inspection that he proposed to charge. Exhibitors, are you educating your public against the idea through slides and your local papers and programs? It may be your turn next!

Pictures in Review—Fatalism

By Louis Reeves Harrison

MOST of them are recent releases, and some of them represent a class of picture done over and over again. Most of them are well enough made, but that is growing more and more to be a question of outlay—whether or not they should have been made is quite another matter. There is a steady demand for creditable performance on the screen, and there are producers who sincerely believe that skilled use of picture language fills all requirements without regard to what is to be said in that language. There are writers in this language, the one I am using, who handle it cleverly enough to really say something once in a while.

It is not so easy in journalism, however, to sing the same old tune all the time and get away with it, though there is an illustrious instance on record where a windjammer wrote six months on one subject, said nothing new, accomplished nothing whatever, and was proud of it. Only a limited number of us have to stand for that sort of stuff when it is printed, but think of what millions of people have to put up with in the weary old repeats of past errors. We are laughing to scorn the Kaiser's claim that God is a German in feeling and sympathy and yet handing out almost exactly the same sort of thing on the screen.

William the Hun says that God will punish his enemies for the wrong they are doing him. That is exactly the idea of a story in which the Deity dispenses the events to punish the wicked and reward the virtuous, a very desirable arrangement if it could be carried out, but, if it had, there would be no moral variety. All would be one level of virtue. We could all pass through the days and years of our allotted terms with the serenity of an oyster. Luckily for the drama there is still sin in the world.

Many who go to the picture show are comparatively poor and correspondingly kind-hearted. They take it for granted that the Deity can see ahead, know in advance that a crime is to be committed, hence it seems kind of hard on the poor fellow who is picked out to do it—how can he help himself—only to be cruelly punished in the end for helplessly serving the ends of an Omniscient Power. It is a regular stunt of production—and we are told production is the thing—to have the Divine Will at work, so that the hero may embrace the heroine at the end and the villain get all that is coming to him here as well as elsewhere.

There is a sense of justice in the audience which is liable to turn sympathy to the villain most unexpectedly. As well say the herbivorous little lamb must have been naughty because he was carried off and eaten without mint sauce by the carnivorous wolf. Photodramas of that kind may seem like true diamonds in the studio, but they do not shine on exhibition any better than a piece of glass. Like them in most respects are those stories of fatalism which have a grip on theatrical people like that of the Old-Man-of-the-Sea had on Sindbad the Sailor.

There is the baneful influence of some object, usually a jewel, which has been ruthlessly stolen from the rightful owner—how he got it does not matter. I wrote one years ago, "The Idol's Eye," so extensively copied from the little one-reeler in which it appeared, that I begin to think it must have been good. Simply change the jewel and the place it was stolen from and, lo, a new plot. To drive fatalism out of minds theatrical is to deprive them of explanation why actors prosper one season and live in hall bedrooms the rest of their lives. They hear you—that is all—when you try to reason with them on the subject.

Cinderella stories, delightful examples of predestination, encourage the idea that all goes by predetermination and nothing by heart work. The idea is that there are no causes whatever. Events simply happen. It is very pleasing to the hired girl of noble birth to realize that she need not try to do her work. She should only wait her time. The Wall Street millionaire will surely turn up in his Packard and carry her off to his Fifth avenue mansion, or his grand country estate. Then she can turn up her nose at persecutors who asked her to wash the dishes.

There is the poor young man who does not seem to get along, yet he is not a bad fellow at all—it is a shame. But why should he bother? We are not the authors of our destinies. He may have an idea of when he came into existence, but how is he to know what for? For him there is a beautiful heiress waiting. She usually inherits a great fortune from one of those rich uncles who do not seem to have anything else to do in the theatrical world than leave money. She will give it all to the nice young man in the end, so it will no longer be necessary for him to work for a living like the rest of poor ordinary mortals.

Such is production without anything to produce that is particularly calculated to increase the progress of the art, nor the popularity of moving pictures, nor their value either material or intellectural. We are expected to believe that Kaiser Wilhelm stuff, which has everything settled beforehand, all ordained by fate, even if it belittles the Almighty and destroys the order of the universe. It is production, the investiture of the being with a semblance of that being inside, but it is not a live creature and it lacks the warm blood of common sense.

Most of the people in moving picture audiences know a great deal more about the prime essentials of drama than they are credited with. Life for them is a struggle, a perpetual case of cause and effect, with hard necessity as a leading cause, and no happiness can come to them through false presentations of any kind, not even of the moralizing type. The horrible fate which overtakes the possessor of stolen goods may furnish material for a story to be told little Johnny when it is suspected that he has been hooking jam from mother's preserve closet, but, if there was any real fatality about the possession of ill-gotten gains, whether of sugar or coal, all the undertakers would be busy carrying off bodies of profiteers dropped dead in the streets.

A great element of the drama is exactly that found in the lives of common people, the struggle. Even when a man makes money they want to know how he did it. What sort of application of energy and intelligence brought the result? But it is not at all necessary to confuse the possession of money with that of happiness, the one thing for which we are all living and struggling. Creative genius, not production, can alone discriminate between the two.

Moral progress in the world is more apparent than real. In the drama we are not developing, therefore standing still, which means eventual decay, when we do not deal with conditions as they exist. The aim of dramatic action should be certain, just as surely as that action should be certain of its aim, and we are shooting into the air with stories of fatalism. The real human character is not one depending on fate. There is a state of mind involved, questions of whether the end is perceived or grossly misconceived, liberty to act and manner of action. On these depend the success or failure of the screen story, just as in the story of life itself.

Howdy Do, Mr. Exhibitor?

By Sam Spedon

THE producers and distributors have decided to get better acquainted with the exhibitors, to cooperate and find out their needs, adapt themselves to conditions and get in closer touch with the fellows who show the pictures. Some of the executives of the big distributing companies have resigned their positions to go abroad among the theater managers and extend the glad hand and rub elbows with those whom they were heretofore too busy to give the attention which they sought and were denied. Other concerns are employing ex-exhibitors to meet and treat with their erstwhile business associates and give their fellow showmen the advantage of their experience and supply what their superiors lack in training and knowledge.

Things Have Changed.

We know from ten years' experience, it requires a man of tact, judgment and the human instinct of a gentleman to deal with exhibitors. Our associations with the exhibitors have taught us that they want to meet a good listener more than they do a good talker. A man who is willing to learn and not one who starts out with the assumption that he knows it all and has come to tell them what they want and not find out what they want.

Today we are dealing as a whole with a much different class of exhibitors than we did ten years ago. The old line of "bull" and the "graduated peddlers" and the "camouflaged" hold-up men won't do. Real honest-to-goodness salesmen who can deliver the goods and are not afraid to come again, are the only men in demand.

A Whole Lot to Learn.

Cultivating an intimacy with the exhibitor is one of the much neglected and finer touches of industrial advancement. In getting at it, we hope those who are visiting about the country and getting closer to facts, will not be too intent on going to the big cities and larger theaters. We hope they will go into the highways and byways and learn what is doing there. We know it will be a surprise to these seekers after knowledge and promoters of business relations. They will be surprised to find in some small towns, theaters that would do credit to larger ones. In some other instances they will find houses that are only on the map, because they run themselves or are run in a haphazzard sort of way and need either better showmanship or the assistance which these itinerant promoters are expected to give.

A Better Acquaintance.

An exhibitor who has a very attractive house with a ten-piece orchestra in a small town a hundred miles or so from New York City, said: "A great many of us out-of-town exhibitors go to the city to visit the exchanges about once a month and it makes us laugh and sore the way the managers treat us. They think we are a lot of rubes. They sit at their desks and judge us by a lot of so-called exhibitors with whom they come in contact from the cheap sections of the city. They don't take time to get acquainted with us and we never get the attention and discrimination we deserve." We hope this class of exhibitor will be favored with a visit by the socially inclined representatives.

A Good Chance to Get Acquainted.

This New Year's resolution, to get better acquainted, was a splendid one for the producers and distributors to make. If it is put into practice practically, it will be a big help to the industry. It might be followed up at the combined exposition and the eastern states convention to be held at Grand Central Palace, in New York City, the week of February 2-9. Every exhibitor who can make it possible to attend ought to be there and give all the other branches a chance to make themselves known. It will be a big chance for all hands to get acquainted. Besides, it will be one of the best bets of the season in meeting everybody you know and care to know. Everybody ought to hold open house at that time.

Behind the Men Behind the Guns

THE motion picture industry has been called on to contribute its quota in winning the war, not only in taxes imposed but in devoting its screens to that end. It has responded nobly and unselfishly. While the bankers are helping to augment Government loans and investments, they are pursuing their own business and its interests correspondingly. Even they are credited with much patriotic fervor and far be it from us to detract from this complimentary recognition.

We herald the deserved commendations of the work of the Y. M. C. A. and the Red Cross, whose officers are beneficiaries of the subscribed fund. Last, but not least, come the moving picture men who, outside of a few who are benefited by the sale of films and raw stock, are never heard of excepting through an occasional "eulogy" in the trade papers.

Always Ready and Willing.

Thousands of moving picture theaters throughout the length and breadth of the land are giving their theaters for Red Cross, Y. M. C. A. and other charitable benefits. Many thousands of exhibitors are devoting their screens to the propaganda of war loans, saving stamps, food conservation and other patriotic objects, without price or compensation, besides paying their own and collecting the public admission taxes. Manufacturers are contributing many pictures to educate the people and entertain and cheer the boys at home and abroad. Notwithstanding all this display of patriotism and cooperation from the fifth largest industry, "the poor man's pastime," we cannot understand why some thoughtless but well-meaning people should consider it one of the first non-essentials to be eliminated from our indulgence, as an economic means of contributing to victory and peace. Admission prices to moving pictures are limited. We cannot do as the butcher, baker and other trades people, who, when we economize on their wares, calmly jack up the prices two or three times and make us pay dearly for our economy and necessities.

Sunday Opening Would Help.

We are aware that we are subject to the coal and transportation situation and many other unavoidable conditions that must be met in the natural course of circumstances, which make us feel that there is all the more reason for our business being conducted as in the normal order of things. Instead of curtailing our possibilities through legislation against Sunday opening we should be given every benefit within the spirit and letter of the law to keep the home fires burning and care for those who are dependent upon our business.

A Question of Service

By Edward Weitzel

IT is hardly necessary to make the assertion that no sane person attempts to offer anything for sale without knowing that the purchaser expects to receive an adequate return for his money. Also that this condition applies to moving picture trade journals. There are several other self-evident facts appertaining to the subject. Among those that may be mentioned none has broader scope than the statement that any experiment, theory or experience that tends to improve the product of the screen is the sort of service that cannot but benefit everyone financially interested in the motion picture.

The first fact that should be recognized by the manufacturers and the exhibitors is also broad in its scope: Showmanship is the watchword that must govern every move in the business of either manufacturing or exhibiting screen products, if anything in the shape of a profit is to be looked for by the producer of the picture and also by the manager of the theater that shows the picture to the public.

It makes but slight difference what the manufacturer or the exhibitor may think about this picture or that. Aside from a decent regard for the moral tone of the film, it is the Golden Rule of the amusement world to *give the public what it wants.* And the wider the appeal of either special feature or one-reel comedy the larger the percentage of profit to all concerned. Pictures that win the approbation of but one-half or one-third of a body of spectators, can never become financially successful. Every person present is a potential advance agent for the photoplay seen the night before—or a knocker of deadly power.

Universal appeal is the one necessary quality of all screen drama. Any one can recognize it, once the picture is unwound before a theaterful of paid spectators. The trick is to know how to tell it before this takes place, No one, as yet, has discovered the infallible method.

There are certain general rules, however, that are of service in giving a picture box office value, and the better they are understood and the more diligently the matter is probed along these lines the larger will be the balance on the credit side of the ledger. Both the manufacturer and the exhibitor experience a difficulty in the matter that is not shared by men in corresponding positions connected with the spoken stage. The producer of a spoken drama has centuries of tradition behind him, is not forced to retain the personnel of his cast to the finish, and is able, in many cases, to turn an apparent failure into a success after it has been produced, by engaging new actors and changing lines and situations before seeking a New York verdict.

The producer is also, in most cases, the man who has charge of the booking of the play, the managers of the out of town theaters being little better than janitors and bound by their contracts to take the attractions sent them. The moving picture exhibitor relies, to a large extent, on his own judgment and is influenced to some degree by the trademark on the picture and the reviews printed in the moving picture trade journals. He has many problems, large and small, to solve in connection with the running of his theater; but the most important is the ability to judge, as near as possible from the information furnished him, how the picture he contemplates booking is going to impress his public. Anything which adds to the sum of this knowledge is service he cannot afford to disregard.

The special articles that appear, from week to week, in the MOVING PICTURE WORLD are the result of an effort to apply to the moving picture, whether written in play or novel form, the laws of the drama, which belong equally to the stage and the screen and were formulated by a desire to create a reproduction of life that would sway a body of spectators as if they were one man.

This accomplished and the entire assemblage is turned into a concrete body of boosters, and becomes the moving picture theater's greatest asset.

"When the Wind Blows Hold on to Your Hat"

WHILE some of the officials of the film companies have been talking through the press of impending ruin and wreckage due to war conditions, John R. Freuler, president of the Mutual Film Corporation, is to the fore with a declaration that the business is very well, thank you, and moreover Mr. Freuler tells why.

"Much expert advice is being offered for ostensible conditions in the motion picture industry," says Mr. Freuler. The assumption is that the industry is sick. I did not know that it was sick. In fact the film industry is much better off than this sudden uprising of the doctors would seem to imply.

"Once in a while some man who thinks he is in the film industry takes a look at his ledger and finds figures in red ink. Right away he thinks the industry is sick. It isn't. He is.

"This sort of thing is just as natural in the film trade as spring freshets are in the Missouri. The film business is not headed for perdition. The film business is doing fairly well.

"Of course there are several things the matter just now and there always will be things the matter. There will always be unwise investors who will put good money into bad projects. What I am impelled to call 'lunatic competition' is bound to arise at times. Promotions based on such factors are always certain to have their unhappy periods, but these will not spell ruin for the motion picture industry.

"The industry is working out its own salvation. It is perfectly capable of working out that salvation despite some of the handicaps I have suggested. There is nothing the matter with the industry. It is sound as a new minted dollar. To be sure the wind is blowing, but as I said in the first place—

"When the wind blows, hold on to your hat."

ROSS FILM DELIVERY LOSES FILM.

The Ross Film Delivery of New York City informs the Moving Picture World that one of its motor delivery machines was stolen on December 27 while standing on 48th street between Broadway and Seventh avenue. The machine has since been found, but not the reels of film which it contained at the time. Mr. Ross enumerates the following reels as having been stolen:

TRIANGLE FILM COMPANY.—Keystone Comedy, two reels; "Ten of Diamonds," five reels; "A Fallen Star," one reel.
WORLD FILM CORPORATION.—"Divorce Game," five reels.
GEO. KLEINE.—"Truant Lord," eight rels.
FAMOUS PLAYERS EXCHANGE.—"Antics of Ann," five reels; "Silks and Satins," six reels (Sherry's Copy); "A Comedy," one reel; "Who's No. 1?" Episode No. 7, two reels.
PATHE'S EXCHANGE (NEWARK BRANCH).—"Fatal Ring," No. 13, two reels.
NEW JERSEY METRO FILM COMPANY.—"The Patriot," one reel. Also one reel showing the carnival at Keyport, N. J.

The internal revenue department has notified all exhibitors who have not made their admission tax returns that they must set them aside in a separate fund or bank account, to be paid to the government when it calls upon them for the back taxes. We understand that report blanks have not been supplied to some exhibitors.

New Line-Up at Universal

Nineteen-Eighteen Brings Promotions and Changes of Duties to Several Deserving Workers at Headquarters.

AN ANNOUNCEMENT coming from the home offices of the Universal Film Manufacturing Company reveals a number of important changes in the duties of several of the principals of the office staff. Beginning at the top Carl Laemmle adds the duties of director-general to those of president, which is said to mean that be becomes the de facto general manager of the Universal Company, in which position he calls to his aid C. H. MacGowan, who becomes assistant to the director-general. Mr. MacGowan formerly was auditor of the company.

Joe Brandt, formerly general manager, has been promoted to the important position of general sales manager, with jurisdiction over the world-wide activities of the Universal sales forces, with the added duties of assistant treasurer.

E. H. Goldstein was appointed to take complete charge of merging the various New York City exchanges of the Universal, the Bluebird, the Longacre (Alice Howell comedies) companies into one large unit, occupying the entire seventh floor of the Mecca Building at 1600 Broadway.

"The advancement of Joe Brandt is simply a reward of merit," said Mr. Laemmle after the meeting of the Board of Directors. "It is the result of long and loyal service. Away back in the days of the old Imp company I took Mr. Brandt from the Dramatic Mirror and made him my private secretary. He continued as such after the Universal was formed. In this capacity he had splendid opportunities to learn every branch of the business, and he made the most of them. Shortly after the Universal was formed he became advertising manager, and from that he has advanced from time to time until he became general manager.

"Now that we are contemplating revolutionary changes and improvements in our sales systems, not only in this country, but in foreign lands, I have again called on Mr. Brandt to take up a more important work than he has ever had before.

"Mr. Goldstein and Mr. MacGowan are also given recognition for splendid and faithful service. Both have been with the company a number of years, working their way up from minor positions to positions of trust and importance."

SIXTY-ONE PATHE MEN IN UNIFORM.

Sixty-one employees of Pathe Exchange are now in uniform and actively fighting for World Democracy, while the whole organization has been congratulated on its work as a distributor of Official War Films. An additional number is likely to be added to the present list and of course the House of Pathe in foreign countries has many more swelling the total of Pathe fighters for freedom to a very large one.

The sixty-one Americans are: Walter Drake, J. Cunningham, Michael Carroll, Andrew Golitko, Jack Schaeffer, Arthur Hile, Frederik Hansen, Ralph Wade, Fr. H. Christoph, Oscar Helwig, J. C. Reynolds, Jacques Meyer, Felix Slatosky, Edward R. Paul, Fred Ford, Ray Libby, W. S. Morse, C. D. Foster, C. H. Wortman, Geo. W. Chappel, James M. Curran, Howard Wilson, William Sullivan, Walter F. Peacock, Geo. L. Hanes, Irving Rauchwerk, R. E. Walker, C. M. Seipel, Lee Wentz, Cicero Alexander, B. E. Loper, Jr., Geo. Carney, Albert Friedland, Arthur Gray, James H. Cuniff, Manferd Wiman, Harold Goodemote, J. S. Cowan, George Farrow, Fritz Bierman, Frank Olsen, H. Adamson, Clinton Taafe, D. Bokee, Sidney Lencher, D. E. Carroll, Karl A. Suelke, A. Fasano, O. J. Robichek, A. Gini, A. L. Jonas, T. P. Langdon, A. C. Gottschalk, O. J. Pean, J. C Donahue, J. Rothman, James Keating, J. R. Sloan, William Bevan, L. C. Varela, E. I. Sweigert, A. E. L. Martzolf.

HIGHLY IMPORTANT TAX DECISION.

E. S. Bowman, secretary of the Automatic Ticket Selling and Cash Register Company, has just returned from Washington, where he secured a decision from the Government of interest to all exhibitors who have been making daily inquiries regarding the Government requirements for printing on admission tickets.

Mr. Bowman has just received written communication from B. C. Keith, Deputy Commissioner, Treasury Department, Washington, to the effect that moving picture exhibitors will not be required to have printed on tickets the legend, "War Tax Paid," for the reason that this applied only to those advance sale tickets, purchased prior to November 1, upon which the war tax had not been paid.

The Government in this communication states that where automatic ticket selling machines are used, the cashier cannot stamp this legend on the tickets at the time of sale, as said cashier does not handle the tickets at all, said tickets being delivered directly to the purchaser from the machine.

It will be a considerable relief to exhibitors to know that they are not required to stamp on their tickets the word, "War Tax Paid."

This is another evidence of the solicitude of the welfare of the exhibitors constantly shown by the Automatic Ticket Selling and Cash Register Company, 1731 Broadway, New York.

Walsh to Remain With Fox

Director Who Had Just Signed With Goldwyn Discovers Employer Has Option on Services.

R. A. WALSH, the able young director of many successful motion pictures, who recently signed a long-term contract with Goldwyn Pictures Corporation, will be unable to join Goldwyn because of his discovery in his contract with the Fox organization that he had given that organization a further option on his services when signing up with them last.

This discovery was made by Mr. Walsh upon the arrival in New York of papers and other effects from his Los Angeles home, and it caused him quite as much surprise as it did Goldwyn, which had entered into an agreement with him upon Mr. Walsh's assurance that he was free to deal with whoever he pleased with regard to his services. Goldwyn, upon the signing and delivery of Mr. Walsh's contract, made all arrangements for his first Goldwyn production, which was in readiness for him to start work in Fort Lee.

Mr. Walsh immediately upon the discovery of his dilemma frankly laid the matter before Samuel Goldfish, president of Goldwyn, and Mr. Goldfish, following the fixed rule of the organization not to interfere with any person holding a contract with another organization, gave Mr. Walsh his written release from his Goldwyn contract.

"It is a matter of natural regret that Goldwyn should lose the services of a successful and able director like Mr. Walsh," says Mr. Goldfish, "but at no time has Goldwyn wished to have men break their contracts with any other organization. The mistake in this case, as Mr. Walsh himself frankly says, is of his own making. He felt when he came to us that he was free to dispose of his services in any manner he desired, but upon a reading of his contract when received from Los Angeles, both he and his representatives reached the conclusion that the Fox organization had a valid claim and right to his services upon the exercise of the option in the previously made contract."

EXPOSITION PLANS PROGRESSING.

Cooperation from many sources is making the outlook for the forthcoming Motion Picture Exposition most encouraging. This exposition, which is to be thoroughly representative of the huge industry, is to be held in Grand Central Palace, February 2-10, under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League, and these associations are receiving the support of entire sales organizations of large film companies who are to exhibit. These sales staffs have been set to work boosting the show systematically. Triangle, Pathe and others are doing their utmost, the Triangle salesmen being active with a "see us at the Show" campaign.

J. A. Berst, vice president and general manager of Pathe, says that this meeting of the public, the exhibitors and the manufacturer will be conducive of benefit to the entire industry. "Pathe will be properly represented at the exposition," said Mr. Berst.

LIEUT. R. HENDERSON BLAND IN FRANCE.

A holiday card from Lieutenant R. Henderson Bland, Thirteenth Gloucestershire, B. E. F., in France, brings the welcome news that the English actor was up to December 16 still in the land of the living. Lieutenant Bland joined the colors about two years ago, closing his engagement in this country as Lord Inglehart in "Kitty Mackay" and returning home for that purpose. It is a long time since the lieutenant has been heard from, and his friends have been anxious as to his welfare. The lieutenant is best known to photoplaygoers for his remarkable portrayal of the Christ in Kalem's "From the Manger to the Cross."

BRADLEY BARKER IN MARKOVA SUBJECT.

Bradley Barker has returned to the William Fox forces for an important role in "A Heart's Revenge," starring Mme. Sonia Markova. This picture is among the January releases.

Felix Malitz Is Arrested

Film Man Held in $5,000 Bail, Charged with Smuggling Rubber Into Germany.

FELIX MALITZ, for years connected with the motion picture business in New York, was arrested on January 3 and held in $5,000 bail for appearance in court on January 10. Malitz is charged with having, in the fall of 1916, smuggled rubber into Germany. Arrested with him under the same charge was Adolph Engler.

Malitz, who now is general manager of the Piedmont Pictures Corporation, was at one time vice-president and general manager of Pathe. He was relieved of that position by Charles Pathe in the early days of the European war and Malitz ceased to be an employee of the company. Since that time he has been busy in a film way, among the concerns with which he was connected being the American Correspondence Film Company, the activities of which have received the attention of the authorities.

Malitz was born in Brandenburg, Germany, January 10, 1876. He was educated in the Gymnasium Zum Grauen Kloster. He early became identified with French business life and for twelve years was managing director of a French company. He was considered an expert in organization and direction.

John T. Doyle, president of Piedmont Pictures Corporation, has issued the following statement:

"In regard to various rumors and published accounts, the Piedmont Pictures Corporation, of 729 Seventh avenue, New York, wishes to state that it is purely an American concern, organized in June, 1917; that its capital interests are American and American exclusively, and that it has been engaged exclusively in the export and sale of moving picture films, moving picture accessories and supplies of all kinds. It has never had and never will have any dealings that are unpatriotic or un-American."

At Leading Picture Theaters

Programs for Week of January 6 at New York's Best Motion Picture Houses.

"Rose of the World" at the Rivoli.

ELSIE FERGUSON had the place of honor on the second week's program at the Rivoli, the beautiful new playhouse at Broadway and 49th street, beginning Monday, January 7. She appeared in "Rose of the World," an Artcraft picture adapted from the story by Agnes and Edgerton Castle and directed by Maurice Tourneur. Many of the scenes are laid in India, which affords Mr. Rothapfel an opportunity to give the picture a special presentation, full of Oriental color and accompanied by exotic music. Wyndham Standing, Clarence Handysides, and other capital players appeared in support of the star.

Exclusive pictures of the Holy Land, taken by Sidney Olcott and the Kalem Players, formed the scenic feature of the bill. Mr. and Mrs. Sidney Drew lent their humorous presence to the entertainment in "Our Mutual Motor," and the Rivoli Animated Pictorial offered news events and film oddities.

Gladys Rice and Alberto Bachmann were the soloists.

"His Mother's Boy" at the Rialto.

Charles Ray in "His Mother's Boy," an Artcraft picture, produced by Thomas H. Ince, from a story by Captain Rupert Hughes, was the featured attraction at the Rialto. Unlike the lively young blood he portrayed in "The Son of His Father," Ray's role in his latest vehicle is that of an utterly unsophisticated youth from New England who goes to Centipede, Texas, to find out why his father's oil interests are not paying dividends. The things that happen to him in Centipede are not only laughable but highly exciting. Doris Lee plays the part of Centipede's sole redeeming feature, and William Elmer one of its most undesirable citizens.

"Just for Joy," a Robert C. Bruce scenic feature; "Taming Target Centre," a Mack Sennett-Paramount comedy; and Mr. Rothapfel's Animated Magazine completed the pictorial portion of the program. Rielle Dorree and Yvonne Robert were featured in a minuet to the music of "Pavanne," by Ganne. The singers were Mlle. Madeleine D'Espinoy and the Rialto Male Chorus.

"Mrs. Dane's Defense" at the Strand.

The Strand theater presented two features. Pauline Frederick in "Mrs. Dane's Defense" was the principal photodramatic attraction, and a condensed operatic version of "Carmen" headed the musical part of the program. "Mrs. Dane's Defense," by Henry Arthur Jones, was one of the most successful stage plays of its time. As a photoplay it has been greatly enhanced and abounds in intense situations. The character of Mrs. Dane is one that suits Pauline Frederick's dramatic technique to a marked degree. It is a Paramount picture.

The second of James Montgomery Flagg's comedies, "The Bride"; scenic studies in natural colors, "Animals in Midsummer"; a chapter from the Living Book of Nature, by Raymond L. Ditmars, and the Strand Topical Review were also shown.

Mary Quentay was the soloist.

"Madame Spy" at the Broadway.

"Madame Spy" was the leading attraction at the Broadway theater. This five-reel production, featuring Jack Mulhall, has a cast which includes Wardsworth Harris, Maude Emory, George Gebhart, Donna Drew, Clyde Benson and Claire DuBrey. Lee Morrison wrote the scenario, story by Harvey Gates. It has to do with love and the adventure of a college youth who becomes adept as a woman impersonator. "Vamping the Vamp," the Universal Screen Magazine, Universal Animated Weekly, and Current Events completed the program.

Eighty-first Street Theater Bill.

Monday, Tuesday and Wednesday J. Warren Kerrigan was seen at the Eighty-first Street theater in "A Man's Man." Thursday, Friday, Saturday and Sunday Bessie Barriscale in "Madame Who" headed the list of attractions.

Paramount-Artcraft Managers in Session

Convention in New York Takes Up Matters of Distribution and Exhibitors' Problems.

UPON assuming supervision of the distribution of both Paramount and Artcraft Pictures for the new year Walter E. Greene and Al Lichtman, general manager, called a meeting in New York of the district managers of the Paramount and Artcraft exchanges. The meeting continued over the week-end and was one of the most successful and helpful conventions ever held in the Famous Players-Lasky organization. The keynote of the meeting, it developed, was one of optimism, a feeling that seemed to be shared by all the men present.

Many of the district managers attending are among the best known and most successful territorial distributors, and the large proportion of them have been associated with the Famous Players-Lasky organization since its inception. The first meetings were concerned with general distribution and a discussion of problems that affect the exhibitor and how to meet those problems with proper distribution service.

At the first meeting discussion was led by Mr. Greene, with Al Lichtman presiding. Among those present were Frederic Gage, general sales manager of Paramount; William L. Smith, C. E. Tandy, William L. Sherry, J. V. Chamberlain, James Steel, Max Goldstine, Harry Asher, Herman Wobber, A. D. Flintom, Louis Marcus, Louis E. Loeb, controller of Paramount; Carl H. Pierce, general representative, and John C. Flinn, general director of publicity and advertising.

At the conclusion of the discussion General Manager Lichtman said: "We want to congratulate the district manager and the representatives of the exchanges in placing so successfully the Paramount and Artcraft pictures under the new distributing star series policy. A work to which we are all giving our most earnest attention now is toward strengthening the bond between the exhibitor and our company, and to this end we are inviting expressions of opinion on how to improve our service."

While in New York the district managers visited many of the picture houses of the city as guests of S. L. Rothapfel, Harold Edel, Marcus A. Loew and other prominent exhibitors.

AL KAUFMAN A SECOND LIEUTENANT.

Al Kaufman, who has been studio manager of the Famous Players-Lasky Corporation at 130 West Fifty-sixth street, New York, is now second lieutenant in the Signal Corps. Mr. Kaufman joined the corps two weeks ago, and has just received his commission. He has been directly connected with Famous Players-Lasky Corporation almost since its incorporation, and for a long time has been a very efficient manager of one of the busiest studios in the motion picture division of the Signal Corps, in which activity he brings an experience which should prove invaluable in the service of the Government.

PAUL ARLINGTON DEAD.

Paul Arlington, for the past year with the Essanay Company and who directed Max Linder, died on December 23, 1917. He is survived by a widow.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Massachusetts League Annual Meeting

Plans Made to Have Big Delegation of Boosters at New York Exposition—Election of Officers Postponed.

EXTENSIVE plans for New England's part in the big National Motion Picture Exposition in New York City, February 2 to 10, were formulated at the annual meeting of the Motion Picture Exhibitors' League of America, Massachusetts and Rhode Island Branches, which was held last week at the Quincy House, one of Boston's exclusive hotels.

The new state leagues voted to furnish a delegation of at least one hundred New England "boosters" to represent this section of the country at the great "movie" convention. These men will endeavor in every way possible to make the annual exposition a great success for the New York exhibitors.

Samuel Grant, manager of the Peerless Pictures Corporation of Boston, and assistant manager of the exposition, read a detailed report to the meeting on the successful outlook and pleaded with the members present to all be there and urge others to go.

The following members were selected to make arrangements for transportation to the Metropolis, including the securing of special cars, hotel arrangements and other details: E. R. Gregory, Dorchester; Jacob Lourie, Boston; Colonel Henry L. Kincaide, Quincy; Harry I. Wasserman, Roxbury, and Frank Howard, Boston.

According to present plans the boosters will depart from this city Tuesday afternoon at one o'clock on the Knickerbocker Express, which will arrive in New York about six o'clock. The party plans to be at the exposition on Tuesday night, Wednesday and Thursday.

Tremendous enthusiasm is being manifested in the proposed trip and it is expected that New England will carry a much larger delegation to the exposition than is already planned. Many of the wives of the exhibitors besides friends will attend the big convention.

An appeal will be sent out to film manufacturers and distributors and film supply and accessories men to accompany the delegation on its trip. They are urged to give their full and earnest support and co-operation in making the affair a huge success.

Acting President Ernest H. Horstmann presided over the meeting.

Because of the fact that several members of the league complained of receiving their notices of the meeting too late to be present, it was voted to postpone the election of officrs until January 22 at 2 p. m. in the Quincy House. It is planned to serve dinner in the parlor of the hotel at 6.15 in the evening, following the meeting.

Among the members of the league present were: President, Ernest H. Horstmann, A. Montague, Samuel Moscow, Alfred S. Black, Walter Nelson, Charles Mailley, Elmer R. Daniels, George Ramsdell, Samuel Grant, Jacob Lourie, David Lourie, M. J. Lydon, Mildred Champagne, Mrs. Marcella Ayers, Frank Howard, P. F. Lydon, E. R. Gregory, Stanley Sumner, Al. Somerby, H. A. Gilman, Leon Dadmun, Harry I. Wasserman, Frank Brown, George A. Giles and Colonel Henry L. Kincaide.

NORTHWEST EXHIBITORS INDORSE HAMLIN PLAN.

Fifty exhibitors, representative of every section of Minnesota, Wisconsin, North Dakota and South Dakota, unanimously adopted the Hamlin plan of marketing and distributing film, at the annual meeting of Associated Theaters, Inc., in Minneapolis, Dec. 17.

This organization is only six months old and has a membership of more than five hundred and fifty theaters. The election of officers for the ensuing year resulted as follows: President, Chas. W. Gates, Aberdeen, S. D.; vice-president, Wm. S. Smith, Menomonie, Wis.; treasurer, Henry P. Greene, Minneapolis, Minn.; chairman Board of Directors, H. L. Hartman, Mandan, N. D.; secretary and general manager, Thomas J. Hamlin, Minneapolis, Minn. The above mentioned officers are the board of five directors and the executive board is composed of Messrs. Gates, Greene and Hamlin.

"We are going to open one large central film exchange in Minneapolis," said General Manager Hardin, "where a master booking sheet will be used in conjunction with seven distributing and inspection stations throughout the four states.

"Operations will start about January 28, just one month ahead of our previous schedule."

BRONX CINEMA ELECTS OFFICERS.

At the regular meeting of the Cinema Exhibitors' Association, Bronx Local No. 2 M. P. E. L. of America held on December 27, the following officers were unanimously elected for the coming year: John J. Wittman, president, for his sixth consecutive term; Nathan Vinegrad, vice-president (second term); Henry Cole, executive secretary (second term); Abe Suchman, treasurer; Sam Spanier, financial secretary; Abraham B. Samuelson, three-year term as trustee, and Herman Bolte, sergeant-at-arms.

The delegates to the Allied Exhibitors' convention held at Washington, December 11 and 12, 1917, made their report, and it was well received and accepted. A banquet and installation of officers will be held at Fleischmans, Bronx, on Thursday, January 10, 1918.

TEXAS ASSOCIATION GROWING.

Membership in the Texas Amusement Men's Association keeps on growing. Recent additions to the roster have included A. W. Lilley, Hippodrome, Commerce, Tex.; Mark Cole, Dreamland, West, Tex.; Carb and Bailey, Pershing Theater, Fort Worth; Dalton and Mitchell, Majestic, Waco.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina Motion Picture Exhibitors' Association at Raleigh, N. C.....January 17-18

Branch Makes Appeal

Urges Michigan Exhibitors to "Jump in with Both Feet" to Build Organization.

RAY J. BRANCH, manager of the Michigan branch of the American Exhibitors' Association, has issued a very interesting letter of appeal, in which he asks the exhibitors of Michigan to jump in with both feet and co-operate with the state association to eliminate the many trade evils and to put the entire industry on a higher plane. His letter, or circular, says in part: "We are trying to build a foundation for a permanent organization of exhibitors in the state of Michigan. Our object is to create and maintain a Michigan body of exhibitors to improve and protect the business, to encourage the production and showing of high-class pictures only; to protect individual members from any unfair methods of trade and other abuses, and in general to promote the whole industry to arbitrate the differences between the members and the various branches of the industry; to assist the United States Government in times of war and other great crises, and in every way to uplift and assist in the general betterment of the whole industry.

"We have, if nothing else is never accomplished, succeeded in bringing competitors closer together for the interest of each other; we have shown each exhibitor that by applying this principle to his business he can live, and we want him to let live; we have proven very conclusively that we are not organized for the sole purpose of antagonism to any branch of the business; we have shown a way that many existing evils can be abolished and many obstacles removed from the path of success, but we still have more work ahead of us before the foundation of this wonderful building is completed.

"We are running short of material; we want more members; we want assistance from the many members that we now have. We are not promising a single thing to our prospective members aside from the fact that we will all save them at least the amount of their dues some time during the year. We urge upon you not to expect too much from us until we have time to get the organization out of the foundation stage, and then we will be in a position to start. We want you to do your share in the promotion of this permanent organization. Remember that we are all stockholders and should promote and assist in any way possible. Don't feel that your share has been accomplished when the dues are paid—that is but the start."

Bray Wins Interference

FOR the second time an action to nullify patents of John R. Bray on processes evolved by him for making animated cartoons has been dropped because of insufficient grounds whereon to establish a claim. The applicant was Carl F. Lederer of Rochester, N. Y. This action has the approval of the many who have realized the tremendous task that Mr. Bray set for himself when he started to work out the means for making and transferring to film animated cartoons.

John R. Bray.

Mr. Bray is the pioneer producer of animated cartoons, and it has been possible to produce them on a practical basis only because of his genius and untiring perseverance. As a matter of fact through the use of his patented processes an entirely new field of endeavor has been opened up, enabling hundreds of persons to profit thereby, and millions of theater-goers to derive enjoyment.

Recently the Bray-Hurd Process Company was formed to control the patents of J. R. Bray, and Earl Hurd, who made some later important additions to the original processes. Since the patents held by this company cover completely the means of making animated cartoons producers who have not been granted a license to use the processes are infringing, and in order to maintain its just rights this company is about to take action against all such infringers who are consciously using the processes.

Tom Moore, Goldwyn

TOM MOORE'S engagement in Goldwyn pictures goes on. First he was engaged to support Mae Marsh in the "Cinderella Man," Edward Childs Carpenter's unique play. His charm, vigor and capital restraint were so clearly evidenced in this production that he was demanded by George Loane Tucker for his next Goldwyn production, "Dodging a Million," written for Mabel Normand by Edgar Selwyn and A. M. Kennedy. Scarcely had this starring vehicle been completed than Mr. Moore was put under contract for the next Mabel Normand production.

Tom Moore.

The young leading man's success is not difficult to understand for those who have followed pictures. His noteworthy endeavors with Kalem, playing opposite Alice Joyce, attracted the notice of film fans. His ease of manner, unaffected manliness and excellent discretion in whatever role he undertakes is today as valuable an asset as it was when he began. Nor is it obscured by the presence in the same cast of players older than himself.

It is hardly necessary to enumerate the important productions in which he has played, but in "Dollars and Cents," with Ethel Clayton, Tom Moore will be remembered. Albert Payson Terhune, the author, commended him on his perfect visualization of the difficult part he essayed.

"The Lucky Moores" they call his family, for it numbers three members who have made their mark on the screen—Owen, Mat and Tom. It is a matter of dispute which of the three brothers embodies in greater degree the qualities possessed by all.

Tom Moore was born in County Meath, Ireland, about thirty miles from Dublin, and came to this country as a boy. Patrons of the good old "ten-twent'-thirt'" shows, put out by Al Woods before he hit Broadway, may remember Moore as a Jewish comedian in "Since Nellie Went Away." His first five parts on the legitimate stage landed him as a stranded thespian in five different American cities. Tom sees certain advantages in motion pictures.

Tom Moore is the husband of Alice Joyce.

LUTHER REED JOINS METRO'S SCENARIO STAFF.

Luther Reed has been added to Metro's staff of scenario writers. Mr. Reed is a well-known newspaper man and scenario writer, who has been identified with Paramount, Universal and other motion picture companies.

Mr. Reed never expected to be a screen writer. His people sent him to Columbia University to learn civil engineering. He learned the civil engineering all well enough, but while in college he became correspondent for the New York Herald, and one thing led to another. In a newspaper career that ranged from street reporting to ship news, with dramatic criticism thrown in, he "covered" the Titanic disaster, the opening of the Panama Canal, the unrest in Mexico, and other interesting news items. The progression from real thrills to those of make-believe was perhaps a natural one.

Luther Reed has his own ideas about the writing of scenarios and the cutting of film, and under the friendly supervision of Maxwell Karger, general manager of the Metro studio, he is proceeding to put them in operation.

Would Amend Film Shipping Regulations

Report of National Association Committee That Has Been Working with Bureau of Explosives

WE print herewith a letter received by Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, from W. S. Topping, chief inspector of the Bureau of Explosives. It will be found of interest by all who have to do with the shipment of film.

A sub-committee of the transportation committee of the National Association has been working for several months with the representatives of the Bureau of Explosives for the purpose of amending the present regulations so as properly to protect film in transit and safeguard the public as well. Owing to the scarcity of tin and sheet iron, occasioned by war requirements, it has been found necessary to make radical changes in the specifications.

The sub-committee of the transporation committee, which has had this matter in charge, is composed of the following: A. E. Siegel, chairman, Greater Vitagraph; Herbert S. Clark, Paramount; Allan Rock, Parmount; W. E. Atkinson, Metro; J. C. Clark, William L. Sherry; A. E. Rousseau, Pathe; J. H. Stilson, Paramount; G. J. Schaefer, World Film.

The letter is as follows:

Bureau of Explosives, New York, December 31, 1917.

F. H. Elliott, Secretary,
New York City.

Dear Sir: The experience of the Bureau of Explosives in connection with the enforcement of the Interstate Commerce Commission regulations, covering the transportation of dangerous articles other than explosives by express, and the experience of the express companies, indicates the necessity of revising the present regulations covering the packing of moving picture films. As a result of various conferences with sub-committees of your association I have prepared a draft of a proposed amendment to Paragraph 43 of the express regulations and I have included a specification for a motion picture film container and beg to submit the same herewith.

The records of the bureau show that there has been a tendency on the part of shippers of motion picture films to use cases too long; that is, they have been used beyond the time when they afford the protection required by the regulations.

In connection with the use of a telescope case there has been a tendency on the part of both exchanges and exhibitors to crowd too many reels of films in these cases, and, coupled with the fact that many reels of film are shipped without inside cases to protect them, hazardous conditions have thus been created.

In the use of telescope cases, although they may have originally been provided with web or leather straps, reports of our inspectors show that in the majority of instances these straps have outlived their usefulness and instead of being replaced by new straps have been permitted to continue in use, or have been replaced by the use of rope or string, thereby providing an insecure package for transportation purposes. My information indicates that the exhibitors are the principal offenders in this respect, and that, although cases may be in good shape when originally shipped by exchanges, on return movements by exhibitors they are not in the same shipping condition when presented for transportation.

In preparing the proposed amended regulations due consideration was given to the fact that the present condition of the metal market makes it extremely difficult for exhibitors to secure at reasonable cost a proper supply of metal cans with which to inclose individual reels of films. It is our belief that each reel of film should be properly protected by a tightly closed metal or fiber can, but at the present time we do not believe it would be reasonable to include this requirement (except when packed in outside wooden containers). It should be borne in mind, however, that when the conditions in the metal market ease up it is the intention of the Bureau of Explosives to recommend the adoption of this additional safeguard.

It will be noted that in the proposed revised regulations we have made provision for the use of wooden packing cases, complying with the Interstate Commerce Commission. Shipping Container Specification No. 19, of which I am also inclosing a copy provided that each individual reel is placed in a tightly closed inside metal container, it being the intention to make proper provision for the transportation of bulk shipments of motion picture films and also for individual reels that it may be desired to pack in outside wooden boxes. It is understood that some exhibitors now use wooden boxes, lined with metal, and they may desire to continue the use of these packages. If so full description as to the character of the box, etc., should be submitted to the Bureau of Explosives for further consideration.

It will also be noted that we are providing for the ordinary shipments of moving picture films from exchanges to exhibitors in a metal case that is lined with hard fireboard at least one-eighth inch thick or with some other equivalent insulating material, which must be approved for this purpose by the Bureau of Explosives. In view of the various kinds of insulating material outside of hard fiberboard it has been deemed desirable to afford sufficient latitude to enable manufacturers to provide satisfactory cases.

It will be further noted that hinged metal cases are provided for, but the method of fastening must be by a strong metal hasp fitting over a staple or eye bolt and provided with a permanent non-detachable catch.

With respect to the telescope case, which may be either round, square or rectangular, it will be noted that the use of a web or leather strap is to be prohibited, and the method of fastening is by the use of a strong, positive mechanical device, made of metal, and this device must be approved by the Bureau of Explosives, both as to design and construction.

It will be still further noted that it is not contemplated that these revised regulations will take effect until February 1, 1918, which means that all containers purchased subsequent to that date must comply with the new requirements, and that the present supply of shipping containers may be used until September 1, 1918, provided they are in good shipping condition and are securely closed, and that telescope cases are provided with leather or web straps. The use of rope or cord is absolutely forbidden.

It is respectfully suggested that this matter be given as wide publicity as possible and that any criticisms or objections to the proposed rule be filed at the office of the Bureau of Explosives, 30 Vesey street, New York City, not later than January 15, 1918. Due consideration will be given to all protests, and we shall also be glad to receive suggestions.

W. S. TOPPING, Assistant Chief Inspector.

The proposed Paragraph 43 and the specification for motion picture film containers are as follows:

43 (a) Motion picture films must be packed in spark-proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes, complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds.

SHIPPING CONTAINER SPECIFICATION No. 32.

1. Cans or cases must be made of sheet iron not less than .02 inch thick. These cans or cases must be lined throughout with hard fiberboard at least one-eighth inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers may be permanently attached to metal boxes, cases or cans by not less than two hinges, which must be securely riveted, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body and lap over or inside the body not less than seven-eighth inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent non-detachable catch to engage in staple or eye bolt.

4. Telescope or slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than three inchess (except that for a one-reel box the lap may be two inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device, made of metal. This device must be approved by the Bureau of Explosives, both as to design and construction.

5. Each outside metal container must be plainly marked: "Complies with I. C. C. Spec'n 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle, as follows:

I. C. C. No. 32.

The letters and figures in this symbol must be at least one-half inch high.

When offered for shipment the package must also be plainly marked "Motion Picture Films," as required by the Interstate Commerce Commission regulations for the particular article contained therein.

NOTE.—Shipping containers complying with Rule 43 (a), effective October 1, 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely closed and in good condition, and provided further, that if fitted with telescopic covers the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened. String or rope must not be used.

Manners Goes to Court Over "Happiness"

Author Files Complaint Against Triangle Corporation and Rialto Theater.

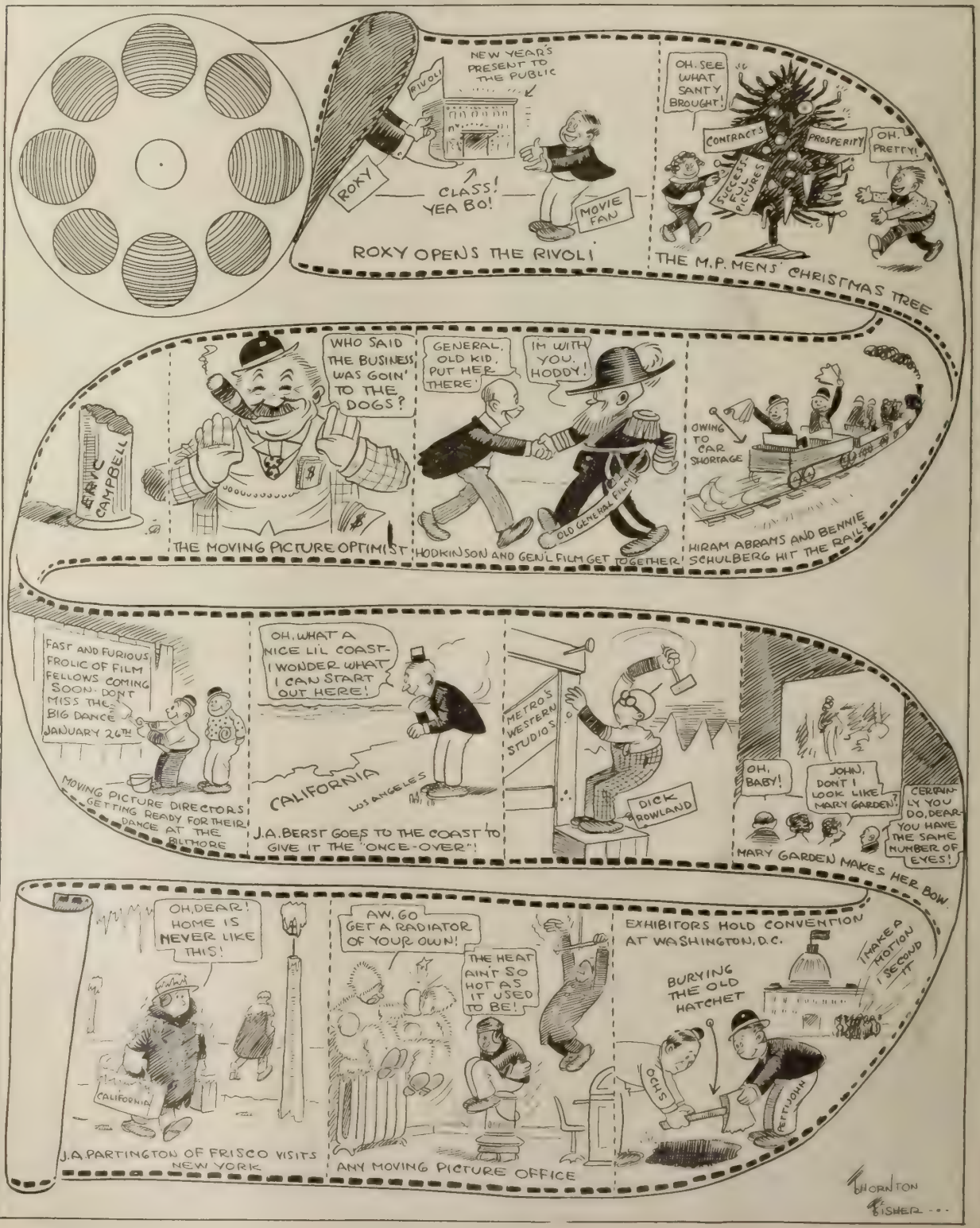
THAT the moving picture rights to J. Hartley Manners' play entitled "Happiness," which is now playing at the Criterion theater, is to be the subject of further litigation was evidenced a few days ago when the author filed an amended complaint in the United States District Court in his suit against the Triangle Film Corporation and the Rialto Theater.

A cinema production based on the author's play was produced by the Triangle Film Corporation, but the author claims that when he sold the publication rights to the story to Dodd, Mead & Co. he reserved the moving picture and dramatic rights and consequently he demands that the film company and the exhibitors be compelled to render an accounting and be enjoined from producing and exhibiting the photoplay.

The film company acquired what was believed to be legal title to the right to produce the photoplay when the story was published and the court refused an application for a preliminary injunction until the plaintiff filed a bond to indemnify the defendants in the event that the suit was finally decided in their favor.

The plaintiff filed a bond for $5,000 and obtained a preliminary injunction and subsequently he was given an opportunity to file an amended complaint to correct certain legal defects in his original bill.

MOVING PICTURE WORLD NEWS REEL for DECEMBER


NEW YEAR'S PRESENT TO THE PUBLIC
RIVOLI
ROXY
CLASS! YEA BO!
MOVIE FAN
ROXY OPENS THE RIVOLI
OH, SEE WHAT SANTY BROUGHT!
CONTRACTS
PROSPERITY
OH, PRETTY!
SUCCESSFUL PICTURES
THE M.P. MENS' CHRISTMAS TREE
WHO SAID THE BUSINESS WAS GOIN' TO THE DOGS?
CAMPBELL
THE MOVING PICTURE OPTIMIST
GENERAL, OLD KID, PUT HER THERE!
I'M WITH YOU, HODDY!
OLD GENERAL FILM
HODKINSON AND GEN'L FILM GET TOGETHER
OWING TO CAR SHORTAGE
HIRAM ABRAMS AND BENNIE SCHULBERG HIT THE RAILS
FAST AND FURIOUS FROLIC OF FILM FELLOWS COMING SOON- DON'T MISS THE BIG DANCE JANUARY 26TH
MOVING PICTURE DIRECTORS GETTING READY FOR THEIR DANCE AT THE BILTMORE
OH, WHAT A NICE LI'L COAST- I WONDER WHAT I CAN START OUT HERE!
CALIFORNIA
LOS ANGELES
J.A. BERST GOES TO THE COAST TO GIVE IT THE "ONCE-OVER"!
METRO'S WESTERN STUDIOS
DICK ROWLAND
OH, BABY!
JOHN, DON'T I LOOK LIKE MARY GARDEN?
CERTAINLY YOU DO, DEAR- YOU HAVE THE SAME NUMBER OF EYES!
MARY GARDEN MAKES HER BOW
OH, DEAR! HOME IS NEVER LIKE THIS!
CALIFORNIA
J.A. PARTINGTON OF FRISCO VISITS NEW YORK
AW, GO GET A RADIATOR OF YOUR OWN!
THE HEAT AIN'T SO HOT AS IT USED TO BE!
ANY MOVING PICTURE OFFICE
EXHIBITORS HOLD CONVENTION AT WASHINGTON, D.C.
BURYING THE OLD HATCHET
I MAKE A MOTION I SECOND IT
OCHS
ARTHUR JOHN
THORNTON FISHER

Takes Many Pictures of Legion of Death

Lieutenant Travis, with Red Cross Mission, Brings 120,000 Feet of Negative from Russian Battle Centers

AFTER exposing 120,000 feet of negative in Russia for the Red Cross and incidentally exposing his own skin to hostile artillery fire Lieutenant Norton C. Travis is back in New York. Lieutenant Travis left here March 28 last with the William B. Thompson Red Cross Mission to Russia. The thirty persons in the party reached Petrograd May 7. The personnel included doctors, nurses, engineers and social workers, one of the chief objects being an investigation of conditions in the country, with the view to lending a hand to Russia where it might be most needed. The lieutenant passed many days in the trenches, some of them in the company of the famous Battalion of Death, the women who took up arms to fight for their native land.

Lieutenant Norton C. Travis.

The party traveled from Vladivostock to Petrograd on what had been the imperial train, the Czar having been deposed after the party left New York. Lieutenant Travis spent most of his time in Petrograd, Moscow and in the Russian western trenches. The great majority of the negative used by the lieutenant was exposed in the front trenches with the women soldiers, in Petrograd and in and around the hospitals in Moscow and Archangel. In Minsk the lieutenant looked over a hospital containing 21,000 beds.

Lieutenant Travis, who is a member of the Cinema Camera Club of New York, has been doing camera work for fourteen years. He has been employed by Pathe, Fox and by Universal and has done much as a free lance. He said that all the negative he had brought back was now in the hands of Red Cross officials in Washington and that he assumed much of it in time would be shown to the public. Asked as to what facilities he found in Russia for developing his film, he said it was very well taken care of at the Pathe laboratory in Moscow.

The lieutenant photographed many prominent Russians, among them former Premier Kerensky, for whose ability the cameraman has the greatest respect. General Korniloff decorated seven of the American party with the front-trench medal, and Lieutenant Travis was one of the seven. He still wears the decoration of platinum, set with jewels and gold enamel, and bearing the insignia of the Russian Medical College. Also, in the Petrograd streets, he recognized I. W. W.'s whom he had seen in New York—the agitators who contributed to the downfall of Kerensky and seriously interfered with the plans of the Allies.

From Petrograd the lieutenant went to Minsk. Everywhere women were engaged in men's occupations. Women were doing the work of firemen, brakemen, switchmen, flagmen, conductors and cleaners; the locomotives were driven by men. For two weeks the cameraman was in the trenches with the Battalion of Death. One of the pictures reproduced herewith is of four survivors of two hundred women, and these four had been wounded. The original battalion was composed of two hundred. Afterward the corps was recruited to three thousand, a large number of whom are shown in the accompanying illustration. "Russian women have been the enthusiasts," said the lienutenant. "They have been less crushed than the men, and seem to have some patriotic feeling.

"We set out from Minsk at midnight. As we approached our objective the roar of artillery became louder. Shells began bursting about us; rifle fire sounded like the popping of firecrackers amid the larger din. From a shelter on the hill we looked down upon trench-gashed and wire-enmeshed fields, swept by searchlights.

"In the dark of four o'clock in the morning we crawled on our hands and knees down the saw-tooth zigzag of the parallel to the trenches, two hundred yards from the first-line enemy trench. We were very quiet. Overhead aeroplanes were dropping bombs—"pots," they call them—that burst with a rending flare. Guns shot at them, sending a ball of smoke high in the heavens. It was like looking at a magnificent show. I was dazed for twelve hours. In a few days, however, I stood around in the rear of the trench as unconcernedly as did the others. We soon learned we couldn't dodge the missiles. If we were going to be hit we would be hit.

"Taking pictures in the rear is more dangerous than doing so in a first-line trench. The enemy is always shelling the rear. I soon found it impossible to decide where to picture the explosion of an aeroplane bomb. The planes moved at such speed that bombs almost never fell where they were intended.

"I had painted my camera battle gray and stood its tripod on the railroad ties that constituted the floor of our trench. Sometimes rain washed down the hill and we stood in mud and water. For eighteen days I ground out 75,000 feet of pictures, my lens poked through a hole between bags of dirt larger than the rifle holes and having a range of the whole enemy front line."

The party of which the lieutenant was one had a rough time leaving the trenches. They were discovered by the German gunners and shelled. Pictures were forgotten and all made a rush for the waiting automobiles. All escaped injury, however. The return journey from Petrograd to New York took forty-one days.

The Battalion of Death 2,500 Strong.

Four Survivors of Two Hundred Members of the Battalion of Death.

Talk in Albany of Sunday Bill

Politics Will Play Strong Hand if One Is Presented—Governor Whitman a Friend of Pictures.

THE New York State Legislature may take some action on the legalizing of Sunday motion picture shows, judging from talk that is already heard about the corridors of the State Capitol. If any such legislation is attempted politics undoubtedly will play a strong hand. Assemblyman Hebron Wheeler is no longer in Albany, and even if he was, following the ignominious defeat of his bill last spring, there is little likelihood that he would again care to figure in the limelight of motion picture publicity. From conversations with many of the leading senators and assemblymen there appears to be no desire on their part to further burden the motion picture business by any footage tax or nonsensical censorship.

There remains, however, the possibility that is always a part of every session, from the man who, about to serve his first term, looks wildly about in the hope of discovering something which needs "regulating" through the introduction of a bill which will bear his signature and which will bring him to the attention of the voters in his home district. The movies and motor vehicles have had their full share of such "legislation." When there is nothing else in sight, the motion picture business and the automobile has been picked out, and bill after bill has come up and later died in committee or on the floor.

The chances are, however, that some sort of an attempt will be made this session to legalize the Sunday motion picture show in this State. The chances are, moreover, that Senator Elon R. Brown, again leader of the Senate, will be either behind such a bill or directing its course through orders. Some talk along these lines has already been heard, but whether this talk is a matter of near speculation or has foundation remains to be seen.

The Walker bill was defeated last year. Prediction was made at that time by Senators from rural sections that Sunday motion picture shows would never be legalized throughout New York State. Apparently they based their prophecy on the attitude of their constituents as judged by the number of letters which they received. There is no question but that public sentiment against the Sunday movie is gradually changing in the smaller places where they have been strongly against what might be termed a continental or open Sabbath.

There isn't a better friend of the motion picture at Albany than Governor Charles S. Whitman. He doesn't believe in taxing to death an industry which is bringing so much pleasure to the people at large and which is now doing its share for the men "over there." Governor Whitman does not think there is any need of censorship of the screen in this State at the present time. He is of the belief that the people at the head of the industry realize that their own growth and existence must come through clean intellectual pictures of the better sort, so why annoy them with pernicious legislation that hampers and kills rather than stimulates and broadens.

Thaddeus Sweet, again heading the Assembly as Speaker, is not saying anything these days one way or the other about the movies. But he is a man, like the Governor, who wants to assist rather than tear down.

Judging from comment heard in the Executive Chamber and in Senate corridors, there is no question in the mind of the Governor and others of prominence at Albany that motion picture shows are today attracting a larger and better patronage than ever before. People are conserving their resources these days. Fifteen or twenty-five cents more means more today than it did a year ago. If it can provide an excellent evening's entertainment, why should one pay more? A year or so ago, the movie was referred to in Albany as "the poor man's theater." No such appellation is heard there today, for it is attracting the rich and poor alike. Governor Whitman does not fancy pictures of the slapstick variety, but for the better type he has only words of encouragement, and in the past his action on some bills has spoken louder even than words.

If the question of legalized Sunday movies again comes before the Legislature at Albany and eventually reaches his hand for approval or veto, his action can only be guessed at, but as for censorship or further taxation they appear to be today dead issues.

C. L. GRANT.

Walter Greene Directs Paramount

Al. Lichtman Will Be General Manager—Both Long in Organization.

WALTER E. GREENE, president of Artcraft, who last week assumed supervision as head of the Paramount Pictures Corporation, said on the occasion of the beginning of his new duties: "I believe the year 1918 is going to be the biggest year in the history of motion pictures, and I am glad to be able to link up the possibilities for the future at the head of an organization with such splendid heritage of the past. We are approaching the new duties and problems with a spirit of optimism." The further changes in the personnel of the departmental activities of Paramount have been announced as follows: Al. Lichtman, general manager; Louis E. Loeb, controller; Frederic Gage, sales manager; C. Lang Cobb, Jr., assistant sales manager, and J. K. Burger, manager of department of exchange requisitions. John C. Flinn continues as general director of publicity and advertising.

Walter E. Greene.

Mr. Greene is a pioneer in the motion picture industry, having been identified with it for more than twelve years. He learned the picture business from the bottom, and after opening a booking office in Boston, through which the motion picture theatres of New England were supplied with attractions, he ultimately converted his exchange into a distributing centre for Famous Players pictures.

Attracted to New York as the centre of the moving picture industry, Mr. Greene affiliated himself with Paramount and soon became an important factor in the affairs of that organization. When Artcraft Pictures Corporation was organized in 1916 Mr. Greene was chosen president.

Al. Lichtman.

Al. Lichtman, Paramount's new general manager, was the first sales manager for Famous Players and remained with that organization until he founded the Alco Corporation, now known as Metro.

Mr. Lichtman has been in every activity of Famous Players-Lasky Corporation since its inception. He was general manager of Artcraft when that corporation was organized and was general sales manager of Paramount and Artcraft when they inaugurated the famous star series policy of booking.

MARSHALL NEILAN TO GO EAST.

On the completion of the next Artcraft picture, starring Mary Pickford, entitled "Amarilly of Clothes-Line Alley," Marshall Neilan, her director, will make one more film in which she will star and then go east to direct some one of the Paramount or Artcraft stars in New York.

William D. Taylor, upon Mr. Neilan's departure, will undertake the direction of the next Mary Pickford production for Artcraft.

Foreign Trade News

Possibilities of Foreign Trade

New York Evening Post Gives Extended Prospectus of Trade Expansion.

THE possibilities of the foreign trade of the United States are beyond imagination almost. The following excerpts culled from the Foreign Trade Review section of the New York Evening Post, issue of December 31, present a few angles worthy of consideration. There is also a side to the question of film exports that should be cultivated, as it will undoubtedly benefit all export trade of this country. Films of American manufacture in any foreign country will wonderfuly help to make the people of these countries understand us better and thereby should make it easier for all exporters and manufacturers to introduce their wares of all sorts. This will be true of not only the films showing commercial processes, but of films of every kind. Here again the film will be more potent than the printed page in combating the misinformation about the States and the Yankees, etc., that has been spread broadcast for the past half century, especially in the republics to the south of us. Oh, for several in this industry to realize the possibilities of our films to aid this country in her great task as the standard-bearer of democracy in the world!

The following paragraphs are cut at random from different articles in the Evening Post's excellent review of our foreign trade for 1917:

Future of United States Foreign Trade.

"The question whether the United States can hold first place in world trade when the war closes requires for its answer consideration of the fundamental basis of foreign trade," says Frederick W. Gehle, of the Merchanics and Metals National Bank. "That basis, it is quite well understood, is not merely an ability to undersell competitors. There are such important matters as quality, suitability, packing, promptness of shipments, and relation of credits between this country and those with which we endeavor to foster our relations.

"At the present time customers abroad are buying American goods because they have no choice in the matter. Will they choose to buy when, later on, their choice is made possible? The matter of preference is something we must consider seriously; customers for German goods, for English goods, and for goods of every other nation in the past learned to prefer those goods, and would have no other. It remains for us then to cultivate the world's markets so that when the day comes for us to operate again on a competitive basis we, too, will have the advantage of preference which the German and English exporters in other years counted upon so much in the selling of their goods.

"It is no little thing to count upon that in South America, and other markets which we have cultivated, our new customers have for more than three years had opportunity to thoroughly test American products and American business manners. Having had this opportunity there should be no reason why they should sever existing relations unless the American products and American manners have failed in the test. We see no evidence that this is so."

Our Exports to Brazil Show Increase of Nearly 100 Per Cent. Over 1915.

Trade between the United States and Brazil since the outbreak of the war, and especially in the past two years, has increased in volume as well as in value. The value of our exports to Brazil during the present year will show very close to a 100 per cent. increase over that of 1915, while our imports from Brazil will be more than 50 per cent. in excess

IMPORTS AND EXPORTS OF MERCHANDISE OF PRINCIPAL COUNTRIES
1913—1915—1916—1917.

IMPORTS.
(From latest available official figures)

Country and period.	1913.	1915.	1916.	1917.
Argentina—Six months ended June	$203,590,000	$97,457,000	$104,966,000	$88,836,000
Australia—Five months ended May	147,246,000	120,903,000	148,419,000	132,953,000
British India—Seven months ended July	340,597,000	235,548,000	283,649,000	280,330,000
British South Africa—Seven months ended July	119,988,000	85,451,000	115,555,000	102,829,000
Brazil—Eight months ended August	225,772,000	93,680,000	122,728,000	150,836,000
Canada—Ten months ended October	563,851,000	359,638,000	626,019,000	870,791,000
Egypt—Seven months ended July	75,548,000	48,110,000	84,816,000	83,144,000
France—Eight months ended August	1,069,817,000	995,044,000	1,254,000,000	*1,550,000,000
Italy—Seven months ended July	413,020,000	511,450,000	984,686,000	834,326,000
Japan—Nine months ended September	281,663,000	205,394,000	279,403,000	350,210,000
New Zealand—Eight months ended August	*76,000,000	66,570,000	81,898,000	67,321,000
Russia—Six months ended June	289,688,000	94,522,000	262,918,000	438,389,000
Spain—Seven months ended July	146,409,000	116,295,000	104,951,000	92,342,000
Switzerland—Three months ended March	87,436,000	80,876,000	79,197,000	114,071,000
United Kingdom—Eleven months ended November	3,394,967,000	3,803,493,000	4,252,207,000	4,778,896,000
United States—Ten months ended October	3,061,722,000	3,454,943,000	3,819,406,000	4,244,608,000

EXPORTS.

Country and period.	1913.	1915.	1916.	1917.
Argentina—Six month ended June	$285,255,000	$302,609,000	$246,057,000	$305,272,000
Australia—Fixe months ended May	122,509,000	111,307,000	132,388,000	182,309,000
British India—Seven months ended July	469,885,000	325,846,000	48,406,000	439,362,000
British South Africa—Seven months ended July	81,543,000	38,489,000	55,268,000	69,279,000
Brazil—Eight months ended August	176,668,000	152,905,000	163,986,000	194,295,000
Canada—Ten months ended October	322,653,000	421,101,000	852,108,000	1,211,703,000
Egypt—Seven months ended July	74,667,000	71,499,000	86,458,000	114,056,000
France—Eight months ended August	863,609,000	374,759,000	433,056,000	*375,000,000
Italy—Seven months ended July	269,042,000	310,151,000	355,506,000	287,763,000
Japan—Nine months ended September	224,575,000	245,158,000	378,883,000	563,479,000
New Zealand—Five months ended August	*54,000,000	75,421,000	87,032,000	77,363,000
Russia—Six months ended June	289,717,000	48,373,000	86,692,000	57,113,000
Spain—Seven months ended July	117,069,000	140,126,000	156,161,000	156,176,000
Switzerland—Three months ended May	60,315,000	64,063,000	98,459,000	103,691,000
United Kingdom—Eleven months ended November	2,345,256,000	1,707,756,000	2,270,791,000	2,275,670,000
United States—Ten months ended Octobr	2,005,283,000	2,867,695,000	4,443,425,000	5,152,782,000

*Estimated.

of those of two years ago. In round figures the commerce between the United States and Brazil is about $220,000,000 a year at the present time as compared with about $135,000,000 in 1915. These figures are based on foreign commerce reports, issued by the United States Government for the first nine months of the present year.

Cuba's Foreign Trade at $650,000,000.

J. V. Knight observes that Cuba, one of the smallest republics in the world, and in size far inferior to many of her Occidental neighbors, today boasts of a greater volume of trade with the United States than any other Latin-American nation.

More tonnage enters and leaves the port of Havana than any other harbor in the western world, with the sole exception of New York.

Cuba imported sugar-mill machinery alone from the United States for the first ten months of this year of a value of $11,000,000, more than $5,000,000 more than for the year 1916. The value of her foreign trade this year will be more than $650,000,000.

All but 25 per cent. of Cuba's exports go to the United States, and 70 per cent. of her imports come from this country.

Since the birth of the Cuban Republic, in 1902, her foreign commerce has increased 500 per cent.

Argentina's Imports Show a Decrease.

Argentina's imports have steadily decreased, and the result is that exchange is away up to the clouds, with nothing actually in hand to bring it back to a normal state. Eighty per cent. of this republic's trade today is with the United States of America and the United Kingdom and the United States dollar, which, at par, is $1.03649 Argentine gold, stands at $.9680 Argentine gold. Compared with London there is a 10 per cent. premium; on France, 17 per cent.; on Italy, 60 per cent., and that nominal.

Trade with Peru Nearly Trebled Since 1915.

Since 1915 trade between the Republic of Peru and the United States has almost trebled in value. The latest available figures, which cover the first nine months of the present year, show that the total value of our exports to and imports from Peru were more than $47,000,000 as compared with $16,650.000 for a similar period in 1915.

While this enormous increase may be due to a small extent to the unusual circumstances brought about by the war, the real reason for it is the fact that during the past two years Peru has developed at a rate never before equaled in the history of the South American republic.

Since 1913 the exports of the United States to Peru have been steadily climbing, having risen from $4,585,000 for the first nine months of 1914 to $15,329,000 for the first nine months of the present year. A similar increase has been shown in the imports from Peru.

Commerce of Porto Rico Seven Times That of Sixteen Years Ago.

Since the American occupation of Porto Rico in 1898 commerce between that island possession and the United States has increased by 700 per cent. This has been brought about by changed political, commercial, educational and social conditions. Hayden L. Moore, Collector of Customs for the District of Porto Rico, reported the total trade of the island for 1916 as $105,682,729 as against $83,241,751 for 1915. Due to the augmented sugar production there have been proportionate increases in the last year, figures for which are not available.

Nine-tenths of all the outside trade is with the United Statts. Porto Rico is buying goods from the United States at the rate of three-quarters of a million dollars' worth every week. Its trade is worth more to the United States than that of many foreign countries, and the market is as close to New York as Topeka, Kan.

Effect of War on Film Trade

By Clarence L. Linz

Interesting Figures Supplied by Bureau of Foreign and Domestic Commerce for Ten Months of 1917

THE effect of the war on our trade with the countries of Europe in exposed motion picture films has been quite serious, according to the figures just made available by the Bureau of Foreign and Domestic Commerce of the Department of Commerce. For instance, American sales to Great Britain during the ten months ending with October, 1917, were about one-third less than they were during the same period of the preceding year and about 10,000,000 feet less than for the first ten months of 1915. The French business has fallen off 5,000,000 feet, and, of course, there has been no trade at all with the Central Powers. Thus it is that with the 1916 period the high water mark, totaling 136,141,137 feet valued at $6,051,031, this year the ten months show 93,054,425 feet and the value, $5,152,785. There is one satisfaction, however; these figures are considerable ahead of the ten months of 1915, when they were 60,976,486 feet valued at $3,056,720.

For the single month, October, in 1916, the figures were 7,779,105 feet valued at $479,418; 1917, 5,176,357 feet valued at $366,172. Analyzed, these figures are as follows:

	1916		1917	
	Feet.	Value.	Feet.	Value.
France	254,174	$33,567	94,083	$15,413
Italy	1,991,661	49,309	.....	.....
United Kingdom	1,276,011	158,840	481,886	58,434
Canada	1,016,828	77,184	1,597,506	123,430
Newfoundland-Labrador	123,900	3,732	107,000	1,369
Australia	505,658	37,377	717,757	60,347
Other Countries	2,610,873	119,409	2,178,125	107,179

During the ten month period of 1916 there was shipped to the United Kingdom 76,968,230 feet, valued at $3,406,230. This was more than double the amount of exposed film exported to the United Kingdom during the same period of the preceding year, when the figures were 36,022,397 feet, valued at $1,472,528, and more than three times as great as during the first ten months of the present year, during which we shipped 23,741,312 feet, valued at $1,853,061.

In much the same way the French purchases in this country show a decrease, although the 1917 period is more than four times as prosperous from an export point of view than the 1915 period. The month of October, 1916, found American shipments of films to France totaling 254,174 feet valued at $33,567; October, 1917, shows but 94,083 feet, valued at $15,413. The figures for the ten-month periods are: 1915, 1,965,369 feet, valued at $88,562; 1916, 14,963,075 feet, valued at $445,903, and, 1917, 9,721,633 feet, valued at $251,801.

Italy bought from the United States during the first ten months of 1915, 397,680 feet of film valued at $27,587. Those figures jumped during 1916 to incredible heights, reaching 9,690,599 feet, valued at $242,825, while during the ten-month period of the present year, a further increase, to 11,405,765 feet, valued at $280,108, took place.

Canada's purchases have been constantly jumping upward. In October, 1916, the footage amounted to 1,016,828 feet, and the value, $77,184; in October, 1917, it was 1,597,506 feet valued at $123,430. The ten-month periods show—1916, 9,423,593 feet valued at $722,390; 1916, 10,435,519 feet valued at $783,807, and, 1917, 12,667,900 feet valued at $961,271.

It requires these two countries and Newfoundland and Labrador, Australia and "all other countries," showing an advance in purchases to keep our exports from falling to even lower figures than they have. These others show as follows for the ten-month periods:

Newfoundland and Labrador—1915, 1,210,350 feet, valued at $82,112; 1916, 1,592,220 feet, valued at $74,916; 1917, 1,256,600 feet, valued at $45,808.

Australia—1915, 4,728,657 feet, valued at $338,429; 1916, 6,207,156 feet, valued at $467,724; 1917, 7,620,224 feet, valued at $522,748.

Other Countries—1915, 7,228,440 feet, valued at $325,110; 1916, 16,384,338 feet, valued at $629,626; 1917, 26,640,991 feet, valued at $1,237,988.

Increase in Raw Film Importation.

American importations of raw film stock during the month of October, 1917, show an enormous increase over our purchases abroad during the same month of last year. There are several interesting points here, for while the imports are larger than ever before, the "high cost of living" seems not to have affected this class of film.

Last October the importations into the United States of raw film totaled 6,073,516 feet valued at $92,397. The figures

for October, 1916, were 1,582,601 feet, valued at $25,828. It is interesting to note, also, that our importations so far this year (ending with October) show a marked increase over a like period of the preceding two years. For the ten months ending with October, 1915, the importations of this class of material into the United States totaled 43,225,532 feet and were valued at $554,526. During the ten months' period of 1916, the footage was $31,782,927 and the value, $470,639. This year, in the ten months under consideration there was brought in, 56,744,652 feet valued at $848,919.

The effects of the war upon the European studios is reflected in the figures covering American exports of raw film. The ten months' ending with October, 1917, shows a cut in our foreign business in this line of about three-fifths as compared with the same period of 1915. Taking the month of October, 1916, and of 1917, there is but a slight difference, the figures being (October, 1916) 3,982,548 feet, valued at $108,084, and (October, 1917) 3,358,954 feet, valued at $72,454. The footage and values for the ten months' period of the several years are as follows: 1915, 124,659,022 feet, valued at $2,773,383; 1916, 57,024,143 feet, valued at $1,783,353, and, 1917, 51,459,222 feet, valued at $1,136,510.

Opportunities in Spain, Says Marion

Cinema Commissioner Declares American Manufacturers Should Distribute Film Through Their Own Spanish Offices.

THAT there is a wonderful opportunity for the rental and sale of motion picture film in Spain is attested by official information to this effect sent to George Creel, Chairman of the Committee on Public Information at Washington, by Frank J. Marion, president of the Kalem Company, who is a member of the National Cinema Commission. Chairman Creel has referred the matter to William A. Brady, who is chairman of the Motion Picture Industry's War Council and who has authorized the publication of the announcement.

Commissioner Marion is enthusiastic over the opportunity which is afforded for the showing of motion pictures in Spain. He states that agencies or branches directly owned and controlled in certain centers would make big returns, and is willing to assist any individuals or companies which desire to enter this field.

The commissioner recommends that only film men speaking Spanish should be assigned to these branches, and that films should be shipped by Spanish liners sailing from either New York or Havana. Any film companies desiring to open up negotiations should communicate direct with Frank J. Marion, commissioner of the National Cinema Commission, care of Captain Decker, United States Army Headquarters, Madrid, Spain.

The text of Commissioner Marion's cable despatch to Chairman Creel is as follows:

Secretary of the Navy. Madrid, December 8, 1917.

Creel Committee Public Information: Progress favorable. Naval attache, Eastman and Pathe Freres Company co-operating. Going to Barcelona for today, but return here; headquarters with Captain Decker. Suggest following information be given by you to trade papers or procuring firms. Marion says splendid opportunity in Spain for leading film features like Fox, sensational drama big spectacles and lively comedies; also western life. Hartwell films now distributed by agents from Barcelona, but think directly owned and controlled agencies at Coruna, Madrid, Cadiz, Barcelona, would make big money, and stocks could be shipped by Spanish liner from New York or Havana. Exchange should be in charge of film men speaking Spanish. I will gladly assist and personally agree with such campaign. Would greatly enhance my work.

MARION DECKER.

CAMPBELL WON'T BE SEEN IN PICKFORD PICTURE.

In the death recently of Eric Campbell, heavy man with Charles Chaplin, a loss was suffered not only to the forces of Chaplin, but also to the Mary Pickford company in the production of "Amarilly." Campbell, who had been loaned to the Mary Pickford organization by special arrangement with Charlie Chaplin, started work in scenes for the Pickford-Artcraft picture on the day before his death, which was occasioned by an automobile accident. Scenes in which Mr. Campbell had appeared will, of course, not be used in the production, but will be remade, with Thomas H. Wilson filling the part to have been played by Eric Campbell. So the final appearance of the big comedian on the screen was in Mutual's "The Adventurer."

Ralph E. Earle Ends Trip

Pathe Scenic Cameraman Completes Tour of Many Thousands of Miles By Motor Car.

AFTER a motor car trip of many thousands of miles, Ralph Radnor Earle, who is engaged in filming America's scenic wonders for Pathe, arrived recently in San Francisco without a single mishap to mar his record of having covered eleven of America's national parks without a breakdown or a single day lost from work. The eleven parks were Mount Lassen, Crater Lake, Ranier, Glacier Park, Rocky Mountain, Grand Canyon, Mesa Verde, Casa Grande, General Grant, Sequoia and Yosemite.

Mr. Earle is spoken of as the originator of the "See America First" motion pictures. He has been with Pathe for five years, during which time he has taken many pictures of more than ordinary interest and beauty. One of his most recent films is "Yellowstone Park," which is on the Pathe program for January 13. Another is "Ranier Park" in combitone, which will be released January 27. Mr. Earle is not only an expert cameraman, but he is also an adept at picking out the best locations for his "shots."

It is interesting to note that on his trips Mr. Earle is accompanied by his wife who, for nerve and pluck, rivals a serial star. No matter how hazardous a location is selected for his camera by Mr. Earle, Mrs. Earle is always along. She takes with her on the trips a tiny stove, coffee pot and frying pan, and as the couple is well equipped with sleeping bags and provisions they are independent of hotels and spend most of their time while on a trip in camping out.

THEODORE FRIEBUS DIES ON STAGE.

Theodore Friebus, known to serial fans for his excellent work in "Pearl of the Army," the serial in which Pearl White was starred, and in which he was one of the featured members of the cast, died December 26. Mr. Friebus was appearing in "A Tailor-Made Man" at the Cohan & Harris theater, New York City, and dropped dead from heart disease while waiting for his cue in the second act.

Mr. Friebus was 38 years old and was well-known for his work in stock companies. "Pearl of the Army" was the first picture in which he appeared. He was leading man of the stock organization at the Academy of Music for many years, and had appeared under the direction of Charles Frohman, David Belasco and Henry B. Harris. He was also well known in Boston, where he played the leads in one of the prominent stock companies.

CABANNE TO PRODUCE A PICTURE.

William Christy Cabanne, who for several months has been quietly making a careful investigation of the motion picture industry, with a view to producing his own pictures, left for Los Angeles this week, where he will produce a multiple reel feature under his own banner. His organization will be known as the William Christy Cabanne Producing Company, and is backed by practically unlimited capital.

J. L. Barnard, who launched the publicity campaign for Thomas H. Ince's "Civilization" in New York, Chicago and other cities, and who has made a thorough study of the selling as well as the producing end of the motion picture business, negotiated the organization of Mr. Cabanne's new company. He will represent Mr. Cabanne here, having this week opened offices for the new firm in the Longacre Building.

METRO HAS ENGAGED WHEELER OAKMAN.

Wheeler Oakman has signed a long-term contract with Metro Pictures Corporation to appear opposite the favorite star, Edith Storey. The first production in which he will appear is "Revenge," a screen adaptation of Edward Moffatt's story, "Hearts Steadfast," which is now in preparation at Metro's West Coast studio at Hollywood, Cal. He recently completed work in "Princess Virtue," playing opposite Mae Murray.

Mr. Oakman is one of the most popular leading men of the screen world. Among the features in which he has been identified are "The Spoilers," "The Ne'er Do Well," "The Battle of Hearts," "Micky," "Shotgun Jones," and "The Cycle of Fate." A career on the speaking stage preceded his entry into motion pictures, and he had valuable experience in stock. Miss Storey's new leading man is a native of Washington, D. C.

Chicago News Letter

By JAS. S. McQUADE

Small Theaters in Chicago Dwindle

Thirty-Two Closed Their Doors in 1917 and 140 Since 1914—Now 393 Houses as Against 500 in 1914, But Total Seating Capacity About the Same.

FIGURES taken from the Chicago license committee's reports from Jan. 1, 1914, till Jan. 1, 1918, show that the number of moving picture theaters in the city have been steadily diminishing, and that all the loss has been confined to houses seating 300 or less.

In 1914 there were 312 of the latter type; in 1915 there were 258; in 1916, 220, and in 1917, 204. In the last period of 1917, of the 204 small theaters remaining, only 172 took out licenses, showing a reduction of their number since 1914, up to Jan. 1, this year, of no less than 140, and that 32 closed their doors, near the close of last year.

There are now 393 picture theaters in Chicago, with a seating capacity of 220,594, as against 500 theaters in 1914, with a seating capacity of 222,750, a difference of only 2,156 seats. With several new houses of large seating capacity now in course of erection, the total seating capacity of Chicago's picture theaters will soon considerably exceed that of any other period in the past.

These figures cannot fail to impress both the producer and distributor of moving pictures. Mere surface analysis will show that the future points to a still further reduction in the number of small houses, and that means still fewer customers to book the film output. With the excessive output of films in the market at present and the demand lessening, excessive production should be regulated accordingly.

The gradual passing of small houses in the larger cities brings a feeling of sadness to the oldtimers; but they in their day drove the old store shows and still smaller theaters out of business, and evolution shows no favoritism in its silent onward march.

The Last Word on Lightless Fronts

Exhibitors Should Carefully Observe Order No. 16, Recently Sent Out By the U S. Fuel Administration, Washington, D. C.

Raymond E. Durham, chairman of the Cook County Fuel Administration committee, recently sent the following letter to Chicago Local, M. P. E. L. of America, regarding Order No. 16, governing lightless fronts of moving picture and other theaters:

"We are in receipt of specific orders from the U. S. Fuel Administration in Washington regarding the use of electric lights on Thursday and Sunday nights. We quote such order as follows:

> "Although appreciating cooperation by moving picture houses, the shortage of fuel renders necessary its conservation by eliminating superfluous lighting. We believe that any deviation from the order would result in its purpose being defeated and consequently must advise that your compliance with the terms of the order is compulsory.

"Acting upon the above, we beg to advise you that hereafter, 'lightless nights,' you will be permitted to burn no lights outside your theaters except lights in and immediately around the box office. This order will supersede all others heretofore issued, and will be effective at once.

"We call your attention to the fact that these regulations govern the burning of all lights during the day on Thursday and Sunday, as well as after sunset."

Order No. 16 went into effect throughout the country on Thursday, January 3.

Review of 1917 by Joseph Hopp, Showing the Good Work Done by Chicago Local, M. P. E. L. of A.

Following is a transcript of the review of the year 1917 and its activities as participated in by the members of Chicago Local, M. P. E. L. of A., written and sent out by President Joseph Hopp:

The attendance of meetings has on the average been far greater than that of any preceding year in the history of the League. The year has been an unusual one, owing to the many matters of direct interest that have arisen and which required close attention and fair solution.

On my assuming the office of president, the principles of "neighborhood alliance" was advocated and a committee appointed to further same. While this desirable co-operative effort did not become as general as was hoped, it nevertheless resulted in quite a number of neighborhoods carrying out the idea with splendid results.

When the bill for state censorship was before the Legislature last spring and had passed the House and then passed the Senate in amended form, and went back to the House for conference, our League stepped into the fray and through our special committee that handled the matter we succeeded in killing the bill, irrespective of the fact that certain film interests stood sponsor for the bill, apparently unmindful of the adverse influence the passing of such a bill would have on exhibitors in other states.

One of the great patriotic organizations of the United States is the "Four-Minute Men" organization, conceived in Chicago by one of its brilliant young citizens, who sought and readily received the co-operation of our League, and thus made possible this great organization.

The deposit system is a question that has received much attention. While our deposit committee did not succeed in securing the abolition of deposits from exchanges, yet they did a splendid work and it influenced some exchanges to do away with deposits while all others have since taken a very liberal position regarding same.

As a result of the splendid work of our music tax committee and with the assistance of Miss Melcher—resulting in the publication of the names of thousands of compositions that are non-taxable—we have done more than any other one agency to kill the "Society" which threatened to fasten this additional burden upon us. Hardly a month passes now that there is not a recorded desertion from the ranks of the "Society." In this work alone our League has made itself a valuable asset to each member.

Another issue that required much attention was the war tax on admission tickets. On account of the conflicting interpretation of how the law was to be applied, most of our members appealed to us for information. After much effort, we finally secured from the Collector of Internal Revenue at Washington, a clear interpretation, and same was at once communicated by mail to our members. Placards and one-sheet posters, explanatory of the tax, were furnished gratis by our League to any exhibitors who desired same.

A matter that came up and which required much thought and clear action was the 15c. reel tax imposed by distributors. This we fought vigorously and succeeded in getting the greater number of distributors in Chicago either to eliminate same or not collect it from our members. Only a few of the exchanges are still asking payment. It is safe to predict that this charge will soon fall away entirely.

The National Military Training Camp Association had a film produced which was distributed through one of the exchanges. A rental was charged in order to secure funds to aid the splendid work of this association. The distribution was gratis and thus the entire rental went to the support of the association. When a committee visited one of our League meetings, urging the use of the film, their request met with a ready response, and thus we aided this splendid work.

The by-laws of our local League were revised and a number of changes made in same that will aid very much in additionally putting the administration of the League in the hands of the entire League itself, where it belongs. As expressed from time to time at its meetings, it is our aim to continue to keep the mandatory power only in the hands of the entire League and thus carry out the ideals of democracy as far as it is possible. In this you are expected to aid by constant attendance at meetings. The changed by-laws are in keeping with progress.

A matter of great importance which has been carefully watched by the League committee having same in charge, is a proposal to raise the theater license in the city of Chicago on theaters seating 400 people and over. The proposed ordinance has been pending since last spring. After several meetings with the license committee of the City Council, we succeeded, in June, in having further consideration deferred until fall, through our desire to be fair to all owners of motion picture theaters and thus endeavor to prevent an injustice to any one. The matter was again taken up in November and a continuance was secured until the middle of December. Finding difference of opinion among exhibitors themselves as well as among members of the Council committee, we thought it best to endeavor to secure another continuance, believing in such case it would ultimately result in a schedule that would be fairer to every fair-minded person. Wholly through our efforts, another continuance was secured, thus preventing an increase of the license for a period of one year. This is a material gain and the credit belongs to our committee that had the matter in charge.

Chicago Film Brevities.

Winfield Sheehan, general manager for the Fox Film Corporation, spent three days in the city last week, and left for New York Sunday evening, Dec. 23. During his stay Mr. Sheehan opened a new office in Room 1406, City Hall Square Building, which will be devoted exclusively to the handling of the William Fox road attractions, with Frank Hurst as manager. Mr. Hurst was formerly connected with

the Sherman-Elliott Company of Minneapolis, which handled the "Birth of a Nation." Mr. Hurst is now engaged in making bookings for Fox road companies for "Cleopatra," in Indiana, Illinois, Wisconsin, Iowa and Nebraska. Three or four companies will be routed.

Cresson Smith, who was manager of the Metro Chicago office for the past fifteen months and who, prior to that, was manager of Metro's Des Moines office for about a year, will be stationed in the Chicago office of the Fox Film Corporation as supervising manager. Mr. Smith will take charge of his new duties about Jan. 27. Lester Sturm will retain the management of the Chicago Fox office. C. W. Eckhardt, who has been in the city for the past five months re-organizing the Fox local branch office, will leave for a trip to the Coast when Mr. Smith takes charge. Mr. Eckhardt will stop over at various cities on his way, visiting the Fox local offices and on concluding his trip, will return to New York where he will be the home office representative.

* * *

Colin Campbell, dean of Selig directors, accompanied by Mrs. Campbell, arrived in the city Thursday, Dec. 26. They left on Saturday, Dec. 28, for Mrs. Campbell's home in Brantford, Ont., to spend the holidays. Mrs. Campbell will remain there for some time, but Mr. Campbell will return to Chicago shortly to consult with Mr. Selig on future productions.

* * *

Work on a "Pair of Sixes," adapted from the stage play of that name by Edward Peple, was begun Wednesday, Jan. 2, at the Essanay studios, with Taylor Holmes as the star. This special feature will be released through the George Kleine System about March 1. The next vehicle chosen by President George K. Spoor for Mr. Holmes will be "Rainbow Chasers," which has been adapted from the story by Freeman Tilden, entitled "Mr. Williams Takes a Chance," which appeared recently in the Saturday Evening Post.

* * *

Mr. Russell, owner and manager of the Bellevoire Theater, Champaign, Ill., left Thursday, Dec. 28, to join the wireless division of the navy. Mrs. Russell, his mother, is now running the theater in his place. E. E. Alger, owner of the Gem and Majestic theaters, Paxton, Ill., is another moving picture theater owner who will go to the front. He will leave Tuesday, Jan. 8, for the school of aerial observation at Fort Sill, Okla. A. M. Carrier, owner of the Avon Theater, Decatur, Ill., and a graduate of the Illinois State University in 1915, is still another patriot from moving picture theater owners' ranks who will fight for his country. He will leave shortly for the balloon school at Omaha, and will be accompanied by the manager of the Strand Theater, Decatur, who will also join the ranks of the aerial fighters.

* * *

H. M. Berman, sales manager of Jewel Productions, Inc., is at present on an extended national tour to secure actual trade conditions throughout the country. His first stop was at Cincinnati, O., where he visited nearly all the large exhibitors. He found that present conditions are not just as good as they might be, because at this section of the year it usually shows a slight depression. He states that exhibitors in that city are not worried because in past years exactly the same conditions have prevailed during the holiday season. Mr. Berman found, while conversing with exhibitors, that the war tax had not hurt the business to any great extent. At the time of writing, Mr. Berman is busy ascertaining the facts concerning trade conditions in Chicago.

* * *

The Chicago Association of Commerce, it would seem, is not exceedingly impressed by the importance of moving pictures, as was shown at a recent meeting when the members were selecting committees for the coming year. That wise body placed the moving picture among the printing industries and when objection was raised by Richard R. Nehls, manager of the American Film Company, they considered that the industry could line up with lithographers, or, if preferable, with the bookbinders and the printers. Mr. Nehls has been chairman of the photographic committee for the past year and the moving picture industry has been formerly placed under the photographic list by the association. Mr. Nehls held that the industry was of sufficient importance to have a committee all to itself or, if not, that it should at least be placed where it rightfuly belongs, under theaters. No heed, however, was paid to his suggestion.

Mr. Nehls, at the time of writing, is eagerly looking forward to Saturday night, Jan. 5, when he will be welcomed into the third degree of Masonry at Birchwood Lodge, Birchwood Hall, Rogers Park.

The Strand Theater, Evanston, was completely destroyed by fire early Sunday morning, Dec. 30. John Bokkin, the manager, is puzzled as to the origin of the fire, as there is no furnace in the building. An observer who was passing the theater shortly after the fire started, was of the opinion that it had broken out under the balcony. Evanston's Chief of Police declared that the fire must have been the work of an incendiary. The damage is placed at $45,000.

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Julius F. Smeitanka, internal revenue collector in Chicago, has requested moving picture theater owners in the city and in the rural districts to flash announcements on their screens at every presentation which will assist his department in the collection of income tax assessments for 1918.

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Theda Bara, the well-known star, brought suit against Major M. L. C. Funkhouser, the titular head of the Chicago censor board, for $100,000, charging slander. It is charged that Major Funkhouser made certain damaging and uncomplimentary remarks about the actress regarding the scanty attire which she wore in her impersonation of "Cleopatra." The case has been filed for trial in the superior court by Attorney Chas. P. Schwartz for the actress.

Suit also has been brought by the Fox Film Corporation against Major Funkhouser for $25,000, as damages for certain statements made concerning the "Rose of Blood." The Fox Film Corporation holds that the major stated, in the presence of others, that the government did not want his film shown, whereas it is held that the contrary is the case. This case will also be tried in the superior court with Chas. P. Schwartz as attorney for the Fox company.

* * *

About the middle of February, the Ascher Brothers, this city, will open a new theater at Rockford, Ill., which will be called the Midway. The cost of the ground and the building, which will include several stores, will be about $250,000. The Midway's seating capacity will be 2,000 and music will be furnished by a fifteen-piece orchestra and an organ. Camp Grant, near Rockford, where many thousands of soldiers seek amusement, led the Ascher Brothers to build the Midway.

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On Saturday, Dec. 29, a booking combination was formed by the Ascher Bros. and Lubliner & Trinz, by which the films used in the houses on these circuits will be booked for a period of from fifty to sixty days. In addition to being used in the houses on these circuits, the bookings will be open to the Orpheum on State street, owned by Jones, Linick & Schaefer, and the Crystal theater, 2901 W. North avenue, owned by Fred and Frank Schaefer. The Academy, Waukegan, is also included on the list.

Nate Ascher states that the object of the combination is not so much for obtaining a reduced rental on the films selected as it is for securing the first run on the pictures so rented. This method of booking will lead to a great saving of time, which was formerly spent in booking films by the old method, Mr. Ascher states.

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In his review of the work of the year 1917, Joseph Hopp, president, included the following supplementary paragraph regarding the "Four-Minute Men": "We bespeak for the 'Four-Minute Men' organization the hearty and close cooperation of motion picture theater owners and managers. We should work together and thus render a great patriotic service. When a 'Four-Minute' man has been assigned to your theater and it has been announced in the daily papers, then by all means allow the man to go on after he has made his appearance at your theater. If the man comes to you on a day of the week other than you prefer, then either take up the matter direct with the offices of the 'Four-Minute Men,' 120 W. Adams street, or communicate with the president of our league, and another regular day will be assigned. If the speeches are too long and go beyond the four-minute limit, or are offensive to your patrons, or are of poor quality, please report same and show no hesitancy in doing this. You will be rendering the 'Four-Minute Men' organization a real service. They want to know these things."

* * *

The Central Film Company, this city, has secured the rights to "The Frozen Warning" for Illinois, Indiana and southern Wisconsin. This production was made by the Commonwealth Pictures Corporation and features Charlotte, the well-known skater. Four road companies will be sent out on Jan. 21 by the Central Film Company to cover the territory mentioned.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Censorship Fight on Again

Mayor Postpones for Two Weeks Enforcement of Ordinance Following Meeting of Film Men.

GENERAL indignation at the action of the Los Angeles City Council in proposing a new ordinance creating a motion picture censor is voiced by managers of motion picture theaters, exchange men and producers. Several meetings have been held by exhibitors and exchangemen in reference to the proposed ordinance. A mass meeting of film men was called at the Mayor's office to protest against the new motion picture ordinance being enforced until the exhibitors had an opportunity to present their side of the argument against film censorship. A delegation of about fifty men, representing all branches of the film industry, were present. The delegation was headed by Frank Garbutt, Thomas H. Ince, J. A. Quinn, W. J. Reynolds, Harry Leonhardt and others.

In response to the appeal of the representatives of the moving picture industry Mayor Woodman announced he would defer the appointment of a censor commission for at least two weeks. The picture men contend it would be a serious hindrance to the business, and that the license fee of 25 cents a reel for inspection by the film commission would work a hardship.

Mayor Woodman declared he thought the fee reasonable, inasmuch as Chicago imposes a fee of $1 a reel for similar purposes.

"There is not going to be any change in the ordinance," said Mayor Woodman, "but I agreed to delay appointing the commission providing the film men did not delay too long in presenting their case."

It is expected that nothing will be done by the Mayor for at least two weeks.

The Mayor was informed that the Theater Owners' Association of Southern California has appointed the following commitee to inspect the films in the exchanges and in circulation and to make eliminations of objectionable pictures: T. L. Tally, W. H. Clune, F. A. Miller, Frank H. MacDonald, Michael Gore, H. S. Lewis and W. F. Jensen.

This committee, it was stated, was to investigate all films now on the shelves of the exchanges and elsewhere, and wherever they find a film which they believe unfit to be presented they will order its rejection and its order will be obeyed.

The action of the City Council, it has been stated, was taken upon receipt of a message Monday morning, December 24, from Mayor Woodman relating to the action taken by the police department to prevent the showing of the Al H. Woods production, "Free and Equal," and urging the municipal legislative body to establish a censorship to prevent a repetition of such exhibitions in the future. Following a brief discussion, an ordinance creating the position of motion picture censor was adopted by unanimous vote. The salary of the official was fixed at $175 monthly and a fee of 25 cents a reel was imposed as a license. Once it goes into effect no picture can be shown within the city limits until it has been officially approved and licensed by the censor.

Pathe Plans Activities on the Coast.

There is a strong probability that Pathe will centralize its most important production activities in Los Angeles. J. A. Berst, vice-president and general manager of the company, arrived in Los Angeles December 22 with his assistant, G. A. Smith, on what Mr. Berst termed a "sightseeing" trip. However, it is reported Mr. Berst is considering several propositions to bring a number of his most important producing companies to this city.

The visit of Pathe's chief executive here is also significant at this time in view of the early release of the new Pathe plays with such stars as Fannie Ward, Bessie Love, Bryant Washburn, Irene Castle and Frank Keenan. It is known that Mr. Berst's plans for the new year contemplate "big stars" only, and there are rumors that there will be some important additions to Pathe's list of stars as a result of his visit. It is announced that the Pathe Company plans to erect a large motion picture studio on the coast to cost at least $250,000 and which will accommodate from six to eight producing companies.

Universal Players Entertain Orphans.

Bluebird and Universal players made up a program that delighted four thousand poor children of Los Angeles and about three thousand grown-ups in the Shrine Auditorium on the night of December 22. The occasion was the annual Christmas tree celebration of Al Malaikah Temple for the poorest youngsters attending the public schools of Los Angeles.

Miss Mae Murray danced with two little girl protégés and made a hit. Dorothy Phillips recited a poem about "Little Charlotte Russe"—one particularly appropriate for the occasion, the children listening with rapt attention.

Zoe Ray, the child star, appeared with Burwell Filson Hamrick, another one of the clever Universal juvenile actors, and did an original pantomime, which was splendidly presented. Jack Wells sang "Over There" and several other songs. The program was concluded with a tableau representing the patriotic picture, "The Spirit of '76," the characters of which were portrayed by George Barrell, Thomas Hutchinson and Howard Daniels.

At the conclusion of the program, which also included several numbers by the Shrine band, gifts of toys, candy and fruit were distributed to the children.

Goldstein Seeks Release on Bond.

Another effort has been made to obtain the release on bond of Robert Goldstein, producer of "The Spirit of '76," the film play, which as has been previously stated was seized by the Federal Government because of anti-British scenes embodied in it. Goldstein has been in jail for three weeks in default of $10,000 bond. New sureties were offered, but the matter was continued to allow time for an investigation of the properties owned by the proposed bondsmen.

Goldstein has intimated from time to time that he was being made a "goat," that wealthy men who had backed the production of his film play through the Continental Producing Company were as culpable as he. Investigations by the Federal officials have convinced them, it is stated, that the other members of the company had little or nothing to do with the production of "The Spirit of '76," and had no knowledge that certain scenes were eliminated when the picture was exhibited to Federal censors and afterward reinstated when the picture was displayed to the public.

"Tarzan of the Apes" Completed.

Production of "Tarzan of the Apes," the eight-reel screen version of the popular novel by Edgar Rice Burroughs, has been completed by the National Film Corporation, and William Parsons, president of the company, has left this week for New York City, to make arrangements for the premiere presentation of his photoplay.

An all-star cast was engaged for the picture. Among the principals are Enid Markey, Elmo Lincoln, True Boardman, Katherine Kirkham, Thomas Jefferson, Bessie Toner, George French and Gordon Griffith. Scott Sidney directed the production and took his company for several weeks down to the jungle district of Southern Louisiana. It is stated the National Film Corporation has invested $250,000 in this picture, which it has taken them six months to produce.

Vivian Reed Stops Runaway.

At the risk of being thrown over a high embankment, Miss Vivian Reed stopped a runaway horse in Griffith Park, Los Angeles, recently. The horse was attached to a buggy in which a little girl was seated. Miss Reed, who was taking a horseback ride, was attracted by the cries of the child and dug her heels into the sides of her horse. She was unable to seize the reins as she reached the side of the runaway and flung herself from her saddle to the back of the animal and brought him to a stop.

Los Angeles Film Brevities.

Margarita Fischer, the American Film Company star, has completed her third feature photoplay, "High Heels," by Lloyd Ingraham, and has been in Los Angeles for the holidays. Most of her time has been taken up with selecting new gowns to be worn in her fourth screen play, "Ann's Finish," another offering from the pen of Beatrice Van, author of "Miss Jackie of the Army" and "Molly Go Get 'Em," Miss Fischer's first two American pictures. In the production just completed Jack Mower plays the leading masculine role, and the supporting cast includes David Howard, Golda Madden, Edward Peil, Jean Robbins and Fred Smith.

* * *

Director Frank Borzage, with Wallace MacDonald and Dick Rosson in his cast, has begun work on what Editor Julian Johnson declares is one of the most interesting stories bought by the department in some time. The working title is "The Shoes That Danced," and it is the screen adaptation of John Morosco's story by the same name. Jack Cunningham did the continuity. This is a story in which the leading characters are gangsters and it borders on life in the underworld. A most unusual feature is that the villain attends a masquerade ball disguised as Charlie Chaplin. Little Pauline Starke will be seen in the leading feminine role.

* * *

Thomas N. Heffron has started work on a water subject called "The Sea Panther." It is a tale of pirates of the Carribean Sea written by Kenneth B. Clarke and in it smiling Bill Desmond will be seen as "The Panther," a swashbuckling freebooter of the early days when the old sailing ships fell easy prey to the speedy pirate craft. The barkentine Fremont, former blackbirder, and blockade runner of the Civil War times, will be used in this Triangle drama of the sea.

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Edward Sloman, who has directed twelve productions starring William Russell for the American Film Company, is editing the final screen play produced under the title of "Detective Dan Cupid." It is a thrilling comedy drama filled with the usual punch which characterizes the new Russell series.

* * *

Jay Dwiggins, of the Triangle-Keystone scenario staff, has given up the chase for the elusive laugh and will turn his future activities to the dramatic end of scenario writing. Henceforth Dwiggins will train his typewriter on five-reel dramatic stories with a light comedy vein. Dwiggins is an actor as well as an author and just recently bid good-bye to his screen career to devote his entire time to thinking up hard things for other Keystone comedians to do.

* * *

Tom Mix and his company have returned from a trip in the fields and desert where they have been making some of the most important scenes in the new starring vehicle that will show the depictor of the Western at his best. In the cast with Mix are Enid Markey, Sam De Grasse, Charles Stevens, Louis Sargent, George Stone, Virginia Corbin and Violet Radcliffe. The director is S. A. Franklin.

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Anita King, who has been ill at the Clara Barton Hospital, Los Angeles, for some weeks, is once more able to be at the Balboa studios, where under the direction of Howard Mitchell she is filming a Western story for the Mutual program.

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In charge of preparation of the special music to accompany the presentation of "Tarzan of the Apes," produced by the National Film Corporation of America, is Vern Elliott, a Los Angeles composer of note.

* * *

Dorothy Phillips, Carmel Myers and Ruth Clifford were among the volunteers from the Bluebird studios who assisted in the drive in the city of Los Angeles for new members of the Red Cross. Each of these stars conducted her campaign in one of the leading banking institutions during the forenoon and while they were occupied for not more than three hours did a land-office business.

* * *

George Crane, of the Coast Artillery Company stationed at San Luis Obispo, was formerly connected with the chemical laboratories at the Balboa studio. He is first of the studio's twenty-two Liberty boys to return and autograph his own star in the Balboa service flag. It was H. M. Horkheimer's idea to have each star in the flag autographed by a former employee now in the service, and wherever it is impossible for the men to come to the studio the flag will be sent to them. After the signatures are all secured, a flag raising ceremony will be staged at the studio.

* * *

Director Wilfred Lucas is still away with his company in the desert region near Hesperia, where he is engaged in making exteriors for Bluebird's "The Heart of the Desert," which has been adapted for the screen from the book by Honore Willsie. Reports received at Universal City this week stated that the company has encountered unusually hot weather, the temperature averaging between 90 and 98 degrees every day since they have been there. Lucas has a company of more than forty people with him and several dozen horses. At Hesperia he was joined by a score of Indians, who are appearing in the picture.

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Bearing the autographs of more than five hundred convicts in Folsom, in addition to that of Warden J. J. Smith, a beautifully engrossed and illuminated testimonial came to Manager Ben Simpson of the Triangle Exchange on Christmas Day.

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W. E. Kuehn, president of the Mena Film Company, whose first production "By Super Strategy" is nearing completion, has gone to the New York office of the company. Mr. Kuehn will arrange a national advertising campaign while in the East to cover this picture and consult with members of his company regarding the production of a second story, to be put on immediately at the completion of the current picture.

* * *

Ray Moore, location man at the Triangle Culver City studios, is back on the job after several weeks' illness. Moore was in a Los Angeles hospital for two weeks, where he underwent a serious operation.

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Henry B. Walthall is well under way with his second production at the Paralta studios. It is a Western story entitled "With Hoops of Steel." The entire company, plus cowboys, cattle and horses, spent a week on the Mojave Desert. Mary Charleson plays opposite Walthall as usual.

* * *

Charles Marriott, old-time actor and a pioneer in playing for the screen, died December 7 at his home in Hollywood. Mr. Marriott had been with the Vitagraph Company for some months and was to have played in the Nell Shipman feature "The Eighth Great Grandparent," but was too ill to accept the engagement.

* * *

Informed that a young man was attempting to sell ounce boxes of a chemical used in the development of films and photographic plates, at prices far below the present value, the Oliver Morosco Photoplay Company investigated and found chemicals valued at approximately $500 had been stolen from their studio. The police are now searching for the man who has been attempting to sell the chemicals in downtown photographic studios.

Scene from "The Eagle's Eye," Chief Flynn's Secret Service Film.

State Rights Department

Conducted by A. K. GREENLAND

Keeney Engages Kirkwood

Well Known Director Starts Work on Catherine Calvert Production Ben Kutler Appointed Scenario Editor.

WHEN Frank A. Keeney decided to go into the film producing business he announced that he was going to sign the best director in the business. Accordingly, he now makes public the engagement of James Kirkwood. Mr Keeney also announces that he has engaged as his scenario editor Benjamin S. Kutler, formerly editor for Augustus Thomas and Popular Plays and Players, writer of photoplays for Pathe and Metro and other well known companies, and director of some of his own plays.

James Kirkwood.

Mr. Kirkwood has just completed his work as director of the Billie Burke picture, "Eve's Daughter," and from now on will devote his entire time to the Keeney enterprise. He is working in conjunction with Mr. Kutler on a screen feature photoplay which is to be produced in about a month, with Catherine Calvert, widow of the late Paul Armstrong, playwright, as the star. The title of the picture has been chosen, but will not be announced until later. Mr. Kutler says that the work is being especially fashioned for Miss Calvert's winsome type of personality, and that he is endeavoring to weave into the plot a tensely human motive and a strong story interest.

Mr Kirkwood's abilities are too well known to need extended exploitation at this advanced stage of his career. His experience on the dramatic stage gave him a solid basis to build on when he entered the picture field, and he at once took his place in the first rank of directors.

The Keeney Pictures Corporation does not intend to base its activities solely upon production. Announcement is made that plans are now being drawn for the second in a chain of theaters at which its products will be exploited. The house will be located in Williamsport, Pa., on the site of the old Lycoming opera house which was burned down about three years ago. It will seat about 1,800, and will cost approximately $200,000, including ground and equipment. Work will be started in the early spring, and will probably be completed by the end of the summer.

TRIMBLE PICTURE CORPORATION DUE SOON.

At the recent completion of the second, as yet unnamed, Petrova picture, Larry Trimble stated that the formation of the Trimble Picture Corporation would mark his entrance into the field of productions during January, 1918, an appropriate climax to the career of a man who eight short years ago was an unknown in the picture industry.

Further details concerning this newest of manufacturing enterprises have not been made, but the trade should doubtless soon know the officers of the company, the calibre of subjects to be filmed, the leads, supporting cast, and such other necessaries.

After a record of many successful productions under the Vitagraph banner, with which organization he made his debut to the film industry, Trimble went to England as managing director of a new company starring the former Vitagraph favorite, Florence Turner. Returning to this country a year ago the young producer added to his already long string of achievements the making of "The Auction Block," the Rex Beach novel released by Goldwyn, and the "Spreading Dawn," starring Jane Cowl.

JOE LEE BACK AGAIN.

That popular and fast stepping film figure who, with Charles Rankin, owns and is offering the rights for sale of "A Modern Lorelei," featuring Tyrone Power and Frances Burnham, by name Joe Lee, has returned to New York City after his trip to the Middle West.

SECOND BIRTHDAY OF CHRISTIE COMPANY.

WITH New Year's day, the second anniversary of the Christie Film Company, an interesting story of achievement was unfolded by Al. E. Christie, director of Christie comedies and the pioneer studio builder in Hollywood, California.

On New Year's day, 1916, Al. Christie entered the producing field under his own name. He selected the same location at Sunset boulevard and Gower street where, four years before, he had established the old Nestor Film Company. Christie comedies soon attracted the attention of exhibitors through their individuality of staging, lighting, and, in particular, their smart costuming and the story of the picture.

Al. E. Christie.

Today the Christie Film Company ranks among the best known film producing organizations in the United States. Its executive personnel consists of Al E. Christie, president and producing director; C. H. Christie, general manager, and Fred L. Porter, vice-president and secretary.

In discussing the two years of development at his studio, Al. E. Christie said, "On New Year's day we will shoot the first scenes in a new covered stage just completed and equipped with a modern $25,000 lighting system. We are going to christen this new stage on our second anniversary for the sake of the sentiment there is in it and with the hope that a year from now we will have two more stages of even greater dimensions."

GOLDBURG ON TRANS-CONTINENTAL TOUR.

Jesse J. Goldburg left New York Thursday, January 3, on a sales-swing that will cover the country before he returns. Philadelphia was his first stop, and he has also been in Washington and Atlanta, with New Orleans, Dallas Fort Worth, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Des Moines, Chicago, Detroit and Pittsburgh to follow.

Mr. Goldburg, on his trip, will not alone exploit the attractions of the Ivan Film Productions, Inc., but will also contract with one state rights buyer in each territory to act as the sole and exclusive buying representative on all productions to be handled by such exchange in its respective territories.

SHERRILL RETURNS FROM FLORIDA.

This week, William L. Sherrill, president of the Frohman Amusement Company, is due to return to his desk from the balmy climate of Tampa, where he has spent the holiday period in the midst of his subordinates who under the general supervision of director Jack W. Noble, are making certain of the scenes of the forthcoming spectacle, "The Birth of a Race," which the Frohman corps is making for the Birth of a Race Photoplay Company of Chicago.

FRANK HALL BACK AT DESK.

In the United States Exhibitors Booking Corporation offices in the Times building, Frank G. Hall, the firm's president, is again to be found after having returned from a holiday trip through the middle west. He observes that there is absolutely no foundation for the uneasiness of the future of the motion picture business, which has been expressed by various of the skeptics of the trade during the past two months.

W. H. PREPARED TO BECOME SALES AGENT.

In line with the expansion of their business, W. H. Productions Company are now prepared to handle the exploitation of any independent production of merit produced on the market. They are prepared to handle world rights on either percentage or on an advance with a minimum guarantee.

"Broncho Billy" Returns to Screen

Erstwhile Essanay Cowboy Hero Announces His Re-entry for Limited Series of Pictures.

ANNOUNCEMENT is made that G. M. Anderson, the famous "Broncho Billy" of screen fame, will return to the moving picture theaters for a brief period in a series of big feature pictures exploiting his familiar character in a number of all-American stories, with glorious nature as his stage.

"Broncho Billy" a few years ago was one of the best known and beloved characters in moving pictures. Mr. Anderson made of him a type that stood out boldly in an individual field and realized all the tremendous vitality, energy, and sturdy manhood of the West. So strong was the impression that he created that he has never been forgotten, and both exhibitors and public have repeatedly urged him to return to the field where he made his reputation. Of late years he has devoted himself to the legitimate or spoken drama, and in conjunction with L. Lawrence Weber and several other prominent managers has made a number of successful comedy, dramatic, and musical productions. "Broncho Billy" will always be the same, no matter what his endeavor. The same marvelous energy and virility that characterized him in pictures marks his life in other directions. Action is his motto and theory of life, and action has brought him his success. Although he will produce a number of new feature pictures, he will not cease his efforts as a dramatic producer for the spoken stage, and has a number of new productions in view for the present and coming season.

G. M. "Broncho Billy" Anderson.

The first feature picture to be released is called "Naked Hands," and is said to be full of thrills. It is a typical Western story, and reveals "Broncho Billy" in all his pristine glory, and carries with it a few surprises that will not be at all unwelcome to his admirers. "Naked Hands" will appear in five parts via the state rights market.

STERLING MANAGER ON ROAD.

H. R. Ebenstein, manager of sales for the Sterling Pictures Corporation, left New York on the sixth of the month for a half-month trip to the Middle West. He is taking samples with him of various of the three Sterling series of productions that feature Catherine Calvert, Alma Hanlon and Jean Sothern, respectively. Arthur Beck, head of the enterprise, only recently returned from a tour of the Great Lakes section.

BEGINNING OF MYSTERIOUS PROPOSITION.

Hereto hangs a tale—on January 28, Marcus Loew's theaters begin the booking of "Persuasive Peggy" for 66 nights within that seven-day period. This is the commencement of a series of over 300 bookings in New York state alone, and represents a pledge revealing a co-operative exhibitor booking movement which will very shortly bask in the full gaze of the trade's attention.

FOURSQUARE CHAIN COMPLETE.

Foursquare exchanges throughout the United States and Canada greeted the new year in twenty-one different cities; for now this independent distributing organization completely covers this country. The latest exchanges opened are San Francisco, at 191 Golden Gate avenue; Los Angeles, at 514 West Eighth street; Dallas, at 1911½ Commerce street, and Minneapolis, at 206 Film Exchange building.

PARSONS IN NEW YORK.

William Parsons, president of the National Film Corporation of America, the independent Los Angeles producing firm who have just finished "Tarzan of the Apes," has spent part of the past week in New York among the film fraternity. He is putting up at the Astor, and promises a full statement through the columns of the Moving Picture World for the benefit of exhibitors and the state rights exchange domain.

SILVERMAN EXPLAINS FURTHER.

Following up his recent statement to the Moving Picture World as recorded in the January 5 installment of this department, Mayer Silverman, president of the Liberty Film Renting Service, Pittsburgh, advises the latest details of his exhibitor-exchange co-operative proposition:

"We are all the way to half of our minimum quota of exhibitors. In a great many towns, I find that conditions are occasioned, not by the lack of business, but more on account of the lack of business acumen on the part of the exhibitors. For instance, in a town where there are two theaters, we find both of the theaters fighting for one class of productions, blindly insensible to the value of other productions and only with the idea that their competitor shall not get this certain service no matter how much it costs both of them.

In one of these two towns, I interviewed the first exhibitor I talked to, and showed him how foolish he was to pay twice as much for the pictures he was using and using them two days. It only took me about ten minutes to show him where our proposition was a life-preserver and he immediately gave me his $100 check.

The possibilities of our company are really wonderful, as reviewed by most exhibitors. I feel that we will not have any trouble at all in inducing our minimum quota of exhibitors to join us six weeks before the time we placed for securing them. This speaks very well for our project and I have started negotiations for a branch in another city and if it is agreeable to our body of exhibitors, we will endeavor to spread it over the United States.

In pointing out the fact that there is no proposition that takes care of the exhibitors, any new amalgamation, this fact alone has been very forcible in procuring our $100 checks with promises of purchasing stock, that insures our project a big success."

USOSKIN ASSISTANT PRODUCTION EDITOR.

Moe Usoskin is the latest addition to the W. H. Productions Company staff.

Mr. Usoskin was born in Odessa, Russia, and secured a great deal of his training with a film importing company in Russia, helping to introduce moving pictures in that part of the country.

Upon his arrival in New York in 1913 he became assistant manager of the Riverview theater in New York. He then joined the Inter-Continent Film Co., as assistant editor, and the University Film Co. later. He also helped to establish the New England exchange for the Sawyer products in 1914. He was later connected with the National Film Corporation, helping to exploit "The Fall of a Nation," and in 1917 became affiliated with the Mammoth Film Corporation as manager of the film department.

Mr. Usoskin will assist the production editor, Mr. McGovern.

TRADE SHOWINGS OF "THE EAGLE'S EYE."

Arrangements are being made for a simultaneous trade showing at all the Hoffman Foursquare exchanges of the Whartons' production of "The Eagle's Eye," the Secret Service expose of Imperial Germany's spies in this country, founded on a story by Chief Flynn. All exhibitors are invited to witness the run of the first episodes of this serial and will be notified of the date and sent an invitation if they will communicate with the manager of the nearest Foursquare exchange. The episodes of this story are being produced as rapidly as possible, and an early release of this attraction may be expected by the trade.

TWO MORE U. S. APPOINTMENTS.

Leon Bories and Murray Beier have been added to the sales-force of the U. S. Exhibitors' Booking Corporation. Mr. Bories, who has had long experience on the Pacific coast, having served with a number of film concerns, will represent the U. S. Corporation in the Seattle district, while Mr. Beier will supervise U. S. distribution in the Buffalo territory. Both men will work under the supervision of Lynn S. Card, general sales-manager.

BILLY WEST TO WRITE MORE MUSIC.

Billy West, who surprised his numerous admirers and patrons by composing a very melodious set of waltzes, which he dedicated to his admirers and presented to the King-Bee company with the understanding that the waltzes were to be given away as an advertising feature, will compose a fox-trot which the King-Bee Films Corp. will publish on or about March 1, to be released free of charge to newspapers and exhibitors.

"THE BIRTH OF DEMOCRACY" SHOWN.

"The Birth of Democracy," heralded as a most spectacular production, is going to have a private showing at the New York Roof, on Tuesday, January 8th, at 11:30 a. m.

Quite a number of important personages are to appear; among others, a special representative of Ambassador Jusserand, and New York's new Mayor, John F. Hylan, has been invited to make the opening remarks.

Abramson Signs Well Known Favorites

Engages John Mason and Anne Luther for Leading Roles, Rents Biograph Studios and Begins Production.

THE past week was a busy and telling one for the Graphic Film Corporation, of which Ivan Abramson is president and the directing head. First of all, Mr. Abramson has rented the Biograph studios in the Bronx, and begins production on Thursday, January 10. Secondly, he announces the engagement of John Mason, of "Libertine" stellarship, not to mention a long list of stage successes, for the role of the father of the story, who, through a second matrimonial alliance, brings on the development of the strong punches which are said to be features of the forthcoming seven-part story, "Moral Suicide." Thirdly, the Graphic head announces the signing up of Anne Luther for the role of Beatrice Covington, the most tempting bit of feminine stage work yet provided in any of Ivan Abramson's productions.

Anne Luther.

Anne Luther was selected for this role because of her ability, comeliness and photographic qualities, her titian hair, blue eyes, and dainty figure having long stood her in good stead from the time, now more than four years ago, when she essayed her first part with the Reliance Company under the direction of D. W. Griffith. Since then she has come to the fore under the Lubin, Kinetophote, William Fox, and other banners, and will be very favorably recalled for her work in "A Man's Shadow" opposite Tom Terris; "The Double Life," with Harry Myers; "The Beast," opposite George Walsh, and her most recent stellar undertaking in "Who's To Blame?" though the last mentioned production has merely been privately shown as yet. In fact, Miss Luther had only just arrived in Manhattan from the Coast after finishing this picture, when Mr. Abramson signed her.

George Backer, builder of the Godfrey building and sponsor for M. H. Hoffman, Inc., is quoted by the Graphic head as having offered to guarantee the new concern a minimum of $75,000 within three months after reading "Moral Suicide" in scenario form.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

W. H. PRODUCTIONS COMPANY announces the following sales during the past week:

The rights to Wm. S. Hart in "The Bandit and the Preacher" to the Peerless Photoplays Co., Omaha, Nebr., for Iowa, Nebraska, Kansas and Missouri.

The rights to twenty-eight Keystone Mack Sennett produced comedies to R. D. Lewis Film Co., Oklahoma City, for Oklahoma.

* * *

J. Frank Brockliss, Inc., 729 7th Ave., hold secure the selling agency for the foreign rights of the France Films Corporation's production, "The Natural Law," featuring Marguerite Courtot.

* * *

"The Eyes of the World" has been sold to Geo. E. Hale for the States of Washington and Oregon, to J. L. Adams, of the Deseret Film Company, Salt Lake City, for Colorado, Utah, Wyoming, New Mexico, Idaho and Montana.

In Illinois it is being handled with success by Spence C. Rogers, while California, Arizona and Nevada is being worked by Theo. M. Newman, head of the W. H. Clune Film Producing Company of Los Angeles.

Through the Arrow Film Corporation, Times Building, New York, several important deals are pending for this feature both in the East and in the Midwest.

* * *

The Commonwealth Pictures Corp., Chicago, reports the sale of "The Frozen Warning," featuring Charlotte, to the Central Film Corp., Chicago, for the states of Indiana, Illinois, and southern Wisconsin.

* * *

Arthur Beck, president of the Sterling Pictures Corp., reports that the New York State and northern New Jersey rights on "Peg 'o the Sea," the five-part production featuring Jean Sothern, has been secured by the Modern Feature Film Company, 729 Seventh avenue, New York City.

Likewise the Michigan, Ohio and Kentucky rights on the entire series of five Jean Sothern features, to the Standard Film Service Co. of Cleveland, Harry Charnas, manager.

* * *

Renowned Pictures Corp. has concluded the sale of "The Public Defender" for eastern Pennsylvania and southern New Jersey, to the Stanley Booking Corp. of Philadelphia.

* * *

Messrs. Sawyer and Lubin announce the disposal of the seven-part feature, "The Warrior," to the Midwest Civilization Company of Denver, Colorado. The buyers were represented by James W. Burke, president of the Midwest concern, and Max Schulbach, general manager. The sale entails the states of Colorado, Utah, New Mexico and Wyoming, and Messrs. Burke and Schulbach report that several road companies will be toured over the four states. This pair is a prominent territorial distributing partnership in the far West that has already acquired considerable reputation through the handling of Thomas H. Ince's spectacle, "Civilization." Three companies are at present presenting the latter picture throughout Colorado, Utah, New Mexico and Wyoming, and it is planned to give "The Warrior" the same method of handling.

Contracts were also closed during the past week whereby "The Warrior" becomes the property of the Eltabran Film Company for the states of North and South Carolina. Thomas Branon is the purchaser of this territory and, following the sale, left for Charlotte, North Carolina, to make arrangements for the initial presentation of the picture.

* * *

It appears that John L. Sweeney, Central theater, St. Louis, Mo., and not William Sievers, has purchased the Missouri rights of the Cosmofotofilm production, "I Believe." Mr. Sievers merely arranged the negotiation.

A KING-BEE AND A QUEEN-BEE.

Mildred Burstein, niece of the president of the King-Bee Films Corporation, has become the bride of Harry Naughton, studio manager of the corporation. The wedding took place at the home of the bride's uncle at Hollywood. Lou Burstein gave the bride away and Billy West acted as best man. After the wedding the newlyweds departed for a two-weeks' honeymoon, destination unknown.

Harry Naughton was born in Worcester, Mass., and educated at the Holy Cross College, receiving the degree of A.B. in 1906. He received an M.D. degree in 1910. His first business engagement was with the firm of White, Naughton and Co., Boston banking house. His relatives have been in the banking business for two generations.

It was Cupid that drew Mr. Naughton into the film business. He had been courting Miss Burstein for the past two years, and when offered a position in the King-Bee studio at Bayonne as studio manager he grasped the opportunity to be nearer his heart's desire.

S. R. D. BUYERS DUE JANUARY 9.

Owing to the fact that two of the foremost new productions that C. Mell Simmons, general manager of the State Right Distributors, Inc., has arranged for the inspection of his firm's buying committee, would not be ready for exhibition on Jan. 4, the day originally set for the convening in New York of said buying body, the date for the gathering of these gentlemen in the metropolis has been postponed until Wednesday, Jan. 9. Accordingly, on that day Broadway will claim as visitors J. J. Allen, of Canada; Sidney B. Lust, of Washington; D. M. Vandawalker, of Chicago; Harry Grelle, of Pittsburgh; Leon D. Netter, of Cleveland, and Nathan Hirsch, of Manhattan, which group constitutes the buying committee of Mr. Simmons' organization.

"MICKEY" IN SEVEN PARTS.

The Western Import production of "Mickey," the Mack Sennett-directed comedy—plus featuring Mabel Normand, which is due for a trade showing during the latter half of January, was inadvertently announced as a five-part production in the last issue of our publication. The trade is herewith advised that "Mickey" will appear in seven parts, and has been so advertised since the Western Import Company first announced the production as available for the state rights market.

S. & P. AGENCY HANDLE STEINER COMEDIES.

Arrangements have been perfected whereby the William Steiner two two-reel comedies featuring Twede Dan, now renamed the Jester comedies, will be sold to the state rights market via the Shallenberger and Priest Selling Agency.

HORSLEY STILL ON WAY

D. W. Russell, Eastern manager of David Horsley's film interests, has not yet been visited by the producer. Russell now looks for his chief around the fifteenth of the month.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

A Golden Opening

"Triumph of the (Educative) Motion Picture."

By Rev. W. H. Jackson.

A GOLDEN occasion is usually the completion of a period of time and effort, in Rothapfelism it is made the set time for a new beginning. The opening of the Rivoli in New York, Friday, December 28, was the climax of the first great period in the history of moving pictures; from now on a new period has begun. The Rivoli theatre itself is a building of which it must be said that its superior does not exist; it is the very quintessence of rich refinement; an entire absence of color—in so far as the ordinary uses of colors are made—in the quiet richness of gold with ivory to tan accompaniments, elegance is made the foe of the gaudy and vulgar.

A Gold Program. As gold is only pure after a sevenfold passing through fire, so the opening night program bore evidence of having passed through severe trials before it was permitted to appear to equalize and reflect the richness of the surroundings.

The well-timed episodes revealing the "Victory of Democracy" were at once a display of noble patriotism, marking well the battle fires through which our purified democracy had come, through conflicts for religious liberty, a righteous revolution, and a civil strife; all pointing logically to the time when through a greater strife the world shall come purified to a safe and sane democracy.

Of the moving picture part of the program it is safe to say that never were better pictures; better photography, better subjects, better projection cannot be imagined; they were all of the pure gold brand and reflected an educated, high-minded, noble and thoroughly cultured standard of moving picture excellence.

Of the scenics it must be said that while every part of the program was perfect in itself the greatest advance was noticeable in the screening of the scenics. How often have we seen similar scenics shown until the audience became tired of their cold, monotonous length and scoffed at them as educationals. At the Rivoli they were so screened as to draw gasps of admiration from a cultured audience. The choicest gems of scenery had been selected and were displayed with such limitations that the effect was instantaneous as judged by the appreciation manifested; the art of showing scenics was accomplished for the first time this Friday night.

The comedy, with Mr. and Mrs. Sidney Drew in "Her First Love," was a wisely chosen one, giving that necessary touch of humor in the kind of program compiled, and, while the Drews are always safe, this particular playlet was superior to many others for its happy ideas, clean and true, safe and sane.

"A Modern Musketeer" gave Douglas Fairbanks an opportunity superior to the majority of his plays; he seized the opportunity and "made good." This is not the occasion for any review of the pictures shown, but rather an appreciation of the whole; the writer does not wish to seem to be carried away with undue enthusiasm, neither does he feel called upon to in an especial manner become too laudatory of this new venture, but truth must prevail, and he feels that the only opinion which can be expressed under the circumstances is that it was the very best moving picture exhibition he has ever been privileged to attend.

Mr. Rothapfel has in the Rivoli placed the moving pictures on their highest place thus far, and we should prove poor indeed if we did not appreciate that fact and accord to him that just measure of praise which he so richly deserves. Devotees of the moving pictures, enthusiasts of the educational picture, prophets of the future of the moving picture have at all times given expressions of their wishes and views; these alone, however, were nothing but words, words, words; the genius of a Rothapfel was required to translate these words into action and he has done it: rightly has he named the Rivoli the "Triumph of the Moving Picture."

Men of the stamp of the late J. P. Chalmers, founder of the Moving Picture World, dreamed of this day. Sadly they were not permitted to enjoy that which is our happiness. The moving picture has passed through all the fires of censorship, even to denunciation; it has passed through all the seven fires of which gold is tried and has come forth triumphant.

Mr. S. L. Rothapfel, the Moving Picture Educator congratulates you and thanks you.

Interesting Educationals

One Zoological Subject, Two Topical, One Scientific, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"Animals in Mid-Summer" (Educational).

The manner in which some of the animals collected at the Bronx zoo relieve their overheated bodies in the sultry summer weather is illustrated in a series of scenes photographed for us by Raymond L. Ditmars and released through the Educational Films Corporation of America. In some instances they seek and find comfort themselves, and in others it is dealt out to them by the keepers. For instance, the rhinoceros is treated to a shower bath, as is likewise the big brown bear. The placid delight of the latter as the water hose does its work is most entertaining. The deer steal away to shady nooks where they endeavor to keep cool while they fight the flies. The polar bear lolls uncomfortably on the rocks, and the buffalo strives to beat the insect combination by rolling in the dust. Animals whose tails have been shorn by evolution of their fly-swatting efficiency contrasted with long bushy-tailed animals such as the shetland pony afford some comedy.

"Handling Food Without Hands" (Universal).

The method by which food is placed in packages and sealed without coming in contact with the human hand is shown in the 55th number of the Screen Magazine. These pictures were photographed in a large packaging concern, and illustrate the method by which flat sheets of cardboard are made to serve a sanitary purpose. An interesting subject.

"The New Art of Dress" (Paramount-Bray).

An interesting series of views for the feminine portion of an audience is found in the 101st release of the Pictograph. Here we learn that from four yards of material a dress slip can be made which will do duty with various tunics of more or less elaborate style. Some of these are shown to be cut from a square of cloth. Then there is an individual cloak which can be used for different occasions by merely turning it inside out. The suggestions contained in this subject are invaluable.

"The Destructive Power of T. N. T." (Paramount-Bray).

A timely subject contained in the 101st release of the Pictograph demonstrates the wonderful power of T. N. T., the explosive which figured in the great disaster at Halifax. Somewhere in California men training for the fighting front are seen handling this deadly explosive with a carelessness that is born of experience and knowledge. Here the men are trained in the use of the explosive in the destruction of railroads, the digging of tunnels for mines, etc.

War Bibles (Pathe-International).

A half-reel subject, showing the way in which Bibles are prepared in wholesale lots for our soldiers at the front. The entire process is made clear—the printing, cutting, folding, assembling, sewing, trimming and finally the binding. An animated drawing accompanies this, showing one of the new exploits of the Katzenjammer Kids.

Finley Nature Studies

Universal Releasing Interesting Pictures of Wild Animals Collected by William L. Finley of the Oregon State Fish and Game Commission.

TWO REELS of remarkably interesting pictures of bird and animal life, collected by William L. Finley, Superintendent of the Oregon State Fish and Game Commission, are being released by the Universal Film Manufacturing Company. The first is entitled "Taming Wild Birds," and the second, "Wild Birds and Animals at Home."

In the first reel we are told a number of things about our feathered friends, among which is their ability to keep our gardens free from insects and worms. In the picture we are shown a couple of children caring for a family of young bluebirds, which they rear to maturity. For these birds they build houses, which they hang in the trees, and each morning before breakfast a plate of water is set for them to bathe in. Closeups of the birds bathing are interesting; and after the bath they eat breakfast from the children's hands. The picture tells us that birds are wild only because they have been persecuted, and that it is natural for them to be tame. These birds were so tame that they would come to any part of the garden where the children happened to be, and would alight on their heads, arms or shoulders without fear.

The second reel shows a variety of birds and animals in their native haunts. Among these is the bob-white, whose nest is given a close inspection by the camera. It contains a fine setting of eggs which in the absence of Mrs. Bob-White are tended by Mr. Bob-White, who has his troubles keeping the eggs confined to the nest. Various kinds of owls are also exhibited in excellent closeups, and we are privileged to witness the devouring of a white footed mouse by a monkey owl—not pleasant but interesting. Then there is the cinnamon teal, the kangaroo rat, coyote and pups, raccoon, skunk and other animals with which we are made familiarly acquainted by means of this excellent picture.

The distribution of these pictures through Universal exchanges began with the first week of January.

Educational Contracts With Newman

Traveltalks of E. M. Newman to Form An Important Part of the Program of Educational Films Corporation of America.

E. M. NEWMAN, whose illustrated Traveltalks are a looked-for annual event, has just contracted with E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America for the release of thirty travel subjects during the next twelve months. The pictures are to be exhibited only in first class moving picture theaters in the United States, Canada, Mexico, South America and all of the European countries. Mr. Newman favored the Educational Films Corporation's offer rather than several other propositions presented to him for the reason that during his ten years of travel his main object has been to secure for his audiences original scenes full of information giving pleasing instruction as well as entertainment. The Educational Films Corporation strives in the same direction so that the combination should prove a happy and successful one.

Newman has visited every habitable part of the globe and his pictures are rare and unusual.

This new departure will in no way interfere with Newman's regular annual series of Traveltalks. Newman will continue to travel for five months each year as he has for the past ten years in search of new impressions and up-to-date scenes for his many "fellow-travelers."

After Year of Interesting Work

George E. Stone Visits New York and Tells of Labors Which Include the Photographing via Prizma of Many Subjects.

ONE OF the big things accomplished by George E. Stone, of Berkeley, California, in the field of educational photography and that which made him best known to us was the photographing of the five-part biological subject widely commented on, entitled "How Life Begins." Now he arrives unheralded from his happy hunting ground in the west and notifies us that he has spent a most interesting and enjoyable year in the employ of Prizma, Inc., photographing subjects which are best exploited by means of the Prizma color method.

During that time he has spent considerable time on the photographing of flowers. For this purpose, and to be able to secure the best results he had a hot house specially built in which the flowers could live and thrive in the sunlight and atmosphere best suited to them, but which could be darkened automatically for photographic purposes. Some remarkable studies have been made by Mr. Stone under these splendid conditions.

Some time was also spent following the trout up the Eel River, in Mendocino county, California, and to the hatcheries at Mount Shasta. Mr. Stone has made a study of the trout of this river, which includes the steel head variety. This member of the same family having access to the ocean not only develops in bodily area, but becomes pink of flesh like the salmon; while his brothers and sisters of home-abiding tendencies remain their sweet normal selves, the finest in the world for table use. An artificial falls erected in the river proved their inability for high jumping, while a graded ladder made it possible for them to make the ascent. From these pictures we will expect to learn much of interest on the subject. A forest fire near Shasta gave an unusual opportunity to gain another interesting bit of film.

Other interesting studies included in the year's work embrace views of Bird Island off the south coast of Oregon, showing the cormorant, the puffin or sea parrot, the petrel, the Western gull, and the murre in their native haunts. Studies of tropical birds and marine studies of fish at the Catalina Islands, including photography through glass-bottomed boats were also secured by Mr. Stone.

Ditmars' Christmas Picture

Strand Theater Exhibits Amusing Animal Picture in Which Zoo Pets Exploit Christmas Stockings.

ONE OF the best of short Christmas subjects for the screen is one which was arranged for the Educational Films Corporation of America by Raymond L. Ditmars entitled "Children's Pets." This exhibited at the Strand theater, New York City, delighted large audiences of adults and children.

A little girl and a little boy share the pleasure of the animals, fill their Christmas stockings and feed them candy, nuts and fruit. One of the smaller monkeys gives fine evidence of a good appetite and expresses in monkey fashion his appreciation of the attentions of the children. But the most amusing thing in the picture by far is the young ourang, who loves to play with the children. His impatience causes him considerable trouble and the audience much amusement when he attempts to unburden his Christmas stocking. In short, he is unconsciously the star performer of the picture. Children will be especially pleased with this offering, which encompasses one reel of film.

ATTRACTIVE FEATURES OF MUTUAL WEEKLY.

Year's Last Issue of Gaumont-Mutual Weekly Contains Interesting Material Well-Photographed.

THE last issue of the Gaumont-Mutual Weekly for the year 1917 having its date of release on Dec. 31 naturally encroaches on the new year and will be known as No. 1 of the 1918 group. It has been unusually well gotten together and contains among other items of importance and interest the following subjects which are presented attractively and are of photographic excellence: The landing in the Presidio, San Francisco, of Miss Katherine Stinson, the daring girl aviator, who has set a new American record in flying without stop the 610 miles between San Diego and San Francisco, California. The training of men-of-war's men at the Great Lakes Naval Training Station. In this subject is shown the famous composer and band-master, John Phillip Sousa, and his new marine band of 300 pieces. A wonderful scene shows Commandant Moffett's living flag of bluejackets at salute, with 9,300 tars in the most remarkable military formation on record.

In nearly every American home there is an engraving of "Washington Crossing the Delaware." A picture which instinctly reminds us of that great feat of the "Father of His Country" shows the training our war engineers are getting this winter. The river pictured somewhere in the United States is ice-covered, but now the engineers experience little difficulty in breaking the ice and erecting pontoon bridges.

The destruction of one of the first transatlantic wireless stations which must give way to a better one, and the launching of the first vessel built in Fall River in more than forty years are suggestive of the big strides America is making in preparations and changes made necessary by existing conditions.

General Film Conventions

Executives and Exchange Men of Big Distributing Concern Discuss Hodkinson Service.

AS THE first act of a new year which is expected to be attended by far reaching developments, the General Film Company called three sectional conventions of its various branch managers for discussion of its new activities already under way or planned by General Film.

The first of these conventions was set for New York City on Saturday, Jan. 5, with executives from the home office and the various branches of the Eastern district in attendance. The second was dated for Monday, January 7, at Chicago, for the benefit of the exchangemen in the central section of the country, and the third is arranged for San Francisco on Friday, January 11.

These sectional conventions mark the first step in an aggressive campaign outlined for the year 1918, each of the thirty-two General Film offices being represented in the deliberations. The various opportunities presented by the enlargement of General Film's usefulness, following its working alliance with the W. W. Hodkinson Corporation for the distribution of Paralta Plays through General Film exchanges, provided the most important topic for these conventions, which were held under the personal direction of General Sales Manager S. R. Kent.

One result of these conventions, according to Mr. Kent, is the determination of General Film Company not to be satisfied with the results already obtained in the preliminary work of distributing the Paralta Plays, even though they have been extraordinarily successful, but to launch an even more aggressive campaign to make possible the fullest and most complete realization of the Hodkinson principles of service among the personnel of General Film branches.

Incidentally General Sales Manager Kent has resumed his country-wide tour of exchanges after a short stay at the home office. Unusual importance has attached to this tour because of the tremendous strides made by General Film Company within the last few weeks. One of the objects of Mr. Kent's tour is to acquaint the various branch managers individually with the details of the Hodkinson plan of service announced some time ago.

Another object is to bring about the closest possible coordination between General Film's many distributing agencies and the Hodkinson service in the distribution of Paralta Plays. Without exception, every General Film exchange has caught the spirit of the new and broader idea in film service and is engaged in an energetic campaign to enlist the exhibitors of the country in support of this new movement. Advance bookings reported for the Paralta Plays indicate the most enthusiastic and cordial greeting ever extended a new picture product, according to Mr. Kent.

"Everywhere," said Mr. Kent, "find that Mr. Hodkinson's new distribution plan has created the most favorable impression among the exhibitors of the country. Our branches have reported a very flattering flow of bookings for the first of the Paralta Plays, but best of all is the evidence of hearty co-operation.

"With a better understanding of the Hodkinson service the methods of doing business in the picture industry will be revolutionized. Exhibitors are agreeing it is the first concrete evidence of a successful system to improve conditions with respect to the distribution of the manufacturer's product. Big changes are now being brought about, and even more important developments are to be expected as the spirit of the Hodkinson plan becomes more widely understood."

At the conclusion of his tour, Sales Manager Kent will go to Los Angeles to visit the new Paralta studios being erected and to confer with the Paralta officials with regard to forthcoming product which will be distributed through General Film exchanges by the W. W. Hodkinson service.

"THE HOUSE OF MIRTH" FOR EMMY WEHLEN.

Motion picture rights of Edith Wharton's famous novel, "The House of Mirth," have been acquired by Metro Pictures Corporation for the use of Emmy Wehlen and the screen version will be placed in production at an early date under the direction of Albert Capellani. "The House of Mirth," a book that was the talk of two continents when it appeared, was given a stage presentation with Fay Davis in the stellar role of Lily Bart. June Mathis and Albert Capellani have prepared the screen version, which will be given a careful and elaborate setting.

Donald Crisp Takes a Bride

Leaves Studio Ostensibly for Vacation, But With Marie Stark Visits Padre at San Juan Capistrano.

A NUMBER of months ago Donald Crisp was directing George Beban in a production entitled "A Roadside Impresario." There was a girl in the cast, an exceptionally attractive girl. Motion pictures were for once far from Donald Crisp's mind when he looked into the eyes of Marie Stark.

Miss Stark appeared with Mr. Beban in the cast of "The

Donald and Mrs. Crisp, Formerly Marie Stark, After the "Hunting Honeymoon."

Cook of Canyon Camp" and in other of the Beban pictures which were staged by Mr. Crisp. And all this time there was a romance developing which was not designed by a novelist or the author of a scenario.

A few days ago Donald Crisp slipped away from the Lasky studios, quite unannounced, ostensibly for a vacation in the Yosemite. He took with him George Beban and a few other specially invited guests—and Marie Stark. Inside the crumbling walls at San Juan Capistrano Miss Stark became Mrs. Crisp.

INTER-OCEAN FILM CORPORATION DINES EMPLOYES.

Thomas Healy's Jungle Room was on the evening of Saturday, December 29, a scene of festivity when the Inter-Ocean Film Corporation gave a holiday dinner to its employes. Besides this the company gave to each of its employes two weeks' extra salary as a Christmas present. This was so pleasing to the sales and office forces that two blocks of them got together, the sales staff and the office girls, and unknown to each other bought for Paul H. Cromlin, president of the company, two valuable presents. The girls in the office gave him a silver fruit dish and the sales force gave his a sherbert set, also of silver.

As a part of the entertainment at the dinner, the office force had made a motion picture showing the employes hard at work as they are when the boss is away. There were also vaudeville acts. A satirical sketch was presented by Leon and Gus Schlesinger and M. S. Epstin, entitled "Our Important Case."

Among those present were Mr. and Mrs. Paul H. Cromlin, G. W. Newgass, Fred F. Neuman, Mr. and Mrs. Samuel Herzog, E. M. James, Mr. and Mrs. Leon Schlesinger, Mr. and Mrs. Epstin, Mr. and Mrs. E. H. Kaufman, Gus Schlesinger, Arthur Dorer, Louis Brock, Martin Cohn, Mr. and Mrs. Al Hartlieb, Thomas Lyons, Jerry Smith, William Horn, Jack Abastado, Edith Schulhof, Margaret Maloney, Elizabeth Hart, Viola Benson, Irene Epstin, Dorothy Dinnebeil, M. Brosky, Cecilia Quirk, Henrietta Miller, Anne Corbo and Clarice Schwabb.

MR. AND MRS. BUELL LOSE DAUGHTER.

L. H. Buell, purchasing agent for the Triangle Film Corporation, and wife, are mourning the loss of their seven-year-old daughter Jessie Margaret, who died at the Buell home in Los Angeles the day before Christmas from acute appendicitis.

Partington, of San Francisco, Looks Us Over

Imperial Theater Manager Sees Much in New York to Interest Him—Combining Recreation With Business

THERE are a lot of things in New York for a San Francisco theater man to look up. J. A. Partington, manager of the Imperial Theater in the Bay City, has not exactly discovered this fact in the last two weeks; rather he has verified previous impressions. Mr. Partington, accompanied by Mrs. Partington, came to New York primarily to see the theaters, screen and stage, and incidentally to be present at the opening of the Rivoli. It has been a busy fortnight. The San Francisco manager has seen all the stage shows and he has visited a lot of picture theaters. He has absorbed as much in the way of information as might ordinarily be expected of a keen young man with ten years' experience in catering to the photoplay public.

Nor has Mr. Partington neglected the social side of New York life. He has met many old friends and he has made many new ones. He has made the rounds of the hotels and restaurants—and when speaking of the latter he removes his hat and lowers his voice. "They don't breed pikers in San Francisco," he said. "There are some mighty fine restaurants out there, as you know, but when it comes to raising the limit commend me to these boys in New York." And Mr. Partington smiled.

J. A. Partington.

As was intimated in last week's issue the manager was a visitor at the Screen Club on the afternoon before New Year's Day. It required few minutes in that atmosphere to feel perfectly at home. There was Manager Joe Phillips, who had lived in Partington's own town for twenty-eight years, beginning in 1871. There was Charlie Eldridge, who asked many questions as to the changes that had taken place in thirteen years. William H. Tooker took the manager back over other days, the days of the Grand Opera House, when the present player sang there in opera. And there were many others who knew the town or whose work was familiar to the manager. The San Franciscan admitted he had had a most pleasant call.

Asked about the exhibiting business in San Francisco Mr. Partington said so far as he was concerned it was good. Inside of a half dozen weeks, playing "The Narrow Trail," he had broken his house record of five years' standing. And that was with the war tax added. Speaking about the war tax, Mr. Partington said: "You know that is an expression that is taboo in the Imperial box office. We do have a few inquiries as to why we charge a person, say, thirty-nine cents where formerly we had asked thirty-five, but when we say 'Four cents for Uncle Sam' there is no comeback. That settles the question. You know every exhibitor in San Francisco is adding on the tax. And of course they should."

Mr. Partington expressed his surprise at the scarcity of first-run picture theaters in the show district of New York. "Down town in San Francisco," he said, "and bear in mind that is a town with a population of but a half million, we have the California, Tivoli, Rialto, Jewel, Portola, Alhambra, St. Francis, Strand and Imperial, all first-run houses and seating up to three thousand. I am inclined to think we have more of these than can be found in any other city of the size in the country. That shows what we think of pictures out there. We have two new suburban houses, the New Filmore, seating 2,500, and the Mission, seating 3,000. And then, of course, there is the California, of which the World recently has told its readers. Just think of a nine-story front, all in theater. Building of theaters in our city is all through for a while, I believe. We have got pretty close to the limit of absorption so far as amusement purveying is concerned."

The visitor said the exhibitors and exchangemen of San Francisco had a real organization, the United Motion Picture Industries, Incorporated.

Mr. Partington, who in the Imperial uses Paramount and Artcraft subjects, was an interested guest of the Famous Players' studio officials one day of his stay. He watched Pauline Frederick in one of her big scenes in "La Tosca."

The conversation turned on the celerity with which a player for the screen could be converted into a favorite with the picturegoing public. "In the last month I have witnessed a striking example," said the manager. "Take Elsie Ferguson in 'The Rise of Jennie Cushing,' which we ran a month ago. On the opening night the business was not good. The people did not know Elsie Ferguson. Yet the second night there was a noticeable increase. And that increase held right through the week, so that the last two nights we had them on a line. In my opinion Miss Ferguson is in a class by herself in emotional work."

Mr. Partington is the original week's run man. So far as is known—and the writer heard this before his visit to San Francisco nearly three years ago—the manager of the Imperial was the first picture theater manager who had the hardihood to put on a production for a seven days' run. It was Mrs. Fiske in "Tess of the D'Urbervilles," and it was booked by W. W. Hodkinson, then as now strong for the longer run. Mr. Partington said there was much wagging of heads and remarks of "Poor fellow—crazy!" but, he added with a smile, "They don't say that now, do they?"

The Imperial's manager expects to take his time returning to the coast, making stops probably at Philadelphia, Cleveland, Chicago, Detroit, and possibly Minneapolis and St. Paul.

If you would get a rise out of Partington ask him about the weather in New York. It happened he arrived in the metropolis just prior to the cracking of the 13 degrees below zero, with 7 below the day following—without precedent in the forty-six years of the weather bureau—and the 5 below of the day following that. New York weather is one subject on which Partington freezes up. On any other question, however, he's right there with you. The qualities that have made for his success as a manager stand out. He's a regular fellow.

SARGENT FILM CORPORATION—NEW PRODUCERS.

A new producing company has begun operations in New York, its object being to provide a series of single reel comedies. The Sargent Film Corporation, under which name it is organized, has taken lease of a studio on the Fort Lee side of the Hudson river and has begun filming its subjects, which will feature as comedienne Edith Sargent, formerly a favorite Universal player. The productions are under the personal supervision of George Orth, who has had experience with the Biograph, Eclair, Gaumont, Yankee, Republic and Victor companies. An excellent supporting company for Miss Sargent has been engaged. The cinematographer for the new organization is Otto Schaefer, well known among the Jacksonville studios and more recently chief cameraman for the Tisdale Films of New York. Negotiations are on for the release of the Sargent product through one of the large distributing companies.

TRIANGLE DIRECTORS RETURN AFTER HOLIDAYS.

Director Cliff Smith, director of Western features at the Triangle studios, spent the Christmas holidays on a motor trip to San Diego. He was accompanied by his wife. Director Raymond Wells spent the Christmas holidays at Santa Catalina Island fishing for Tuna and is said to have had much luck. He is now back at work preparing to begin work on a new story and it is expected he will start shooting within a few days.

KITTY GORDON GUEST OF HONOR.

Kitty Gordon was the guest of honor at the opening of Marcus Loew's new theater in Hamilton, Ont., New Year's eve. The theater is one of the largest and finest in Canada. Marcus Loew will play host to a big party of well known stage and screen stars, who will go to the opening.

Julian Solomon Marries

Artcraft-Paramount Service Department Executive Takes Philadelphia Bride—New Yorkers Present at Ceremony.

WEDDING BELLS formed a duet with the New Year's chimes for Julian M. Solomon, Jr., better known at Wallack's and along Broadway as "King." For some two weeks Mr. Solomon's associates at the Artcraft-Paramount service department will find a vacant chair in front of his desk, for "King," shortly after the ceremonies, hied himself south with his bride on a honeymoon.

Julian Solomon.

"King" has countless friends in the film industry who will be interested to know that he has resigned from the bachelors' union. His work at the service department has helped many an exhibitor out of a serious situation when the returns at the box office were conspicuous by their absence. Correctly termed an "exhibitor's doctor," Mr. Solomon, in association with Carl H. Pierce, has advanced ideas and suggestions which have meant dollars and cents to exhibitors throughout the country. "King" entered the film industry some three years ago as an exhibitor, later becoming connected with the distribution end with Bosworth, Inc.

The wedding took place at the home of the bride, Miss Lila May Stephenson, in Philadelphia, an elaborate ceremony being conducted by S. Burns Weston, head of the Ethical Culture Society of that city. The bridal party consisted of Lila Johnson, maid of honor; Mrs. Walter S. Falk, matron of honor; Doroa Virginia Lovenstein, bridesmaid; D. Jack Lit, best man; Thomas George Wiley of the United Theater Equipment Company and Henry S. Luchheim, ushers. Among the guests were Mr. and Mrs. Samuel Lit, Mr. and Mrs. Jerome H. Louchheim, Mr. and Mrs. S. Vance Lovenstein, Mr. and Mrs. Leonard Stephenson, Mr. and Mrs. Julian M. Solomon, Sr., Mr and Mrs. Thomas G. Wiley, Ensign and Mrs. Walter S. Falk, Alvin R. Plough, of the Philadelphia Ledger; Mr. and Mrs. John M. Lakin, Mr. and Mrs. Henry Obstfield, Miss Margaret Ganss, Pete Schmid, Richard B. Stephenson and Dr. A. Burr Cohen.

GOVERNMENT MOBILIZES NEWS WEEKLIES.

The Association of News Weeklies, of which Jack Cohn, of the Universal Animated Weekly, is president and which takes in the other two weeklies, the Mutual and the Hearst-Pathe, received on Thursday last an official communication from George Creel, chairman of the Committee on Public Information at Washington, appointing Jack Cohn, E. B. Patrick and Pell Mitchell as employees, assigned to the Division of Pictures, at the nominal salary of one dollar a year. All three men took the oath of office, swearing allegiance to Uncle Sam. Mr. Creel wrote: "I have taken this unusual step because the so-called News Weeklies are becoming so much a part of government work—in that they bring to the people pictures of the war, our preparations here, our work, etc.—that I want the co-operation to be the closest possible, and I feel that this will firmly cement your work with ours."

HARRY SHERMAN BUYS ZANE GREY'S STORIES.

Zane Grey, the popular and well-known author of red-blooded western stories, announces the sale of his most successful novels. Among them "The Riders of the Purple Sage," "The U. P. Trail," "Wildfire," and "Heritage of the Desert," to Harry A. Sherman, as vehicles for Dustin Farnum, who will start the productions of "The U. P. Trail," or "The Riders of the Purple Sage," at once, at Los Angeles, California.

Lois Wilson

MISS LOIS WILSON, the sparkling beauty who has won unstinted praise for her work in Universal features, appears opposite to J. Warren Kerrigan in his first Paralta play, "A Man's Man." Miss Wilson has already appeared with Mr. Kerrigan in productions of the Universal Company, and it is especially gratifying to her that she is to support him in his first Paralta play, as she frankly says that much of her success in motion pictures has been due to the kind aid that he has given her. Indeed, Mr. Kerrigan was one of the very first stars she ever saw on the screen, and this was long before she ever had an idea of going into pictures much less than ever becoming a leading lady within a year after she began work for the screen.

Lois Wilson.

Miss Wilson claims the South as her home, for, although she was born in Pittsburgh, Pa., her parents moved to Birmingham, Ala., before she was a year old, and she was educated in the grammar and high schools of that city, after which she attended the State Normal College at Livingston, Ala.

In 1915 the various states were requested to seect their most representative beauty to visit the World's Fair in San Francisco. Nineteen of the leading bachelors of that state were named to award the prize for the state. The decision was given at a big annual ball in Birmingham, where the various state and city officials were present. Miss Wilson was awarded the prize, which carried with it the distinction of being chosen in that state, which is so famous for its beautiful women.

On her way home from San Francsco Miss Wilson stopped off at Chicago, where she met Lois Weber, the directress, who induced her to try the pictures. Miss Wilson returned with Miss Weber to California, joining the Universal forces, with whom her success was instant, and she won a host of friends, who admired her beauty and splendid work on the screen.

She frequently appeared as leading lady for Mr. Kerrigan, and when he decided to go with the Paralta organization Miss Wilson also joined that company.

In "A Man's Man" Miss Wilson is seen in the role of Delores Ruey, a Castillian orphan girl, who figures in the romance with John Stuart Webster, the part played by Mr. Kerrigan.

Miss Wilson is a strikingly beautiful girl, whose rich, dark eyes and hair, with her other Latin features, lend themselves : ost admirably to a clearly defined interpretation of "Delores," and her rare histrionic talents make her interpretation of the part one that will add new laurels to the popularity which she now enjoys.

COLONEL BILL THROWS IT INTO THE ANIMALS—NOT.

Colonel William N. Selig, whose first 1918 picture will be "Brown of Harvard," has uttered the last word in patriotism. He ordered a meatless day at his Zoo. The animals were not so patriotic, raising an awful roar. But Colonel Bill has heard animals roar before.

KEYSTONE ACTRESS CHANGES NAME.

Because her name was constantly mispelled, Marianna de la Torre, a member of the Triangle-Keystone playing forces, changed it to plain Marian Torrey. Miss Torrey in addition to being one of the most talented ingenues in the Keystone aggregation is a capable pianist and is in great demand for concert work and Red Cross benefits.

Mastercraft Photoplay Corporation

Is Announced as a New Producing Company—F. Eugene Farnsworth, President—Will Use Thomas Dixon Stories.

ANNOUNCEMENT comes of the forming of the Mastercraft Photoplay Corporation. The entrance of this new corporation into the field of motion pictures promises to be an epoch-marking event in the history of the screen, for it brings with it that great mastermind of literature, Thomas Dixon, Jr., whose "Birth of a Nation" has not only made more money than any other photoplay production ever produced, but also marked the entrance of the high admission prices into the art of the silent drama. Ever since the making of "The Birth of a Nation," producers have endeavored to secure other works of this great literary genius for presentation on the screen, but up to the forming of the Mastercraft Photoplay Corporation he has steadfastly refused to consider any proposition presented to him.

F. Eugene Farnsworth.

Dr. F. Eugene Farnsworth, who has been associated with the industry ever since the first motion pictures were presented, will be the president and director general of the new corporation. Few men of today are more eminently fitted for the post than is Dr. Farnsworth, who during his early life won an international reputation as an artist after having studied under several well-known masters. After spending several years devoted to his art, he took up photography as an hobby and soon became the most noted photographer in his native city of Boston. When motion pictures were first shown, Dr. Farnsworth became greatly interested in them and became desirous of having a motion picture camera. That was at the time when the Motion Picture Patents Company controlled not only the projecting machines but also the cameras for making the films. Dr. Farnsworth after a great deal of effort secured a motion picture camera from the Patents Company—the first motion picture camera that was ever owned in this country outside of the Patents company. With this camera he traveled all over the world making pictures which he used for lecture purposes.

He then became interested in the exhibiting end of the business and devoted a large portion of his time in directing several theaters in the city of Cleveland, after which he became associated with the production end of the industry. During the time that he has been associated with pictures Dr. Farnsworth has been responsible for many of the great advancements which have come. It was he who first devised a method for eliminating static from the films, as well as making great steps forward in the use of lenses which have advanced the industry to such a point that motion pictures can be made under conditions that were impossible before his method became effective. In speaking of the new corporation Dr. Farnsworth said: "There was a time, in the early beginning when the success in the manufacturing of motion pictures depended on their novelty, pure and simple. But that time has passed. Men who succeed in the future must be men who are well qualified, and know the business from every angle, the handling of scripts, the technique of the studio, the casting of a production, its staging, as well as the many scientific details of the laboratories and the photography. I believe that we have in this corporation just such an organization. Mr. Dixon, who took an active part in the making of "The Birth of a Nation," and who is thoroughly familiar with the workings of that organization on which has, thus far never been surpassed, agrees with me that in the Mastercraft Photoplay Corporation we have an organization which will, within a very short time, be one of the potent factors of the film industry."

E. H. Sherburne, known in the world of finance as one of the biggest sugar men in the country, and who also has been interested in the manufacture of pictures for some time, will be the treasurer of the new corporation, while Mr. Isaac Wolper, also of Boston, will be an important member of the board of directors.

Dr. Farnsworth left New York last week for California, where he will devote his energies to arranging the details at the California studios of the new company, which will be located in Hollywood, just outside of Los Angeles. Work on the first production is expected to start within four or five weeks. The name of the production has not been announced as yet further than the fact that it will be a vizualization of one of Thomas Dixon's most popular novels. Before leaving Dr. Farnsworth stated that he had about closed negotiations with one of the foremost directors in the country to handle the making of the picture, and that he would announce the director's name as soon as the agreement was consummated.

In addition to the western studios, the Mastercraft Photoplay Corporation have purchased a large tract of land covering a little over fifty acres which is located on the Fellsway, a beautiful natural park at Medford, Mass., just outside of Boston, which will be known as Film Land City. This site, which will be used for the eastern studios of the new company, are located in one of the most picturesque spots in the east, and within its boundaries is great diversification of natural scenery which lends itself most admirably to the making of photoplays. The building of the eastern studios has been under way for some time past, and the buildings that are now nearing completion include a large executive building, laboratories, an administration building, together with large studios built with every modern equipment for the production of the most stupendous cinema offerings.

It is the intention of the new corporation to make not less than four or more than seven productions a year, but into the making of these productions will go the limitless resources of a great organization which proposes to make photoplays of such magnitude as will constitute an entire evening's entertainment, mounted in the same lavish manner that has won fame for Thomas Dixon the world over.

Amy Leah Dennis

AMY LEAH DENNIS, whose cut is herewith reproduced, has arrived in Gotham. She came by way of the Twentieth Century Limited train the other day, and is now stopping at a friend's house in New York, where she will continue to reside during her stay in the metropolis. Her contract with the Selig People in Chicago expired recently, where she appeared in the Selig-Hoyt Comedies in the leading roles of these pictures.

Amy Leah Dennis.

Although her specialty is one, two and three-reel subjects, she has appeared in several features of multiple-reel length. Only recently she appeared opposite Lew Fields in "The Barker," in which she shared the honors with the famous actor. Her work in this production provoked favorable comment from the trade press.

Miss Dennis is still in her teens, yet she has already won her laurels in the photoplay world. She possesses unusual talent in productions of a humorous nature, but at the same time, has displayed much ability in parts calling for character studies of a more serious nature.

Miss Dennis excells in outdoor sports, and can ride horseback, swim and perform athletic stunts with the agility of an expert. She has a winsome smile and a charming personality which lend an added charm to her appearance in motion pictures.

She is at present considering several offers from picture concerns, but as yet has not definitely decided for which company she will work.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

IT has been noticed at the Strand Theater that usually, when a single male singer appears, his offering is enhanced with special effects in the way of drops and lighting, while in the case of the female artist this is not as a rule evident. The reason for this is about the same as that which prompts the editor of the newspaper to print the picture of a woman more readily than that of a man. An attractive female artist can keep the interest of an audience centered upon herself throughout the entire length of her offering as a result of her personal charm and with the aid of graceful gestures, which, of course, cannot be used by the man. In other words, we have accepted the statement that woman has more magnetism than man. Thus when it comes to a question of the rendition of a vocal number the female singer, as a rule, immediately has the advantage over the male, and to make up for this handicap we make special effort to enhance his presentation. It is for this reason also that we allow a woman to render one selection during the entire time she is on the stage, while a man usually presents two numbers in the same length of time. A change of numbers also tends to keep up, if not increase, the audience's interest in the artist.

If the audience of the Strand, or similar theaters, consisted entirely of dyed-in-the-wool music fans this would not be necessary to such an extent, for then a voice of merit would in itself satisfy. However, when an audience consists of strict motion picture fans, semi-music lovers and ardent patrons of high-class music, in order to satisfy all it is necessary to present more than a good voice. The rendition of a number must be made interesting to the person who comes to the theater only because Mary Pickford's picture is there, as well as the patron who purchases a ticket chiefly to hear the Strand's musical program. It is therefore necessary for an exhibitor to look upon the presentation of his musical program differently from the man who holds a musicale for lovers of music only.

As an illustration: Recently one of our beautiful female artists rendered one vocal number in the time alloted to her appearance on the stage. With merely a spotlight upon the young woman throughout the entire number she presented her offering, enhancing her wonderful voice with a personality that was equally wonderful, and receiving a storm of applause. Later in the evening, even though he was a finished artist and a handsome man, one of our male singers, in the same length of time consumed by the young woman, presented two shorter numbers, each with special drops and lighting. Though he was personally just as talented an artist as the female singer, and despite the fact that his two numbers were exceptionally suited to his voice, the female singer received just as much applause without the stage effects as he did. This I have observed time and again.

It was some time ago when I noticed that the applause given men did not average up to that accorded women singers, and ever since I have tried to make up for this in the manner above described. As an illustration of just how we enhance the presentation of a male vocal offering I will cite the effects accorded Herbert Waterous, the prominent bass soloist, during his recent appearance at the Strand. As usual he was scheduled to sing two numbers, "Out on the Deep" and "There's a Million Heroes," the latter having been selected for its patriotic possibilities in presentation.

"Out on the Deep" was rendered before an appropriate drop, with the spotlight on the singer, suitable changing of lighting taking place on the drop, the house itself being semi-lighted. Then as direct contrast the house was thrown into darkness and on the stage appeared a drop of the White House, in the evening sky of which appeared the faces of the various celebrities mentioned in the lively song. During the second chorus, at the psychological moment, the screen was lowered and motion pictures of marching troops from various parts of the country were projected. Applause punctuated the singing of this song every few seconds as different visualizations were offered. Thus the patriotic effect of the song was brought out to best advantage, and, to use the vernacular of the theater, it stopped the show at practically every performance.

Various exhibitors have failed to make their vocal selections popular because they have not analyzed their audience enough to learn that the presentation of these numbers is an art in itself, just as the presentation of a photoplay is. Another thing, it must always be kept in mind that the numbers rendered may be "high brow," so to speak, but they must be popular among the average American audience. In trying to give a high-class performance it is the natural tendency to present "high-brow" music, even though it is foreign to the average high-class motion picture audience, which is a big mistake. To again fall into the stage vernacular, if it goes "over the heads" of the audience it does more harm than good. There is hardly a limit to the music which is regarded as "high brow" and yet is familiar to the layman, and it is such music, and only such music, that the exhibitor should dare to offer to the mixed public comprising his audience.

Charlotte Granville

CHARLOTTE GRANVILLE, now with the Empire All-Star Corporation, is one of the many distinguished English actresses that the Empire has had in their various pictures. Miss Granville made her first appearance on any stage in London when—after the death of her husband—she determined to go on the stage. She has played with all the foremost actors and been under all the more prominent managements.

Charlotte Granville.

Miss Granville understudied Mrs. Patrick Campbell in "The Second Mrs. Tanqueray" and on one occasion played the part at ten minutes' notice. In "Lady Windemere's Fan" Miss Granville was Erlynne, a part created in America by Margaret Anglin, and was the Queen in Forbes-Robertson's production of "Hamlet." One of the parts Miss Granville most joyed playing was that of Mme. d'Semiano in "The Marriage of Kitty." Miss Granville also played with William Gillette in his famous "Sherlock Holmes" play and strangely enough was the only English person in that typically English play.

When Weedon Grossmith came over here some five years ago, he brought Miss Granville with him and she has remained ever since, for she greatly enjoys both America and American audiences.

In pictures—which Miss Granville declares she finds most interesting—Miss Granville has been with Alice Brady, the Famous Players and is now playing in "The Girl and the Judge," in which the Empire are starring Olive Tell.

The present was of particularly great interest to Miss Granville, as she is not only a soldier's daughter, her father having been Major-General Stuart, a celebrated Irish officer, but also her only son is now in training in Canada. Miss Granville also lost five cousins in two weeks, and she herself wanted to enter the Red Cross, but having no training, felt that she could be of more help in other ways.

WHO KNOWS ROY WALLACE?

The following letter to the Moving Picture World explains itself. Anyone knowing the whereabouts of the person named will confer a favor by informing Mr. Kaufman:

Memphis, Tenn., Dec. 29, 1917.

Motion Picture World, New York City.

Gentlemen: On Thursday, Nov. 15, we shipped the following eight reels to Roy Wallace, at Ingomar, Miss.: "Hans and Fritz in Barnyard"; "American War News," No. 3; "Nature Fakers"; "Long Shift," two reeler; "Vampire," two reeler; "Man of the Hills."

We were under the impression that this party operated a theater there, but when our films were not returned we investigated the matter, and we learned that he was operating a traveling show, and although we have made repeated efforts through letters, wires, and finally through the sheriff, we have been unable to secure the return of these film, we would appreciate you calling the attention of the exhibitors and exchange men throughout the country of the fact that these film have been take by Wallace, and that any information that will assist us in locating these reels will be appreciated, and for the person to wire us at our expense. Yours truly,

KAUFMAN SPECIALS.
Abe H. Kaufman, Pres.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Cutting Costs.

NOWADAYS printing costs are soaring, and some former advertisers have cut out their programs instead of cutting down the costs. The trouble is that too few advertisers realize the nice points of the printing business. They go to a printer and order a job. When they find the job costs too much, they stop publication. They do not know the short cuts. Only this morning a correspondent writes that he is going to get out a program with a cover in three colors. Last week we had a cover proposition of our own to face. A fraternal weekly was costing so much that it was determined to abolish it. It was finally agreed that the issue would continue if the cost could be cut to a certain figure. One of the cost problems was this same three-color matter. It was found that the cover design carried so little of the third color as to scarcely matter, yet this third color required an elaborate lock-up and make-ready, and where there are more than two printings this cost is excessive, since the form must be brought to exact registry with previous impressions. Cutting out the third printing, and working a benday effect, gave practically the same results with two colors. Printing covers for four months at a time effected a still greater saving. Not many theatres use two colors on the cover, and fewer still use three, but many can effect a saving by having two or four covers in one color printed up at once. The sheet coming from the paper mill is larger than the sheet that goes out. Cut it so that the press can take four covers at once. Have one section form for the first week, another for the second, third and fourth. The press is made ready and runs the issue for four weeks printed on one side. Then the sheets are cut apart and the weekly program is printed up on the other side as the program comes, though many houses can now print four issues at once, knowing in advance what the attraction will be. Changing the style of type may help some, using a different paper may give another saving, and perhaps changing the size of the sheet will enable the printer to buy stock to greater advantage. In the case of the paper referred to a saving of more than $200 on an issue of 8,000 copies was effected simply through the use of common sense and the application of practical knowledge. You cannot make as great a saving, perhaps, but unless you have already gotten down to bottom facts, the chances are that there are some economies you can practice without materially affecting the cost of the job.

Here's Dan Donellan.

This department is not an annex to Popular Picture Personalities, but we are running this cut of Dan Donellan because he is an old friend of readers of this department. Among other things, Mr. Donellan was the editor of the V-L-S-E Pals, brought out by that company's Seattle office in the good old days, and he wrote most of the ideas we used to clip and pass along to our readers. The three exchange organs that stand out most prominently were Pals, George E. Carpenter's Real Reels and L. J. Scott's press sheet for the Kansas City branch of V-L-S-E. They were helpful because they were based upon ripe experience and a real knowledge of the business, but the high cost of white paper and changes in the business overtook all three. Mr. Scott has gone to be a soldier. Carpenter is a manager, and putting into practice the things he used to preach; while Mr. Donellan is now branch manager for the Mutual in Minneapolis, and the Tom North organ plays no more. He started in the lumber business, but came over to films, and has been with Triangle and Super Pictures, as well as V-L-S-E and Mutual The stuff he used to write for Pals was really helpful, and it did much to make business for that branch by showing the exhibitors how to make money with the films they hired. While Pals was running there was more expert advertising done on the upper west coast than there is now, for the paper spurred them to it. Now service-from-the-home-office has replaced the old exchange house organs, and some good ones got the axe.

Dan Donellan.

Want to Correspond With China?

Lately we mentioned the very complete house organ of the Empire theater, Tientsin, China, and the Pavilion. Marshall Sanderson, sending the third issues, writes that he would like to exchange with managers in America having similar house organs. Very few here have sixteen page real magazines, but those who have should address Mr. Sanderson at the Tientsin house. He writes that the little paper is produced entirely by Chinese labor, even to the making of the half tones and setting the type, but that his own knowledge of the printing end helped him not a little. There are two or three pages of editorial comment each week that are worth while, and evidently an editor-manager has his troubles, for the most recent issue has to throw a rock at a man who objects to sitting in the three-dollar seat swith American soldiers who were supposed to have come in for a dollar. The text is unusually clean, and this is the more remarkable in that the Chinese type setters do not know the language in which they work. There was a flood in Tientsin in October that caused the theatre to shut down, while the employees manned the pumps to keep the water in the cellar and out of the auditorium, and between floods and revolutions and epidemics little things like delayed express shipments seem absolutely peaceful and comfortable.

Hard Sense.

Philip Wright Whitcomb, of the Triangle's London publicity department, speaking of the capital booklets he gets out, remarks:

> Of course the idea back of it all is that the best way to make an exhibitor enthusiastic about a picture is to get his attention not on to exercising some fancied power of judgment but on to definite mind-pictures of ways in which he can easily make money with the film.

That seems to be good enough to paste up on the desk of every publicity man. But give them *practical* ways of making money with the film. We have seen some suggestion books that are far from helpful merely because not sufficient thought was given to the manner in which the schemes would probably work out.

Marine Press Work.

In sending in a special department in the Stockton, California, Mail, for the new Turner and Dahnken house there, our news correspondent adds that it was gotten out by H. Jobelmann, director of publicity for the circuit, in addition to his regular work. He went to Stockton to be on the ground, and it was so warm that he did most of the writing sitting up in the bath tub with the typewriter (machine) drawn up alongside. Five pages are given wholly to the new house and its makers and sub-contractors in addition to general mention. The special supplement is growing common, and makes a fine opening drive, but Mr. Jobelmann need not think that he was the first to find out how handy a bath tub and typewriter are in combination.

Conservation.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in a newspaper advertisement and comments: "A remarkable thing about the ad this week is that, notwithstanding its small size, it stands out as the dominating advertisement on the sheet." This should not greatly astonish Mr. Franklin, for he generally does make his small advertisements stand out, but this display is a little stronger than the usual run. It is two threes and the cut of the lower half of

the page shows that it stands out well above the rest of the stuff, though its one weak point is that it does not intimately connect the display with the house name. Putting the name into a

separate panel by extending the side lines and running a second bar across the top would have worked better, but the advertisement, as it stands, is a good study in the use of black in the mass. For a change the orchestra is here shown in white against black, and for a moment it does not show up as well as the black on white. It looks more like an irregular white space than the familiar trademark, though we think that most regulars will soon perceive that the orchestra is among those present. Mr. Franklin takes a small space, but he uses good

Public Phones in Returing and Smoking Rooms.
CORSET NEWS
Did you know that it is possible for "EVERYWOMAN" to have a beautiful figure, and that we make it possible by selling you properly fitted corsets, and that our prices are so moderate as to be within the reach of all
Our Corsets are priced from $3.50 up and we guarantee to fit any figure
CATHARINE W. HOLCH
CORSETIERE
628 MAIN STREET Bell Phone, Tupper 1257-J
Shea's
HIPPODROME
BUFFALO
PROGRAM
SUN MON TUE WED
"WEDDING BELLS AND ROARING LIONS
A Sunshine Comedy
HIPPODROME PICTORIAL DIGEST
All the News That's Fit to Film
Next Thursday—Dorothy Dalton in "The Price Mark."
Next Week—
We will present charming MARGUERITE CLARK, in Mary Roberts Rinehart's lovable characterization of the typical American younger sister
No one who saw Bob's Burglar will willingly miss
"BAB'S MATINEE IDOL."
Program Continued on Next Page
Geyer's Old Teck
The Quality Restaurant for Quality People
To Introduce a Dinner of Unexcelled Quality
A BOX OF DOMINO SUGAR FREE
With Every Two of
The Teck Quality Dinners
DAILY $1.25 per cover SUNDAY
MARIMBA BAND and HIGH CLASS VOCALISTS

judgment in his conservation. A two fours or even a two fives would have shown up to no greater advantage. The only difference would have been in the cost of the advertisement, and the man who can make two threes do what two fives could accomplish is a real Hooverizer of space. But Mr. Franklin achieves an even better result with his program. Probably you remember the well-executed drawn design he used on his front. We think that the new effect is even neater and it gives him space for an announcement as well. A cut is a good thing for the front page, but a type announcement that is not too full means even more to the house, and Mr. Franklin gets both. It is necessary to turn out a nice looking job. That always is desirable, but the first thing to be considered is the advertising value to the house rather than the artistic value of the front. The front should be as artistically attractive as possible, but it is here very clearly shown that a front can be artistic and hardworking as well. The new design is in some ways more attractive than the old. It will work just as hard and the type announcement will triple its value to the theater. Remember, in planning your work, that the first duty is to the house. The program *must* appeal to the patron, but if it can be made appealing and hard-working as well, then make it both. We also reproduce one of the inside pages. This is the familiar third of a page to the house, but note that there is no question as to what is program and what is not, and still both advertisers are given a distinctive and individual display. The "program" panel cuts the top from the corset ad, and also cuts the corset ad from the program, while the twelve-point rule does the same office for the lower display. Mr. Franklin is a liberal education in how to do things right.

Wants Three Colors.

T. S. Daley, of the Casino, Halifax, N. S., writes, inclosing some house programs, and asks for comment. He adds:

> I intend enlarging the program to twenty-four pages, with a fancy three-color cover, but before doing so, I would like to have your suggestions. You will note from this letter head that I am really a member of Herr Richardson's tribe, and intended asking him to give the program the once over, but was afraid that he might start talking light rays and all that stuff he raves about.

Mr. Daley has his own letter head showing that he runs the program and a repair business as side line to shooting the picture to shooting the picture to the screen via Brother Richardson's light rays (Richardson spells it raise when he talks to the boss, and he is just as enthusiastic about that). His program is now a sixteen, 5½ by 8¾. Sometimes he uses a design front page, but he throws it overboard for cuts when he can get them. Of the five issues sent three are design fronts and two have cuts so large that even the name of the house does not show. We think that the value of the cut is not so great as the value of a regular front that comes to be recognized and sought after. Just what he means by three-color cover fronts we do not know. Probably he has in mind some of the ready-printed program covers. If these can be had from a Canadian firm at a fair price they will work well enough, but it would scarcely pay to import them, and if he has in mind his own three-color jobs he is advised to quit before he begins. There are lots better ways of growing grey and bald headed and crazy. As a matter of fact we fail to see that a colored cover will help materially. Make the contents of the sheet so attractive that people will want it, and a plain cover will be ample. The trouble with the program as it stands, from a circulation point of view, is that it carries too little reading matter. One issue carries a list of fourteen picture players born in Canada spread over half a page, another issue gives a page and a half of notes, a third gives about the same, and a fourth nearly two pages. The fifth offers nothing at all. Mr. Daley is playing too hard to his advertisers, not realizing that he must pay his readers for reading the advertisements else they will be passed over. On a sixteen he should offer at least three and, if possible, four pages of well chosen clip stuff or original material, spreading this so that there is some material on *every* advertising page, though for this purpose the house program may class as reading matter. It is not enough that he fills in with type matter. It must be the sort of material that people want to read; that they desire to read so acutely that they'll ask for an issue when they fail to receive one. When he can get out this sort of sheet then he can deliver to the advertisers the goods he is charging them for, and may even raise the prices. They will all come in for a time on a new advertising proposition, but they will not stay in unless they find that their patrons are reading the program, and they will be at some pains to find out if they do. Good text is better than three color covers as an attractor, but it must be good text, and not the sort of stuff the average press agent writes. He should not be afraid to rewrite. In some of the issues we note display advertisements for some of the plays. Some of these would be more effective if done into running stories. He should by all means have an editorial page, and make it largely local, and he should keep all advertising off this page. Like too many program editors he is looking more at the income than eventual results. It pays better to gain the good will of the reader and then sell that to the advertiser than to sell him so many inches of white space.

Drops Into Verse.

H. A. Chenoweth drops into verse to explain to the people of Thompsonville, Mass., that he is going away from there. Evidently even he could not make the small town pay, so he is moving back to one of the Goldstein Brothers' other houses in Springfield, and the only revenge he takes is the verse. He is a better manager than poet, but that he is a good managef is shown by the fact that, in leaving town he does not scold his late patrons for not coming more often. He just tells them he has gone down to Springfield, where he hopes to see them often. The temptation to throw rocks is strong, but he parts on good terms and will probably carry the crowd with him. The town is still a bit too small, so he frankly admits an error in judgment and goes back to a larger place. It is good policy, even if the poetry might be improved upon.

Strip Advertisements.

Lately we showed the Bleich style of advertisement, running across the page in the newspapers. Here is another good example, this time from Charles Decker's Movie Fan, Grand Junction, Colorado. This is

The Week's Majestic Theatre Program
AT THE PRICES SHOWN HERE THE MAJESTIC PAYS THE WAR TAX WE GUARANTEE EVERY PROGRAM—ALL PROGRAMS LISTED HERE COME UNDER THE STAR SYSTEM RECENTLY INAUGURATED BY THE MANAGER OF THE MAJESTIC.
THURSDAY AND FRIDAY
JULIAN ELTINGE in "THE COUNTESS CHARMING"
SATURDAY
"THE SPOTTED LILY."
SUNDAY AND MONDAY
DOUGLAS FAIRBANKS in "THE MAN FROM PAINTED POST."
TUESDAY AND WEDNESDAY
"FOR THE FREEDOM OF THE WORLD."
"PITTY AND SIDE"

a house organ advertisement, in which the various attractions are treated at length in the reading columns and less argument is required than would be needed for straight newspaper work, but the form is a good one to follow in a weekly paper if the days are made less conspicuous with the gained space going to the chief titles.

The Blue and the Grey.

The Kozy theater, Paducah, Ky., offers a pretty program in blue on gray paper somewhat against the principles of Judge Priest and other of Irvin Cobb's home folks, perhaps, but an unusually good combination. And to add to the effect the front cut shows a man kissing the stars and stripes in advertisement of "The Slacker." The printer knows his job, but we think it would be better to get him to draw in a little that a part of the back page may be used for house talk. With a 6 by 9 there should be some house talk, because there is room enough. In these days of high costs a sheet of paper nine by twelve inches should be made to work overtime to pay for itself, and here the only house talk is less than four lines on the front page. One way to cut costs is to make programs smaller. Another and better way is to make them work harder.

Coupon Stamp Books.

The Theater Louisiana, Baton Rouge, La., offers for sale coupon books for the payment of the war tax, explaining that the scarcity of the copper coinage makes this step necessary, and asking those who do not purchase books to bring pennies, as the house is unable to make change. Entirely apart from the scarcity of pennies the coupon book is a good scheme. It seems much less to pay a quarter once than to pay a penny twenty-five time or two cents twelve times. They get the tax off their minds, and are ready to come at the old ten or fifteen cent price. With a little thought the war tax may be made a business builder instead of a nuisance.

Simple and Good.

Terry Ramsaye says "an exhibitor" uses a stunt for "The Lost Express," but does not say which one. Maybe he thought it out himself. Anyhow the idea is a scenic set with a train running into a tunnel and returning unseen to its starting point "by a clever arrangement." That is not very informative, but if the scene model showed both ends of the tunnel and the train ran down an incline within the

tunnel instead of running out from the opposite side, then the device would be simple and clever. You can get—possibly borrow—a small electric railroad. Get also one of the tin tunnels used, but have the track run down an incline to a space under the model instead of running out on the track that comes from the outlet. Have enough trackage underneath to permit the spectator to wonder where the train went to, then bring it up to the surface again behind a profile. Meantime a sign flashes asking "What becomes of THE LOST EXPRESS?" Instead of the trackage in the lower space, some device might be employed to shut off the current for a moment. It might be possible to work this with some toy or department store, using their window space and supplying the setting while the store furnishes the train and tracks. An elaborate display can be made that will advertise both the serial and toy trains, bringing good to both the store and the theater. That is the real essence of advertising. Get others to help for their share of the advertising. Before Christmas time such a display could have served the purpose of a Christmas window and would have been worth enough to the store to warrant special advertising.

Cutouts for Fronts.

A. C. Raleigh, of the Rialtom, Butte, Mont., sends in something new in the way of house front work. Probably most exhibitors have some sort of a sign in front of the house, and most of them have a flashing sign in preference to one with a steady illumination because it more quickly and surely catches the eye. Mr. Raleigh goes a bit further and uses mechanical cut outs above the lettering. One cut shows the Julian

Eltinge sign with the wig on and off and the other gives the Hart and God's Man and the Law. There is a certain amount of camera distortion that detracts from the appearance of the cuts for the reason that the exposures had to be made at an angle, but the idea shows clearly. Mr. Raleigh writes:

I am sending you, under separate cover, several photographs of movable cut outs which have proven to be good business-getters for us.

Two of these show the moving features for Julian Eltinge in "The Countess Charming." One shows the hat and wig in place and the other, the hat and wig removed, giving a *real* display of female impersonation.

Another shows Mary Pickford in "The Little American." In this the circle behind the figure revolved.

A third advertises "God's Law and Man's." The figure bows, the hands running out over the incense burner. At night, I used red fire in the burner, which greatly enhanced the effect.

The Bill Hart display was a "still," but thows the advantageous use of black and white over ordinary "paper."

These displays are placed on the marquis and run from eight to twelve feet in height. The figures must be painted in block

colors as the ordinary "poster" colors do not show at any great distance. I use black and white with the shadows in gray or blue—all "blocked" in. The work is done on ordinary building (compo.) board and the movements are accomplished by means of a ⅛-H. P. motor and a small worm gear. The connections are made with pieces of 1 inch by 2 inches and whenever a pause is necessary, I cut a slot or slit, in the connecing rod.

I also use the little contrivances known as "Skeedoodle" plugs to great advantage.

In these displays, three, six or twenty-four sheets show hardly at all and air-brush work is nil. Black and white are the most effective and the figures can be painted by any good painter or sign writer by the "squaring-off" method or pantagraph.

I also use boxes—twelve inches deep and two feet high—in which I place cut-out letters with a double backing of crepe paper and lights—set in series—in the box. This shows the lettering against any color background one may choose—rather different from the ordinary electric sign in that the background is lighted and the letters are not.

It is more easily read at a distance, too. A "Skeedoodle" plug makes a "flasher" of such a sign. I generally use three boxes, one on top of the other—thus:

TODAY
MARY
PICKFORD

A big advantage is the inexpensiveness.

I will be very glad to give more detailed information on any of this to anyone who desires it. These displays have proven valuable to us and I believe that they will go big wherever placed.

I also am sending you some samples of recent ads for the reason that they have done business for us and having been proven, may be of value to other picture people.

Mr. Raleigh, who, by the way, got out that unusually clever Klemmerklink booklet for the Clemmer, Spokane, some time since, puts his finger on one big point when he remarks that for signs of the sort he uses on the house front black and white is best. Use air-brush work for stuff that will be seen at close range and use bold black and white for stuff to be seen from a distance where nice detail will be wasted. The shadow box for announcements sounds good. The illumined letter is so old that it no longer attracts marked attention. The illumined background is something new. With properly selected paper for the backing and two or more series of colored lights, the color of the backing may be made to seem to change. The advertisements Mr. Raleigh mentions are all pictorial, for he is an artist as well as an advertising man. They made business, so they must be good, but we are inclined to think that the type is made to take the second place. We would make the titles a trifle more prominent, and not trust quite so much to the portraits.

For Boxes.

The Victoria, Buffalo, N. Y., uses a new idea for its date boxes in a recent program. It is made up of eight point cap repetitions of the name of the star and the title, but set apart with one-point rule instead of being set solid as a border, in the old-fashioned way. We don't know what the printer will get, but it should look more or less like this:

The box goes all the way around the date. And we like Mr. Hyman's lead for the formal program. It starts off:

————Peep With Us————
INTO THE FUTURE
14 Flights Into Filmland
Doesn't That Sound Good?

Or Course It Does, and Here's the Schedule, So You May Prepare to Enjoy Every Trip

¶ You dart hither and thither through strange western lands and have a whole lot of fun with Douglas Fairbanks, the mighty man of merriment, on Sunday, November 25th, when he presents "The Lamb."

¶ Douglas having whetted your excitement appetite, Julian Eltinge and Charlie Chaplin will be your pilots on the evenings of Monday and Tuesday, November 26th and 27th. Mr. Eltinge, superior of all female impersonators, will appear in "The Clever Mrs. Carfax," while Charlie will bubble fun over with "By the Sea."

¶ On Wednesday, November 28th, and Thursday (Thanksgiving Day), November 29th, Marguerite Clark will transport you swiftly to the land of youth and happiness through the agency of "Bab's Burglar."

¶ You will fly away to a romance spot on the wings of "The Moth" on Friday and Saturday, November 30th and December 1st, for that is the title of the vehicle Norma Talmadge will offer.

The entire program is given with a paragraphic punch to each subject. It winds up with an allusion to a singer "with his silken voice and croony ballads." That's a fine line, but if you use it, make certain that the printer keeps t e r in "croony" or they'll be expecting ragtime.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Con ucto of Advertising fo Exhibitors in the Moving Pictur World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters a. throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Understanding.

APPLES have been falling from trees since Eve first plucked the fruit in the Garden of Eden. For centuries they fell from trees, and the world was content with the fact that they did fall. It remained for Newton to discover *why* they fell to the ground instead of into the sky. He did not have to discover the laws of gravitation in order to make the apples fall, but the discovery of those laws did much to solve age-long problems.

Be a Newton of the photoplays. Do not accept facts. Get at the why of facts. Reason out for yourself the facts you are told. Learn the reason for those facts. Do not accept the fact that a little child or the flag of the United States can save an otherwise poor story to some extent. You know that it does, for you have all to frequent demonstrations of that fact, but find out why. If you do, you will discover that the reason is an appeal to sentiment. You will learn that an appeal to patriotism or the love of innocence will move an audience. If you carry your thought deeper you will find that the same appeal, more subtly made, will give much greater strength to your idea. If you look below the surface you will find that the waving flag is the obvious application of the same idea that makes truly great the more intelligent story with the theme of patriotism. You will find that the waving flag brings momentary cheers. You will find that the deeper appeal makes a more lasting impression. You will arrive at the fact that while claptrap will make for momentary applause the greater refinement will make for lasting reputation. Through the study of the cheap and the bromidic you will eventually arrive at the point where your touch on the emotions is so certain, so strong that your plays are in demand. Any fairly intelligent writer can turn out a story to be saved by "hokum," so these plays are not in great request, but a story with the same theme, more carefully treated, can command a better price and will be found to be in more steady demand.

Analyze the sources of appeal. Do not merely say to yourself that people will cheer the flag. That is merely the premise to the real study. Look deeper. With that one fact established learn that you can do better with a more intelligent application of the idea. In time you will be so well versed in appeal that you can play upon the sympathies of your spectator at will. You cannot if you merely accept facts. You must know the reasons for those facts. You must go below the fact to arrive at the cause of the fact.

It is the same way in matters of technique. You must not merely know that this or that should be done or avoided. Know why the advice is given. Examine it from all angles, and you will then make intelligent application of the rules and write better plays.

Pull the Strings Right.

If you have ever seen puppet shows you must have noticed that there has been a lot of difference in the various shows. We have seen full dramas played with a skill that almost created the impression of reality and we have seen performances that reminded us of a child playing with a toy theater. The puppets were all the same; mannikins with strings to their various members, but some of them were worked so carefully that their jaws opened and shut with the words they were supposed to speak and others merely opened and shut their mouths with more or less regular movement. Some actually seemed to gesture while others merely raised or lowered their arms. It was all a matter of the man behind the scenes who worked the strings and read the lines. The artist manipulator created the appearance of reality that at times was startling. The incompetent merely pulled the strings with no thought beyond mere movement. It is pretty much the same with writing plays; you have the puppets—the characters—but it is what you make them do and the way you work them that counts. One of the best of the puppet masters told us once that his father had been a famous manipulator in Europe. He played with puppets where other children played with dolls. He was working in the gallery, in ensembles, when he was barely large enough to lean over the rail, and scarcely strong enough to do more than move his dolls about. He grew up in the business and had come to a point of perfection that few could hope to attain, yet he strung his puppets in precisely the same way as did the man who could not hold the interest in a "family" theater as an opening act. It was all in the way he did it; inherent ability, plus study and experience. Your play-people are but mannikins who act in accordance with the strings you pull. Make them seem as human and as convincing as possible. Make them do the things real people do in the way real people would do them. Create the illusion of reality to the highest degree within your power. Do not be content merely to have them move about. Have them move about naturally. Study real people and seek to reproduce their actions and modes of thought; not slavishly copying actions and motives, but studying motives and actions in general, so that your mannikins will move and act naturally while doing other, but similar things. You must make the people real to yourself if you would make them real to your audiences. You must, so far as possible, hide the mechanism from all save the trained manipulators, and if you can hide the action from them, as well, then you are truly an author. It is all a matter of practice and perseverance. Harry Kellar used to have one pass that was a thing to wonder at. Other magicians used to admire his technique as they watched his work, because they knew what he was doing, but the audience never saw the move. All his practice had gone to conceal that move; to make his audience unconscious of the movement, and he succeeded so well that even the trained watchers, knowing what he was about to do, could not see him do it, and gasped with admiration. It should be the same way in writing. Kellar's skill was all due to constant practice, and the proper handling of the tricks of writing comes from the same assiduous practice. Nothing can take its place; not even inherent ability, for even ability must be trained. When you plan your puppet shows make your figures so realistic that even editors will forget they are puppets. Make that your aim, and through constant experiment you can achieve your object.

Refreshing Ribbons.

Several machines are on the market for renewing typewriter ribbons. Most of them merely refresh the ribbon, though one employs the word "re-ink" instead. As a rule the refreshing fluid is nothing more than kerosene oil or some similar fluid, but the better scheme is to use three-in-one oil mixed with gasoline or benzine in the proportion of about six parts gas to one of oil. This is for the reason that with the oil alone the ribbon is apt to be made too fresh, and must season until the oil dries out. With the gasoline mixture the more volatile oil will evaporate quickly and leave your ribbon more evenly coated.

An excellent device, if you wish for something better than a brush, is one of the felt or felt-covered wheels used in certain forms of envelope moisteners. This is screwed to a stick by means of a round headed screw. Two wire nails are driven into the stick, one each side of the wheel, so that the ribbon is pressed against the face of the wheel. The ribbon is put into this contrivance and passed from one side of the machine to the other. Then it is removed from the typewriter, "pulled down" until the roll is as tightly wound as possible, and left for twenty-four hours, after which it is rolled more loosely and placed in an air tight box until wanted again. The idea of winding tightly is to ensure an even distribution of the fluid. Opening the folds slightly permits the excess to evaporate.

As a rule the ribbon may be treated three or four times, but it will grow lighter each time, for the fluid merely softens the pigment on the edges and unused spaces and flows it over the entire ribbon, bringing new color into the type track.

Script Changes.

"Why do directors persist in changing stories?" wails an author who takes his work seriously. And we remember, about a year ago, in discussing a fiction story, the same writer told how differently he would have handled that plot. He had it all figured out, but of course he could do nothing with it, except in his own mind. With the director it is the same, but different. He has his own ideas as to how any given story should be told, but he has no sense of editorial courtesy. He takes himself more seriously than he does the author, and so he tells the story his own way because he regards the story as his own production and not a realization of the work of the author. We can get his point of view even while we reprehend it. What the author has done is all wrong, because it is not done his (the director's) way, so he does it his way, and gets a story that satisfies himself, though it may not please the public. Then if someone else cuts the picture a third mind undertakes to tell the story the "right" way and confusion is worse confounded. Sometimes the changes make for the betterment of single situation, but they never make for general improvement because the flavor of the author is partly lost. It is like putting curry powder in vanilla ice cream. Both are good in their way, but they do not mix, and it is but seldom that the director can so closely approximate the ideas of the author as to strengthen without changing the flavor.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Conditions in Halifax.

Shortly after the Halifax disaster Brother A. A. MacDonald, Secretary I. A. Local Union 497, wrote the editor setting forth conditions as applies to the theaters and operators of the stricken city. I handed the letter to some one to read, and whoever .t was failed to return it. I at once wrote Brother MacDonald, asking for a copy of the letter, to which communication he replied as follows:

F. H. Richardson—Dear Sir and Brother: Yours at hand. Only one of our members, Brother Fred P. Metzler, was injured. He had just finished shaving and was standing in front of a window when the explosion occurred. He received a bad cut in the face and one over the heart, but is doing nicely—able to be out and getting along O. K. The rest of us operators escaped unhurt, but most of us lost everything we had, as nearly all our married members lived in the North End, and the North End was simply wiped out of existence. After the explosion came fire, and on top of that followed a snowstorm, then cold rain Sunday, and on Tuesday came the worst snowstorm Halifax ever experienced in December. And it has been pretty much the same ever since, so you see the elements were against us. But every cloud has its silver lining, so 'tis said, and from the ruin will arise a cleaner, a better and a bigger Halifax.

As for our theaters, here is the dope: The Casino, Manager R. MacAdam and his staff were unhurt. The theater itself is badly wrecked inside, but will soon be fixed up. The Empire, Manager George B. Metzler and staff escaped injury, except for Brother Fred Metzler, as before set forth. Roof of theater blown off. The King Edward, Manager George Conture and staff not injured. Theater badly wrecked; will take months to repair. The Acker, Manager L. R. Acker and staff safe. Theater roof badly wrecked. Will take months to repair. The Strand, J. M. Franklin, manager, and staff escaped uninjured. This house escaped with less damage than any other. Its front doors were blown in and all glass, of course, smashed. It was used as a shelter during the trying days which followed, with Yours Truly working four days and nights without sleep, feeding and doing what could be done for the sufferers within its walls. The Imperial, M. Hirsehorn, manager, and staff unhurt. Windows blown in but easily repaired. The Orpheus,, N. Gastonguay, manager (Gastonguay is president Maritime Province Exhibitors' League.—Ed.), and staff uninjured. Theater walls shaken and windows blown in, but can be repaired quickly. The Academy of Music, J. F. O'Connel, manager, and staff unhurt. Exterior badly wrecked. Will take months to repair. A. E. Wall, censor, is around again, but as I have not yet talked to him I do not know how his family fared.

And that is the full story. What is in the immediate future we do not know. Certainly business is utterly dead for the winter, at least, and we operators will have to get by as best we may. The International Alliance sent the local the sum of $100 for relief, which we thought was wonderful, considering that we were only organized August, 1917. Well, Brother Richardson, in the published description of your visit to our city you remarked that you would not come again until we smoothed down the bumps in the road over Mount Uniacke. Evidently some one took you at your word and did his best to do it! Surely after that it is up to you to come again. I wish for you a Merry Christmas and a Happy New Year.

After reading this I want you, brother, to sit down and think for a moment. This little local is in the far northland. Its members have mostly lost everything they possess. In many instances their homes have been entirely wiped out of existence. The blizzards of winter are upon them, with prices of necessities of life soaring to the skies. Their theaters are wrecked, with probably only a dribble of business left for those few which can resume operation. The International, to its everlasting credit, promptly sent $100. It was, under the circumstances, liberal. But, after all, that sum is only a drop in a bucket as compared to the crying need. I shall attend the next session of my local and insist upon a liberal cash donation, also I WOULD SUGGEST THAT EVERY OPERATORS' LOCAL IN THE ALLIANCE MAKE A CONTRIBUTION AND MAKE IT AS LIBERAL AS POSSIBLE, within reason. Meanwhile such operators as have the kindness of heart to give to their solely tried brothers of Halifax, any sum from fifty cents up, may send it to this department. It will be promptly forwarded to the Halifax men, together with the name of the giver. This department starts the list with five dollars. Its editor personally adds two, making seven dollars. Now, boys, let us see what you are made of. This department has many thousands of readers. A long, hard winter faces the Halifax men. Show your colors. There is not one of you who cannot spare fifty cents to one dollar *if you really want to.* If the cause were not of extraordinary merit this department would not take it up. Please understand that the Halifax matter is entirely voluntary, because I know what a terrible situation the boys up there are facing.

All contributions will be acknowledged in this department.

Projection Dept. Moving Picture World	$5.00
F. H. Richardson	2.00
New York Motion Picture Operators' Local 306	50.00

To Eastern Local Unions.

Don't forget that you are invited to attend, either by representative or as a body, Local Union 306's grand ball, Palm Garden, February 14. Take it from me there will be extremely high jinks on that particular night. Moving pictures will be taken, with four cameras, directed by a director of national reputation—D. W. Griffith if we can get him. Charles Unger and your Humble Servant have that matter in charge and fully intend to make it an event which will get into one or more of the topicals. Samuel L. Rothapfel will lead the grand march, and Brother Unger and I are encouraged to believe we will secure no less person than the Mayor of Greater New York to lead it with him, each accompanied, of course, by a Star of the starriest magnitude. Lighting effects are in the hands of F. H. Richardson, Will C. Smith and Sam Kaplin, president of 306. Leave it to us. We're going to get the operators talked about. And that is only a beginning. Be on the job. Come down, up or over to the Big Town. You're invited, through the Editor, who is intrusted with that task by Local 306.

Oh no, I'm not doing it all, by any manner of means. Looks like considerable for a fact, but my part is really a mere bag-o-shell. Local 306 is fixing to "kill 'em dead" the night of February 14. We'll be looking for you, so don't forget. Official invitation will reach you in due time.

San Antonio Comes Back at Sherman.

Local Union 407, San Antonio, Texas, by its secretary, Roger Abby, heads an article for the department: "Mr. Richardson Has Heavy Competition." The aforesaid article is in the form of a letter, reading as follows:

Mr. F. H. Richardson, Dear Sir and Brother: It was with much amusement we read the article published in November tenth issue, headed "To Suit Themselves," regarding the manner in which this local conducts its business. We deeply regret the pain, mental agony and misery caused Mr. Sherman of Corpus Christi. As a matter of fact that gentleman did receive one application blank from this local, but, without the formality of first having filled it out, returned same to us for action. We could not, however, taken action on a blank application, and he reported the matter to International headquarters, New York City, with result that we received from headquarters a very courteous letter stating Mr. Sherman's case. There was, however, an utter absence of rattling bones. The mater was simply brought to our attention by headquarters, with the suggestion that we give it consideration. But the one thing we are unable to understand is why Sherman, with his perfectly wonderful fountain of accumulated knowledge, should desire affiliation with a body of men who are so tremendously and hopelessly ignorant and whose business methods are so very, very crude. Perhaps you might be able to give us light on that point, Brother Richardson. And right here let me pause to remark that when you were in our city last April our

boys were working for from five to eighteen dollars per week, holding contracts with just two houses, viz., the Majestic and the Grand. Yet, wonder of wonders, this aggregation of know-nothing boneheads now, six short months later, has contracts with eleven theaters and a scale of $21 for the chief and $12 for the relief. We are sorry to say it, but Sherman's thirty-five, twenty-five and fifteen sounds to us like male cow; also why does Sherman wish to leave a thirty-five dollar job to come here, where twenty-one would be the best he could possibly get? Don't sound reasonable, does it, Brother Richardson? As to Sherman's knowledge of projection, why the writer was personally acquainted with that same a year ago, and if he has transformed into a genius in so short a time he must have studiod the Richardson Handbook nights, days, Sundays and holidays. I myself have a copy of the Handbook, but fail to find where it recommends brass tubing in place of fuses on a mercury arc rectifier, which same is precisely what a certain gentleman intimately connected with this discussion had when working, at the Soledad theater in this city. He blew three rectifier tubes in succession. We do not quite understand how you, Brother Richardson, gained your present standing as the world's greatest operator and projection scientist with Sherman of Corups Christi on the job. No, Local 407 would not be so cruel as to take Sherman from his present position. We feel that his employer would certainly go out of business were he to leave and maybe enter into a gradual decline through despair, grief and melancholy. Come now, Sherman, don't get angry, but back up your words. Local 407 is in the best of humor and not, as you thought, furious. We stand ready to back out statements, as they are founded on positive fact.

I feel it but right that Local 407 be allowed to answer, even though the same be a trifle warm. But this matter cannot be allowed to go further. Squabbles have not place in this department. My own remarks concerning this matter—in the former article, I mean, were made in good faith. Sherman's charge concerning failure of the local to answer letters seemed reasonable, because I myself wrote the San Antonio union three letters on an important business matter before it finally replied. I said in my remarks that the local seemed to need a shaking up. I repeat that assertion. That it has accomplished things this last summer is well, but, brothers, they are and were things which should have been accomplished long ago. At the time of my visit to your city conditions could not well have been much worse. And the local was calmly tolerating very bad conditions. I am indeed glad there has been improvement. I hope there will be more. As to the Sherman matter, why I, of course, have no first-hand knowledge, except that he did travel a long distance to hear a lecture on projection, whereas the San Antonio local made but a slight effort to get out the managers, and unless memory plays me false, did not even get out a 100 per cent. attendance of its own members—or of San Antonio operators at least. In justice to Sherman, I do not understand that he desires to move to San Antonio. He merely wishes to become a member of the I. A. At least that is the way I understood him. And now, my brothers, this little scrap will, I venture to say, do Local 407 no harm. It may hurt her feelings a little, but also it will cause her to examine her working machinery a little more closely, and maybe take up some lost motion, which is largely why I allowed the matter to get into print at all.

Submits a Solution.

C. B. Turner, Chicago, Illinois, submits the following as a possible solution to the trouble of Greenville, Ohio, October 20 issue. Greenville complained that his lower carbon, using a. c., burned away faster than the upper.

> Wasting away of the carbons in projection arc lamps is caused partly by volatilization of the carbons and partly by actual burning (oxidation) of the red-hot carbon at the tips, the latter being due to air coming into contact with the heated carbon surrounding the actual crater The tip of the upper carbon is for the most part surrounded by carbon vapor from the crater and from the lower carbon tip. The lower carbon volatilizes equally as fast as does the upper (a. c) and burns much faster because it gets more air. If there were no air in the lamphouse both carbons would burn equal; also they would last very much longer.

A somewhat novel theory Never heard it advanced before Personally I don't think it fits, brother Turner. Seems to me if it did all a. c. lower carbons would burn away faster than the uppers, but I have never noticed anything of the sort when I was operating and using a. c.

Aislelite.

The Brookins Company, Cleveland, Ohio, manufacturers of Aislelite, the same being a plan for lighting aisles in theaters, object to remarks of mine in an article published some time ago, and claim that Aislelite is the proper and best method for lighting the motion-picture theater. They cite as proof the fact that many theaters have installed it and many theater managers have approved it As to that, why it is no proof at all, because thousands of theaters have installed the most stupid auditorium lighting systems imaginable (not that I by any manner of means mean to place Aislelite in that class) and thousands of theater managers are today approving auditorium lighting which is literally a crime against the theater patron and the moving-picture industry.

Aislelite would, in my judgment, be a distinct advantage as an auxiliary to a lighting system which lighted the seating space from above and behind in a way which allowed no ray to reach the eye of the patron and no ray to reach the screen—direct rays are meant, of course. Where there are steps in the aisles Aislelite is particularly valuable. It unquestionably has its place in theater lighting, but as a complete lighting system this department cannot accept it We would, however, be more than glad to have the Brookins Company put out a system which would be right not only from the general viewpoint, but from the projection point of view as well, and we will be glad to, without money and without price, lay the plans for such a system before that company, or before any other company which will take the matter up and push it to completion.

There Is No Such Animal.

Here is a new one August Henning, Sheboygan, Wisconsin, turns up a new one as follows:

> My stero lens, Power's, 6-A projector, keeps getting weaker and weaker, and I don't know what the trouble is. The lens is clean and the light is very bright. The picture is not out of focus, but every month I have to move the lens down (out, I presume you mean.—Ed) on the rod. In the new position all is well for about thirty days, when it again begins to get out of focus and I must again move it out. If this keeps up I will soon have to put an extension on the lens rod. Can you tell me what the trouble is? Use d. c., throw 92 feet, picture 12 feet wide Five-eighths upper and half inch lower carbon. Condensers 8½ and 9½.

Well, waddy ye tink' o' dat! First and foremost your condenser combination is wrong. It makes for excessive loss of light in that your arc is altogether too far from the arc condenser. Better line up according to the chart in March 17 issue. As to the lens, why the only way in which its refractive power could be altered would be to change its curvature, and that is, of course, impossible. Are you sure some one is not having a little fun with you by changing your lens? That is the most logical solution, improbable as it may seem. Lenses do not change their power of refraction, or at least I know of no such thing having occurred, or any way in which it could occur. If any one does, why for heaven's sake let him stand up and be heard.

From St. Louis.

G. J. Taubler, St. Louis, Missouri, delivers himself of the following:

> In October 13 issue you say you have asked your readers whether they wish the list of questions published again in the department and that there were no replies. Some time since I wrote, setting forth my view as to how a man could earn a living and at the same time learn to be a first-class operator. If the questions and answers were in book form it would form one more volume for the too scant library of the school which ought to be established in every union, as I tried to explain. I will bet twenty dollars to a plugged Mexican nickel that if the license of the operator were made dependent upon answering the list of questions referred to not 10 per cent. of them would pass. Operators should be made to study those questions and many other things which would improve their work. In my opinion the questions and answers ought to be in book form for the good of all concerned, but if that is not to be, then by all means publish them in the department again. Every operator should have a set of the questions and answers, a Richardson Handbook, the Hawkens' Electrical Guide and a book on optics, of which there are many. Then, too, operators ought not to overlook the Photography Department of the Moving Picture World, since it contains much information on lenses and lens systems which would be of value to them. As you well know, this is an age when every man must specialize. Education, it has been aptly said, consists in knowing something about everything and everything about something. Well, the successful operator is that one who knows, as nearly as may be, everything about projection. I hope the time will come when exhibitors will realize the value of men and demand men in their operating rooms who have initiative—who can and will do things without being told.

All very well, friend Taubler. But what about the exhibitor or manager who desires precisely the opposite; who demands of his operator that he do not one solitary thing except that which he is told to do; who condemns initiative and wants his operator to follow his instructions, and that in face of the fact that he knows no more about the science of projection, or even the excellence in screen results, than an Egyptian mummy knows about Shakespeare? And lemme tell you that particular brand of theater "manager" (????) is an altogether too numerous article. He does not even know enough to light his auditorium properly. So long as the picture is "bright" and big enough (which often is altogether too large) all is well. Of the finer science of reproduction and interpretation of the screen drama he is as ignorant as a child unborn, and that is some considerable innocent, I think you will agree. By his utter lack of knowledge, coupled with an exaggerated ego which will not allow of permitting his operator, who does, or is presumed to, know to handle the projection unhindered, he rips his knife of ignorance into the finest screen productions and makes of them, in so far as his theater be concerned, a ridiculous farce. Of his high-priced orchestra leader he expects and demands initiative, and all too often gets it, to the everlasting butchery of the result on the screen. This particular thing is sometimes carried to the point where Mr. Orchestra Leader actually demands that the operator run the picture to suit the music, and through the aid of Mr. Solid Ivorytop Manager's order to the operator actually gets away with it. Talk about "getting away with murder," huh! In the face of this such comparative trifles as blinding the audience with floods of light, poured back into their eyes from brilliantly lighted music, seems insignificant.

But Taubler is nevertheless right. The operator should be a man of brains, which means a man of initiative; also he should be allowed

to assume full and complete charge of projection. That is what he is there for. He is presumed to know how to properly interpret a photoplay and reproduce it on the screen in the best possible way. That so many of him are not able to do this at this time is no one's fault under heaven except the exhibitor's and manager's, who has insisted on cheapness instead of excellence and who has literally demanded the suppression of initiative instead of its use. As to the questions and answers, why to date there has been but slight demand for their republication, and—there you are.

From a Traveling Man.

G. E. Bates writes from Sioux Falls, South Dakota:

> Am not in the moving picture business, but much interested from the like-to-see-a-good-show viewpoint. Being a traveling man, making the principal cities of both North and South Dakota, I have opportunity for observing projection in both states. Maybe you will be interested in my account of what I have found, and maybe not; anyhow, here goes:
>
> In so far as concerns projection, North and South Dakota are about the same. There is but one city in each state in which there is a theater really putting up a sharp, rock-steady, flickerless picture, and those two cities are Fargo, North Dakota, and Sioux Falls, South Dakota. Was in the former city last Sunday(November 11.—Ed.) and was well pleased with what I saw in the way of good projection. Sorry I did not learn the names of the operators. North Dakota has other towns where the projection is fair—just fair. South Dakota has a number of good towns and some good theaters. Sioux Falls is not only the largest city in the state, but a good business city for its size. The projection I saw here was what caused me to get busy writing you. For the past six months have made this my Sunday headquarters. Last Monday evening myself and two friends saw Clara Kimball Young in "Magda" at the Strand, Sioux Falls, and Mr. Richardson, I wish you might have accompanied us, for the projection was really wonderful. The show ran one and one-half hours and not once were we able to tell when the operator changed from one machine to the other. The picture was sharp, without flicker, and was rock-steady. After the show I mounted to the operating room, intent upon tendering my congratulations to the man behind the light ray, but he was very busy, so did not disturb him. His name, I learned, was F. M. Olson. From the Strand we went to the Princess. Here, too, we saw distinctly high-class projection. It certainly is a pleasure to see such high-class work as we viewed in those two houses. William Van is operator at the Princess. There is little to choose between the work of Messrs. Van and Olson. They are two celever men and I wish them all the success in the world. Wish I knew them personally. Though a traveling man I am a regular reader of the World and think it just fine. I want to congratulate you on the great work you are doing. Followed the account of your recent trip with much interest. Noticed that when operator or managers had it "coming to them" they got it and got it straight from the shoulder. I hope some day to have the pleasure of your acquaintance, for I like to meet men who are real men.

As to that, friend Bates, while I am grateful for your kindness, I have but done my duty as I saw it. I am not a believer in coating the bitter drug so deeply in sugar that its medicinal qualities are lost, or very largely impaired. There is a time and place for everything, and, under all the circumstances, it has, up to date, been the time and the place for straight from the shoulder jolts in most things connected with the moving picture industry, particularly in the projectional field. Also, it has been my lot to deal with men who for the most part had to be talked to plainly, if one was to get results. Operating room affairs literally screamed to Heaven for revision. Waste was on every hand. Film life was and still is shortened to a perfectly scandalous degree. Projection machinery was and still to some extent is outraged by improper oils and improper adjustments, light was and still is wasted shamefully through lack of understanding of the optical system of the projector, and for the same reason the picture was less sharp than it should be, as well as more flickery than it should be when run at proper speed. Also there were many other troubles—and still are many others, as well as, in less degree, the old ones. Speaking to Tom Jones, operator, I could say: "My dear Mr. Jones, please pardon my impertinence, but I feel that there is possibility of improvement in your work if you will study," and accomplish about as much good as I would by blowing my breath into the cylinder of a steam engine. But if I say to Tom Jones, operator: "See here. Jones, why in the name of gehenna don't you wake up and study at least the rudimentary elements of your business? Your infernal ignorance is literally raising Sheol with valuable films, with the eyes of theater patrons, with the machinery entrusted to your care. You've got a fine gall to call yourself an operator!" Jones will most likely get real angry. He will stick out his tongue at me and probably will call me names (after I'm gone). Soon, however, he cools off. Then he starts thinking. He has had such a heavy jolt that he just simply can't help it. And, after all, that is the whole battle—to get him started thinking. To get him using his mental machinery. The rest is comparatively easy. And that is the reason for my "straight from the shoulder" methods. Using them is not the most pleasant thing in the world. I hope the day will come when they will no longer be necessary. But that day is still in the future. Though castor oil is not pleasant to take, it is, nevertheless, very effective. Of course little Willie doesn't like to take it, but mother makes him do it because it is good for what ails him. I represent the mother—the unpleasant dose I am sometimes obliged to hand friend operator is the castor oil. Some operators and some unions I've castor-oiled made wry faces and called me naughty names, but they are today better operators and better unions just the same.

Glad to hear the excellent report from Fargo and Sioux Falls. My compliments to the operators named. May their tribe increase. I might, however, remark, without in any way meaning to detract from the credit of the men out there, that the operator of a first-class New York theater who let his change-over show on the screen would be called up on the carpet so quick it would make his head swim. We just don't simply expect that sort of thing nowadays.

Wants an Opinion.

P D. Howe, Wrightstown, New Jersey, asks for an opinion. He says:

> I made an experiment last year, Ford truck, Universal generating set, Power's 6-B, near Mobile, Alabama. Outfit cost $1,500 and I went busted, but am not yet satisfied. Will you give me your opinion of Oxy Hydro-Cet? Using Gold Fiber screen with, say, a nine-foot picture, what kind of picture could I expect? I have worked out a plan which would place the movie in most of the rural schools of the country. There is no profit for me in the idea I have, yet it seems I can interest no big-bugs in it, though its possibilities are tremendous

If there is to be no profit in it for you why not send us your plan to look over? What you might expect under the condition named depends on the viewpoint. With a reasonably light film you would get a picture which would be fairly satisfactory to one not accustomed to pictures projected by electric light. But gas can in no event compare with electric. Also with gas you could not get anything worth while out of dense films. The light you name is perhaps as good as any gas light now in use and better than many. That is about all I could say.

Likes Tinted Titles.

Tony Guglielimo, Union Hill, New Jersey, does not agree with Friend Givan as regards tinted titles. He says:

> Brother Givan, Sussex, New Brunswick, sets forth his views concerning tinted films in November 17 issue. In my opinion he is all wrong insofar as applies to tinting of titles. As an operator I find that tinted titles are far the better. This is true because of the fact that when the title maker gets careless or lazy and does not finish the edges of his letters cleanly, as he should, the fault appears in the photgraph, with result that we cannot make the projection letters look sharp on the screen if in black and white, whereas if tinted it does show sharp. In verification of this I would suggest that Brother Givan observe a Fox feature title, which is not tinted, and a Triangle title, which is tinted.

Personally I know nothing about this matter. Don't see why tinting should make the letters show up sharp, unless you mean that the tinting makes the minute faults invisible. Perhaps the difference lies in the relative care used in making the title cards in the first place. The Triangle is very careful in matters of this kind I know, but am not so well acquainted with the Fox practice in this particular. Perhaps here is something that company should look into.

Sleepy Bunch! Yes? No?

William J. McQueen, Freeport, Illinois, writes:

> Enclosed find forty cents, for which send question booklets. Am studying Richardson's Handbook, second edition; also have Hawkins' Electric Guides. Wish to find out whether or no I can answer any of the questions. To date have not seen the name of our little city in the department. Guess we're too sleepy a bunch, but probably we will wake up some day.

The booklets have gone forward. Heavens, neighbor McQueen, do you realize that the second edition of the Handbook is out of date by about three years and that, too, in an industry which is going forward with giant strides? You can, of course, learn a great deal out of that book, but the trouble is that in so far as equipment, etc., be concerned you are likely to learn a lot that you will have to unlearn; also some of the other matter is no longer correct. Take my advice and send in four dollars *at once* and get the third edition. It is a 700-page book and precisely what you need.

"Wake up some day" won't do, my brothers of Freeport. The industry moves ahead, and if you stand still you will be left behind.

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Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Modern Musketeer"

Douglas Fairbanks in His Latest Artcraft Picture, Story and Direction of Allan Dwan, Surpasses Any of His Previous Stunts.

Reviewed by Edward Weitzel.

THERE is a happy combination of satire, old romance, life of today, fun and physical daring in "A Modern Musketeer," the latest Douglas Fairbanks Artcraft picture, that furnishes the spectator with an unusually varied and enjoyable quality of entertainment. The story was written by Allan Dwan, from a novel entitled "D'Artagnan of Kansas," and is quite the best of the Fairbanks scenarios. The first half is particularly rapid in movement, and is chock full of laughs and surprises. The hero of them all is Ned Thatcher,

Scene from "A Modern Musketeer" (Artcraft).

a breezy young gentleman from Kansas, whose love of adventure makes his pathway through life more or less cyclonic. Ned's nature is the result of his mother's love of romance. Just before the boy's birth she spent hours reading the works of Dumas, D'Artagnan, of "The Three Musketeers," being her favorite character.

When Ned reaches young manhood he possesses the qualities most admired by his mother and is the very soul of chivalry; only, unfortunately, he discovers that trying to rescue fair ladies from the brutality of the opposite sex is not always appreciated. The scenes satirizing the adventures of the original D'Artagnan are screamingly funny and overflow with record-making Fairbanks stunts. The real story opens when Ned is presented with a flivver by his father and told that his conduct is too strenuous even for Kansas. People in that fortunate state do not object to taking to cyclone cellars at frequent intervals, when the wind becomes playful; but when young Thacker begins to get bored by things in general and runs up and perches on the weathervane at the top of the church steeple or hurdles over all the front fences on the block and scares the neighbors into fits, Ned's father fears that the popularity of the Thacker family will not stand the strain. Once well out of Kansas and headed due West, Ned meets his first real adventure. He comes upon a stalled motor car containing Raymond Peters, Dorothy Moran, and her mother. These three persons furnish the proper dramatic motive. Peters is a wealthy roue who has deceived a number of wives; Dorothy is poor but beautiful, and her mother is anxious to marry her to a man of means.

Ned helps the party to reach the Grand Canyon of Arizona, and immediately Dorothy gets into all sorts of dangers. A treacherous Indian guide proves the most difficult enemy to manage, but Ned defeats him in true Fairbanks fashion. This calls for leaping, climbing, riding, fighting, sliding down the side of the canyon in utter contempt of life and limb, with little side contempts like turning somersaults or doing handstands on the edge of the canyon thrown in for comedy relief. The question of whether anyone in real life would, or could, act in this manner does not matter in the least. "Doug." Fairbanks does it, and that is all his public asks.

Allan Dwan directed the production. His advancement to the position of head director with the Fairbanks company is more than vindicated by his work in "A Modern Musketeer." He shows the resource of a master of his art in every detail. The supporting company contains the names of nothing but favorably known actors. Marjorie Daw makes an uncommonly attractive and spirited heroine, and Kathleen Kirkham is effectively cast as her mother. Frank Campau contributes one of his clever character studies as the Indian guide, and Tully Marshall is just as artistic in his portrayal of Philip Marden. Eugene Ormonde shows both skill and nerve as Raymond Peters.

"Thais"

Goldwin Presents Mary Garden in a Version of the Story by Anatole France With Sensuous Charm.

Reviewed by Louis Reeves Harrison.

IT WAS to be expected that Mary Garden could give an interpretation of "Thais" without flaw, but those who come to the screen from the operatic stage do not always leave their mannerisms behind, hence her performance was a delightful surprise. She carried the role without marring theatrical affectations, though with so much dignity at times that she was perilously near losing the characterization. The note of dignity, however, was sustained by her support, notably by Hamilton Revelle as Paphnutius, and by a nicely adjusted decorative spirit in production, at one time buoyantly luxurious, at another severely ascetic, the one life-enhancing and supposedly demoralizing, the other cold, cramping and conventionally religious. From the warmth and joy of wealth and popularity, Thais of the single standard, who believed in according women the liberty enjoyed by men, could only be weaned by that strange quality of human nature which reaches out for spiritual happiness through martyrdom.

That strange note was to be sounded by Paphnutius, who was among those fascinated by her in Alexandria, who could not forget three years later at a convent in the desert. The desire to convert beautiful Thais, and, incidentally, serve God, led the handsome priest back to Alexandria and supplied the influence necessary to abruptly divert Thais from her delightful misdeeds. She follows the priest to the convent, takes the black veil, and the ancient struggle between the spirit, the flesh and the devil begins, with the priest wavering in his faith. Thais conquers through suffering, is given the white veil and becomes inspired at death, just as the futility of it all begins to dawn on her reformer.

"Thais," as an opera, scored a triumph for Mary Garden, and "Thais," as a visualization, preserves that triumph in that it vividly portrays her strong personality, and this is made

Scene from "Thais" (Goldwyn).

possible by a wealth of decorative charm throughout the presentation. The poetic conception of the author is supplemented by poetic picturization to their mutual advantage. The art motive thus made harmonious, the leading role intelligently interpreted, the effect is one of sensuous pleasure and artistic delight. The story moves with difficulty during the opening scenes from lack of psychology, but it gains strength from that very source in the end, and it will succeed on that account. It was closely followed by an attentive audience at the Strand and should prove a drawing card wherever shown.

"The Cloven Tongue"

Pathe Releases Five-Reel Russian Art Film Production Which Presents Pleasing Drama of Love and Jealousy.

Reviewed by Robert C. McElravy.

THIS is another of the subjects made on the native soil of Russia by the Russian Art Film Corporation. It has the same intense, convincing quality of former releases, but is not so tragic as the others have been in its denouement. It inclines rather to the simple drama of conflicting char-

Scene from "The Cloven Tongue" (Pathe).

acter, and the chief events spring from the love of a prince for the daughter of a country nobleman. The dramatic moments are brought about by the intriguing interference of the latter's jealous housekeeper.

The scenes occur on a country estate in Russia, which resembles a picturesque rural district in one of the Middle Western states of this country. Except for occasional glimpses of a carriage equipped with high shafts, or household furnishings of strictly Russian design, the locations might well have been found on an Iowa or Nebraska farm. But the characters themselves are all native types, ranging from peasant women, gathering faggots, to a Russian prince. The two leading feminine parts are taken by women of rather striking beauty, one a pronounced blonde and the other a brunette.

The story opens with the return of Sonia Orloff to her father's estate after several years at school. Orloff, one of the petty gentry, and a man in reduced circumstances, deals in horses. In this work he is assisted by an employe named Stephan. Orloff has also in his employ a housekeeper known as Glasha Antonova, a Circassian woman of great physical charm, but of an unscrupulous, deceitful nature.

Glasha has a great love for running things in her own way and at once conceives a dislike for Sonia. She has a hold upon the girl's father. When a neighbor, Prince Alexis, falls in love with Sonia, the housekeeper immediately stirs up trouble. She goes so far as to denounce the prince as having made love to herself. Stephan, in love with Glasha, offers to kill the prince, but later Glasha herself is killed. Stephan then accuses the prince, and circumstances are very much against him. But it develops that Glasha was killed by some peasant women whose hatred she had won, and the love story between the prince and Sonia goes on to a happy conclusion.

Sophie Karabana appears as Sonia, Nadya Lesienka as Glasha, P. A. Baksheef as Stephan, and N. V. Panoff as Orloff. The story was written by A. M. Pushkin and directed by Chesler Sabinsky.

"Brown of Harvard"

Selig's Production of the Play and Book of This Name Is Highly Praiseworthy for Story, Direction and Acting.

Reviewed by James S. McQuade.

THE script of "Brown of Harvard," which is based on the book and play of that name and adapted by Harry Beaufort, lends itself so happily to moving picture service that there is not a slack moment during its run on the screen. Mr. Beaufort has been equally successful in the direction of the production, as there is no instant when the fast moving story is not clear to the spectator.

The preliminary training of the Harvard Crew, as shown in the scenes, took place on the lagoon of Lincoln Park, Chicago, and most of the scenes in the race itself were taken on the same stretch of water, the rowers being selected partly from the student force at Madison, Wis., and partly from Harvard. In all these scenes, as well as in those showing student life at college, Director Beaufort has preserved the atmosphere with a nice sense of realism.

The members of the cast are all efficient, from the leading parts of Tom Brown (Tom Moore) and Evelyn Ames (Hazel Daly) to the minor parts of Tubby, Happy and Jean. Mr. Moore's Tom Brown will rejuvenate everyone of riper years who sees him, and he will set aflame the enthusiasm of youth of both sexes. True, Tom Brown is idealistic, but so was the character which each one of us imagined for himself, but which alas has never been realized! For this very reason alone it thrills and exalts our poor human nature to watch Tom Brown reach the heights that we failed to reach, and in our happy dream while watching him on the screen we forget our own frailties.

Hazel Daly's Evelyn Ames will win her many new admirers. We may not like the proneness of Evelyn to discard her sweetheart on several occasions without a fair investigation of his presumed guilt; but then most girls, as well as their mothers, are prone to do this very thing and then kiss and "make up" afterward. Mere man was made to mourn in love matters, no matter how innocent. But everyone will be happy to see how charmingly Hazel Daly's Evelyn does make up with Tom Brown, after piercing his heart with a thousand arrows.

Others in the cast who merit special mention are Sidney Ainsworth, who appears as the professional gambler Victor Colton; Warner Richmond as Claxton Madden, Tom Brown's room-mate; Walter McGrail as Gerald Thorne, Nancy Winston as Marion Thorne, Alice Gordon as Evelyn's mother, Kempton Greene as Evelyn's brother, and Frank Joyner as Cartwright, the student philanthrophist.

The release will be made Jan 10, through the George Kleine System.

"Daughter of Destiny"

Five-Part Petrova Picture, Presented by First National Exhibitor's Circuit, Deals with War and Romance of Today in Entertaining Fashion.

Reviewed by Edward Weitzel.

MADAME PETROVA, the star of "Daughter of Destiny," a five-part photoplay, presented by the First National Exhibitors' Circuit, has the role of a young American girl, daughter of the American Ambassador to a European kingdom, known as Belmore. The earlier scenes are laid in America, and Marion, the heroine of the drama, has contracted a marriage with an adventurer, Franz Jorn. As his name indicates, he is the secret enemy of this country and also of other nations on the opposite side of the Atlantic. The Crown Prince of Belmore, while on a visit here, meets Marion and is greatly attracted by her. Marion's father does not look with favor upon his son-in-law, and when he learns of his death in Paris has the widow join him in Belmore.

Thrown together again by fate, Marion and the prince fall in love, and the heir to the crown prevails upon her to become his morganatic wife. This raises a great row in the kingdom, as the young man's father is anxious to have him marry the princess of a neighboring state and thus keep his country out of war. The prince refuses to hear to a divorce, and Marion is appealed to. She is about to sacrifice her own happiness in order to avert the pain and misery that must come to the entire kingdom, when a new angle is taken by events. Her first husband is not dead, but has tricked everyone into that belief so that he might serve certain political ends. He makes a dramatic entrance into the council chamber, but is disposed of at the finish with tragic effect. Jorn has been

Scene from "Daughter of Destiny" (Petrova).

helping to stir the people of Belmore to rebellion and is the victim of a bomb thrown by one of his followers.

Although dealing with the present, "Daughter of Destiny" follows the model of a school of romance long familiar, and depends on its love interest rather than on an attempt to reflect conditions as they exist between nations today. George Irving had charge of the production. Except that a little more light might have been used on some of the scenes, his efforts are marked by good taste and sincerity of purpose, and the atmosphere of the different social grades are skillfully maintained.

Madame Petrova is a stately and finely gowned figure as

Marion, and seems born for a seat on a throne. It is quite evident, however, that she was not born in the United States. She plays her part with earnestness and is always consistent to the character indicated at the beginning of the picture. The supporting company is of excellent calibre and includes Thomas Holding as the Crown Prince, Anders Randolf as Franz Jorn, Robert Broderick as Ambassador Ashley, Henri Leone as Morhange, Richard Garrick as Graham West, Carl Dietz as a Secret Service Man, and Warren Cook as the American Minister.

Second Triangle Superproduction

"I Love You," Seven-Part Romance Featuring Alma Rubens, and "The Law's Outlaw," Starring Roy Stewart, Both Fine Examples of Photoplay Making.

Reviewed by Edward Weitzel.

"I Love You."

KATHERINE CARR, the author of "I Love You," has written a romance that in the last two reels follows closely the strong melodramatic tinge of the Italian stage. This seven-part photoplay, produced by Triangle with Alma

Scene from "I Love You" (Triangle).

Rubens in the leading role, moves along quietly but interestingly for the first five reels and impresses the spectator by its artistic qualities and the natural development of its plot. Then, into the life of the heroine enters the man that won her first love and threw it lightly away, and the atmosphere becomes charged with the mad passion and primitive instincts to be found in the dramas of the Sicilian actors who appeared in this country a few years ago. The transition is almost startling, but serves to wind up the story with vigorous action and imparts a number of well-developed thrills.

"I Love You" has an Italian girl as its heroine, the hero and the villain being sons of France. Felice is a peasant and is called "The Passion Flower" by her friends and neighbors. She first gives her heart to Jules Mardon, a young artist who engages her as a model, makes love to her while he is painting her portrait: then he goes back to Paris, becomes famous on account of the picture and forgets its inspirer. The picture attracts the admiration of Armande de Gautier, a wealthy young chap of excellent family, and he does not rest until he has sought out Felice and made her his wife, who learns to love him with all the ardor of her nature. Her happiness is complete when a child is added to the family. In the meantime, she has learned to grace her new station in life. When little Roy is about five years of age Mardon comes to call on his friend Gautier and meets his wife. The artist is filled with an unholy passion for Felice and manages to compromise her, and Gautier drives her from the house. But she settles accounts with Mardon. Her boy has been stricken with the Black Plague and she caresses him and presses her lips to his before being forced from his bedside. Hurrying to Mardon, she pretends to be infatuated with him and permits him to kiss her. She then informs him of his danger from the contagion, and the man perishes miserably. Felice is spared, the child recovers and a reconciliation is finally effected between man and wife.

Walter Edwards directed the picture and has done it in a way that calls for unstinted praise. The scenes have much artistic merit, and the cast has been chosen with discretion. Alma Rubens looks very beautiful as the Italian girl and reflects the soul of the character all through the story. Wheeler Oakman as Gautier, Francis McDonald as Mardon, John Lince as Ravello, Frederick Vroom as Prince del Chinay, Lillian Langdon as Princess del Chinay and Peaches Jackson as Roy are worthy candidates for the honor roll. The cameraman was C. G. Peterson.

"The Law's Outlaw."

Triangle's star sheriff, Roy Stewart, has a congenial character in "The Law's Outlaw," a five-part western drama written by Ethel and James Dorrance and put into scenario form by Alvin J. Neitz. The picture was directed by Cliff Smith and photographed by Cap Crane and is covered over thick with the stamp of the region to which it lays claim. It has a local issue at the start, for its motive, but the love story finally takes the lead and every other interest is subordinated to the question as to whether the hero chap gets the girl. He does, of course, but he has to put up a good, stiff fight in order to win her and show her father and the neighbors what a mistake they all made in electing another man sheriff.

The story is told with a keen sense of character, considerable real humor and sufficient dramatic interest to clinch the attention in every scene. Roy Stewart still looks capable of taking care of himself in any situation and still retains his smile and the natural hitch to everything he does. He has an attractive sweetheart in Fritzi Ridgeway as Rose Davison. Convincing impersonations are given by Harry Rattenberry, Norbert Gillis, Pete Morrison, Bob Thompson, Lou Durham, William Ellingford, A. Hollingsworth and Percy Challenger.

"Du Barry"

Theda Bara Leads in Story of Mistress of Louis XV—Dramatic Plot Clearly Pictured With Many Splendid Scenes.

Reviewed by Hanford C. Judson.

IT IS decidedly no easy thing to play Madam Du Barry and keep that certain physical attractiveness dominant behind unconventional manners so that we understand at the same time both the king and his courtiers who failed to sympathize with the lady. Theda Bara has some very attractive moments in the part. She doesn't fill it; she often poses as herself rather than as the character; but now and again she is most effective, as when the camera catches her just right to show the jet black and white of her hair and brow, in spite of the fact that in most scenes she is blond.

The picture, a Superfeature by the Fox company, tells the story with a good measure of effectiveness. The big dramatic incident, when the king almost discovers De Brissac in her room, is pictured in a group of scenes that grip strongly. The mob scenes are full of movement and excitement and also have those interesting flashes of character that give reality to the story. They do not match the mob scenes in, let us say, "Intolerance," but they are all capably handled and will thrill audiences. It is a picture for Theda Bara followers rather than one for a college class or a literary club. The sets, backgrounds and furnishings are in many scenes splendid and in all acceptable. J. Gordon Edwards had charge of the direction.

Charles Clary plays King Louis, with Herschel Mayall as Count Du Barry, and Fred Church as De Brissac. These and the others in the supporting cast played to the story rather than to the characters. If the king wanted to give an order the player aimed rather to emphasize the order than the

Scene from "Du Barry" (Fox).

king's individuality. This tendency of the players insures the story being understood, but keeps the picture from reaching a plane of high distinction.

"Molly Go Get 'Em"

Five-Part American Featuring Margarita Fischer Proves Attractive in Comedy Sense.

Reviewed by Margaret I. MacDonald.

THE tomboyish capers of a half-grown girl usually make attractive material for screen presentation, and in "Molly Go Get 'Em," a five-part Mutual-American, there are no end of amusing situations, some of them too similar perhaps, in which Margarita Fischer gets a chance to portray the role of the kittenish heroine. This she does in a graceful manner with the exception of the fact that once in a while her actions appear studied rather than spontaneous. The production has been carefully directed and is pleasing in the choice of exterior location.

The story of the play, by-the-way, is more a matter of inci-

dent than regularly constructed drama. These incidents are of the comic sort and have to do particularly with a young girl's mischievous interference with the matrimonial prospects of an elder sister. Molly is without conscience with regard to most things, sorely trying her father's pocketbook as well as his patience, and our first introduction to her finds her on her knees sneaking out of sight while her father peruses a $198 bill for a gown which Molly has just purchased and charged to him. Among the mischievous things which she does is an escapade with a beau of her sister's, with whom she goes to a ball in spite of the fact that she is still a sub-deb, arrayed in sister's best ball gown. A walk home when the motor of the young man's car refuses to work finishes the event and lands Molly in her room for a ten-days term of bread and water diet. One of the final incidents finds her bringing in at a pistol's point a bogus count who has entered her sister's room and stolen her jewels, after which she elopes with the young man next door, with whom she has long been in love, contrary to her father's wishes.

"Face Value"

Mae Murray Featured in Five-Reel Bluebird Masterplay, Written by Herself in Collaboration With Robert Leonard.

Reviewed by Robert C. McElravy.

SINCERE presentation and a strong emotional quality in certain scenes are the outstanding features of this pleasing release. It contains nothing new in the way of plot, the co-authors, Mae Murray and Robert Leonard, having merely strung together certain characters and situations that are reminiscent of former productions. But they have, perhaps unconsciously, chosen the things they excel in doing, Mae Murray being particularly good in the part of a girl of the streets, and Mr. Leonard, who directed the production, understanding how to get a striking dramatic effect out of even familiar materials.

Miss Murray appears as Joan Darby, the girl who came from nowhere and took her chances among the urchins of the streets and alleys. She knew the rival gangs of her district and, being of a speculative turn, staged a prize-fight, which is fought out in the brief prologue. This makes a novel way of introducing the heroine and also one of the gang leaders, Louie Patrick MacGuire, who plays a leading role in the story.

It is after the prize-fight that Joan runs away from her washerwoman friend, Mrs. Kelly, who has falsely accused her of stealing money she made from the bout. The girl becomes cashier in a restaurant, but loses her job when she repulses the advances of the manager. Louie then appears on the scene and induces the friendless girl to aid him in a hold-up. The girl is caught and sentenced to a reform school. This attempted hold-up is briefly but realistically pictured.

On her way to the reform school Joan leaps from the moving train into a river. When she reaches the bank in an exhausted state she meets her fate—a wealthy young man named Bertram Van Twiller. The observer has already witnessed several scenes from Bertram's life on the Western plains and is not surprised when he takes the girl home. His subsequent love for the girl and the way he protects her from her former acquaintance, Louie, who again attempts to make a thief out of her, are also features of the plot which follow a little too

Scene from "Face Value" (Bluebird).

naturally to create surprise. But the settings and incidents, especially at the reception, are well-handled and get a firm hold on the interest.

Mae Murray does some decidedly appealing work in the part of Joan, making the girl at all times an object of sympathetic interest. Others in the cast are Wheeler Oakman as Bertram, Casson Ferguson as Louie, and Clarissa Selwynne and Florence Carpenter as Bertram's mother and sister.

"Mrs. Dane's Defense"

Paramount Releases Five-Reel Number Featuring Pauline Frederick in Famous Play by Henry Arthur Jones.

Reviewed by Robert C. McElravy.

PATRONS of moving pictures will welcome an opportunity to witness a film version of "Mrs. Dane's Defense," one of the strongest dramatic successes ever written by Henry Arthur Jones. It is the story of a woman who sinned and who lied desperately to cover up her past when real love

Scene from "Mrs. Dane's Defense" (Paramount).

came to her. In film form the story has some advantages over the stage version, and in certain respects it perhaps falls below its original high mark. But it is all intensely interesting and in line with the best that is offered in either style of entertainment.

Pauline Frederick gives a satisfying picture of Mrs. Dane, a pretty creature, struggling like a captive bird in the meshes of the net her own early error has woven about her. Her first appearance, as Felicia Hindemarsh, when she comes with her child to her cousin, the real Mrs. Dane, for protection, gets an instant hold upon the sympathies. All of the forepart of the production is elaborately and powerfully worked out. If there is a tenuous effect anywhere, in comparison with the stage version, it is in the memorable scenes where Sir Daniel Carteret so mercilessly probes her tissue of falsehoods and wrings a confession of the truth from her unwilling lips. At most, this part of the drama will merely call up an interesting contrast in the minds of observers who saw the original play; so far as winding up the problem itself is concerned, the effect achieved is entirely satisfactory.

The settings and social atmosphere, particularly in the scenes located in England, are very pleasing, and the cast is an agreeable one throughout.

Frank Losee plays the part of Sir Daniel, one of the most important in the story; Leslie Austen appears as Lionel, the son, and Cyril Chadwick as James Risbee. Others appearing are Ormi Hawley, Maud Turner Gordon, Amelia Summerville and Howard Hall. The scenario adaptation was made by Margaret Turnbull and the direction was in charge of Hugh Ford.

"Vengeance—and the Woman"

New Vitagraph Serial Promises to Be a Worthy Successor of "The Fighting Trail"—William Duncan and Carol Holloway Head the Cast.

Reviewed by Edward Weitzel.

IT WAS evident from the work done by William Duncan as director and also as the leading actor in "The Fighting Trail," the Vitagraph serial lately completed, that this reckless athlete and resourceful producer of thrilling situations was the right man in the right place. And the more dangerous the place the better he seemed to like it. "Vengeance—and the Woman," the new serial, is the joint effort of Albert E. Smith and Cyrus Townsend Brady, and follows along the general lines of its predecessor. It is a story of the West and of life in the open, of desperate men and deeds of daring. Its one object is to make the blood of the spectator flow through his veins with increased speed or else cause him to hold his breath at the risks being taken by one or more members of the cast.

The first four episodes are called "The Oath," "Loaded Dice," "The Unscaled Peak" and "The Signalling Cipher." The opening number shows the escape from jail of a pair of outlaws, Black Jack and Red Johnson, who have sworn to get even with Henry Blake, a wealthy mine owner, who was the means of their being convicted. The pair make a sensational "getaway" by stealing a locomotive in the prison yard and sending it through the locked and barred gates. Once free, they burn the

home of Blake and kidnap his wife. The next three episodes are devoted to Blake's efforts to rescue Mrs. Blake. He, also, is taken prisoner, and the situations used in relating this portion of the serial are a succession of daredevil exploits. Each episode is complete in itself.

Aside from the uncommonly strong acting of William Duncan as Blake, and Carol Holloway as Bessie Blake, vivid characterizations are given by George Holt as Black Jack, Tex Allen as Red Johnson, Vincente Howard as Comanche Pete, Fred Burds as Jim Morgan, and S. E. Jennings as Cal Hawkins. The excellence of the locations and the fine riding of all the horsemen in the story should not be overlooked.

"The Strong Way"

June Elvidge in Five-Part World Photoplay Appears to Excellent Advantage in Well Constructed Romance.

Reviewed by Edward Weitzel.

ORIGINALITY of theme is not the most striking feature of "The Strong Way," a five-part World photoplay in which June Elvidge is the principal player. Novelty of plot, however, is not the most important consideration. It is of much greater moment that the story the author has to tell

Scene from "The Strong Way" (World).

be presented to the spectator in the most effective manner. "The Strong Way" is so constructed. The phases of life shown in it are familiar both to the stage and the screen, but they are always clearly defined and possess the merit of being dramatic. The picture is well acted and its exterior scenes are produced with fine artistic effect.

The leading motive is the always interesting one of the young girl who marries an elderly man of wealth, for the sake of her parents, when her heart is given to the handsome but far from rich hero. In this particular case, the heroine's husband has rather more money and less moral character than most gentlemen of his type. He neglects his wife, of course, and becomes insanely jealous of the hero. A plot to ruin the young man is almost successful. The old roue has a friend named Carter, an obliging person who will accept any commission—if the price suits him. The scheme to ruin the hero is a wild-cat stock deal, but Carter is captivated by the beauty of his employer's wife and attempts to make love to her. The hero has been invited to the home of Farrow, the elderly husband. He sees Carter and Mrs. Torrence, as he supposes, out on the grounds in the moonlight. They have an altercation and the woman shoots the man dead. The murderess is a maid in the Torrence-Farrow family whom Carter has wronged. The heroine thinks that young Chadwick fired the fatal shot, and the effort of both Chadwick and Mrs. Farrow to save the other from the consequences of the crime furnishes a strong climax. The story ends with Farrow out of the way and the lovers on the road to happiness.

June Elvidge, as Eunice Torrence, makes the heroine worth any man fighting for, and John Bowers is manly and forceful as young Chadwick. Joseph Herbert as Farrow, Hubert Wilke as Carter, Isabel Berwin as Mrs. Torrence, Rosina Henley as Martha, and Grace Williams as Farrow's stenographer, round out a proficient cast. George Kelson directed the picture.

"Our Navy"

Twelve Reels of Natural Color Pictures of Our Navy Presented at the 44th Street Theater By Prizma, Inc.

Reviewed by Margaret I. MacDonald.

THE most complete series of pictures of our navy that have yet been presented to the public, and also the most attractive for the reason that they are projected in natural colors, are those which have been running for the past two weeks at the 44th Street theater. Prizma, Inc., a firm which is slowly but surely stepping forward into the front ranks of educational motion picture photography, is responsible for them.

"Our Navy" tells us on the screen all that there is to know about that great American institution, second largest of its kind in the world. It shows us how thorough is the training given our boys of the navy and their officers. Target practice, in which they learn to be proficient in the use of the pistol and rifle, reminds us that the manipulation of big guns, which is a matter of crews and not of individuals, is not all that the navy man must know of firearms. Scenes at the Annapolis Academy are especially interesting.

Then there is the getting ready for sea, which includes the making of big guns. And, by the way, the latter subject presented by Prizma affords a real spectacle—the draining of molten metal from the furnaces, for instance, or the drilling of the metal plates by various methods. The speeding up of the navy yards where we witness the actual building of dry docks and the dry-docking of battleships are points of special interest. The emptying of the dry dock allows the scraping of the ship below water line to relieve it of its burden of barnacles or other sea infection, and also repainting with noncorrosive paint. Finally restored to ship-shape, the dreadnaught is towed forth from the reflooded dry dock and set free for another cruise.

The inspection of the battleship fleet is an impressive sight. And one of the most interesting features of this group of pictures is the armored hydroplane cruiser fleet, showing the catapulting of hydroplanes from an armored cruiser. This is made possible by means of a track and movable platform, which later accompanies the hydroplane on its leap from the cruiser, when it drops into the water and is hoisted back into place again to await the replacing of the machine on its return.

Other interesting illustrations show the launching of torpedoes, the manipulation of anti-aircraft guns, the clearing of the decks for action, turret salvos and fleet-firing from 14-inch guns. Reproductions of famous paintings of prominent figures in our naval history, and also of famous old battleships, including the "Constellation," were thrown on the screen in the course of the presentation. As a further exploitation of the fitness of the Prizma method of photography and projection, the first part of the program consisted of pictures of the Blackfeet Indians in Glacier National Park, and some truly remarkable views of the Hawaiian volcano Kilauea. The pictures of the navy were made under the direction of Dr. George A. Dorsey.

"The Cross-Bearer"

Eight-Part Photoplay Produced by William A. Brady Has Cardinal Mercier of Belgium for Leading Character Acted by Montagu Love.

Reviewed by Edward Weitzel.

SUGGESTED by Bulwer-Lytton's romantic drama, "Richelieu," the eight-part photoplay, "The Cross-Bearer," produced by William A. Brady with Montagu Love as Cardinal Mercier, of Belgium, proves to be a picture of considerable significance. The plot does not follow any of the actual events in the life of the venerable and devoted head of the Catholic faith in the devastated land of Belgium. It uses the present war merely as a background for a love story in which a fictitious ward of the Cardinal's is the heroine, and all the other characters are creations of the author's brain.

The opening promises a series of events that adhere closely to the scenes that were enacted when the Germans invaded Brussels. Cardinal Mercier is first shown just before the beginning of the war, busy with the regular duties of his office and watching the rivalry between Lieut. Maurice Lambeaux and Gaston Van Leys for the hand of his ward Liana de Merode. The girl prefers Maurice, but Gaston is not willing to give her up. His father is a banker and a secret agent for Germany. Before the entrance of the Kaiser's army into the country, Liane goes back to her convent school, and a touch of real drama of Belgium is shown when a small detachment of Germans capture the convent and make the nuns and their charges wait on them at supper.

Liane manages to escape and reach the home of the Cardinal. Here Baron Spiegelman, commander of the German forces in Belgium, first meets the girl and determines to possess her. Gaston contrives to make Maurice think that Liane is untrue to him and that the Cardinal is a party to the affair. The Lieutenant, who has left his regiment that he may return and protect the woman who is now his wife, hastens to the Cardinal's home to kill him. The venerable man convinces the soldier of his mistake, and calls Liane from another room. The priest is still in danger, however. Spiegelman blames him for keeping Liane from him, and sends one of his officers to arrest the Cardinal. The German officer is tricked into believing that the aged churchman has been strangled by Lambeaux, and the Lieutenant and his wife escape beyond the German lines.

The part of the Cardinal is not given many dramatic situations. One of the incidents shows him at an audience with the Pope. For the most part the story brings out the benign qualities of the man as the whole world has learned to know him. The production is pretentious and has been well handled by George Archainbaud. The plot does not fully realize the strength foreshadowed by the earlier scenes, but contains enough of merit to satisfy the average screen patron.

Montagu Love plays the Cardinal with dignity and feeling, but is guilty of at least an artistic error in kissing his ward on the lips. Jeanne Engles is an excellent choice for Liane,

and correct character impersonations should be credited to Anthony Merlo as Lambeaux, George Morgan as Gaston, Edward Elkas as his father, Charles Brandt as Spiegleman, Eloise Clement as Jeanne Perrier, Albert Hart as Colonel Krause, Alexander Francis as Brother Joseph, Kate Lester as the Cardinal's housekeeper, Fanny Cogan as Madame Lambeaux, and Henrietta Simpson as Madame Van Leys. Philip Hatkin was the cameraman.

King-Bee Comedies

Billy West in "The Candy Kid" and "The Slave" Heads the Cast of a Pair of Amusing Slapstick "Two-Reelers."

Reviewed by Edward Weitzel.

"The Candy Kid."

A CONFECTIONER'S shop is the scene of most of the action in the King-Bee two-part comedy, "The Candy Kid," and Billy West finds it an effective stamping ground for his familiar brand of fun. No one but a society reporter would attempt to give the plot. Rivalry between two establishments

Scene from "The Slave" (King Bee).

in the same line of business has some slight connection with the doings, and a pretty cashier is supposed to be another bone of contention and, likewise, the object of Billy's devotion. But admirers of this comic gentleman's antics are aware that his real business in life is in making merry with everything within his reach that isn't nailed down. The star's fondness for playing practical jokes that are more renowned for their punch and kick than the delicacy of their humor is well understood, and he has invented a number of new ones for this particular comedy.

The battle at the finish between Billy and all the other members of the cast has the speed and comic proclivities that have given the star his vogue among a large and enthusiastic following. The actor's sure-fire method of getting the laugh has never been shown to better advantage than in this picture. He is ably supported by Ethel Cassidy, Oliver Hardy, Leo White and Budd Ross.

"The Slave."

The land of the turbanned Turk is the scene of "The Slave," and Billy West is the lowest menial of the Sultan of Bacteria. His fondness for jokes that are broad in their humor and unerring in landing upon the victim is still as pronounced as ever. Even the august person of the Sultan himself is not sacred, and he is forced to hotfoot it through the two reels of the comedy whenever his slave is pleased to turn his attentions to his master. Billy uses the entire cast for ten-pins with his usual skill and lack of partiality, and his examples of physical wit are of his best quality. Like "The Candy Kid," and other King-Bee comedies, "The Slave" appeals to the patrons for which it is made and they will receive it with every manifestation of delight. The star's new leading lady, Leatrice Joy, appears in this picture and makes a favorable impression.

Triplet of Metro-Drews

"The Spirit of Merry Christmas," "His First Love," and "Shadowing Henry" Representative Samples of Excellent Drew Comedy.

Reviewed by Margaret I. MacDonald.

"The Spirit of Merry Christmas."

AS THEIR Christmas offering Mr. and Mrs. Sidney Drew presented the public with a highly amusing comedy which savors of the burlesqueing of Christmas giving as it is practiced by some individuals. The picture shows us the domestic pair with whom we are now well acquainted approaching the Christmas season, with Polly arranging a wonderful list of gifts she intends to buy. A round of the stores convinces her that the list will require remodelling to bring it within the limits of her Christmas purse, and forthwith her inventive brain begins to busy itself trying to replace her expensive first choice with cheaper articles with more regard for her purse than for those to whom the gifts are to be given. Some funny incidents occur between Polly and Henry, and the finish comes when Henry presents Polly on Christmas morning with a tile umbrella stand which he has decorated himself.

"His First Love."

One of the funniest of Drew comedies, in which Polly persists in putting to Henry the embarrassing question, "Henry, am I really the first woman you ever loved or asked to marry you?" The arrival on the scene of one of the numerous women of Henry's affectionate past causes him to sweat drops of blood until he discovers that the only confidence exchanged with his wife by the mischievous lady is the news that she is engaged to be married. This is one of the kind of pictures that betrays a psychological knowledge of its audience. It will be enjoyed by all.

"Shadowing Henry."

In this number Henry has committed the indiscretion of coming home to his Polly the worse for liquor, the painting of his office providing the rare occasion for a celebration. An unfortunate dab of red paint on his handkerchief adds fuel to the flame of Polly's anger and causes her to point the finger of suspicion at Henry so strongly that she finally decides to leave home and sue for a divorce. Polly, true to her sex, weakens as a result of Henry's pleadings over the telephone, and when the detective, who has never seen Polly, suddenly appears at the lawyer's office with the "dope" on Henry, and it turns out that Polly herself was the pretty woman in widow's weeds with whom Henry has been seen, the divorce suit is as suddenly put an end to and the pair are reunited. A very funny offering.

"Chocolate of the Gang"

General Film Company Releases Exceptionally Enjoyable Juvenile Subject, Written by Judge Willis Brown.

Reviewed by Robert C. McElravy.

REAL juvenile interest is a difficult thing to capture in fiction or in films, but this number, by Judge Willis Brown, has it in good measure. The subject deals with the activities of a group of white boys, known as the P. D. Q. gang, and a small colored youth who wants to "belong," but has a hard time gaining his desire. Pigeon stealing is the thing which gives "Chocolate" a chance to make good, and he makes the most of it.

The headquarters of the gang is in itself a characteristic institution created by boys. It consists of a small shed, without doors or windows, which can only be entered by means of a secret tunnel. The boys have devised a periscope, by means of a looking glass and a smoke stack, by which they survey the surrounding territory.

It is by means of this periscope that the gang members see a colored man named Jasper steal a girl's pet pigeons. Later Chocolate steals the pigeons from Jasper, a fact to which he

Scene from "Chocolate of the Gang" (General Film).

confesses later at a juvenile court session. This frankness is what gives him a standing with the gang and leads to his admission to membership.

The scheme of letting the pigeons fly home, in order to determine whether they belong to Jasper or the girl, was an ingenious one and works out very nicely. Altogether the number is not only true to juvenile life, but has a striking little plot as well. It is a good idea to keep an eye on this series of productions by Judge Brown.

Thomas Bellamy makes an excellent Chocolate and the other colored performers, including Chocolate's mother, must be given credit for playing their parts in a natural and amusing way. The gang members are also in good form in their various performances.

"Ghosts of Yesterday"

Norma Talmadge Gives Superior Interpretation of Dual Role in Engrossing Photoplay Made from Stage Drama by Rupert Hughes—On Select Program.

Reviewed by Edward Weitzel.

A STAGE drama written by Rupert Hughes for Mrs. Leslie Carter and called "Two Women" has been made into a photoplay by Mildred Considine, and produced by Joseph M. Schenk under the title of "Ghosts of Yesterday," with Norma Talmadge in the dual role of Ruth Grahame and Jeanne La Fleur. The screen version is in six parts, was directed by Charles Miller, and is on the Select Pictures program. The work may be best described as a modern "Camille."

Certain persons will find fault with the moral character of the heroine, and also condemn the hero for permitting a woman of doubtful character to take the place in his heart

Scene from "Ghosts of Yesterday" (Select).

once occupied by his dead wife; but the dramatic value of the Hughes story cannot be denied. Those who sympathize with the highly wrought atmosphere of the Dumas play and regard the loves of Armand and his "lady with a past" as romance of the first rank, will find "Ghosts of Yesterday" greatly to their liking. They will be largely influenced in their decision by the lucid and engrossing telling of the drama, and the adroit manner of its presentation by Norma Talmadge, her supporting company, and Director Miller.

New York City is the locale of the opening scenes of the play. Howard Marston, who has thrown away a fortune in riotous living, is prevented from committing suicide by Ruth Grahame, a girl in humble circumstances. Marston learns to love his good angel and makes her his wife. He has studied painting, and manages to earn a modest living as an artist in a commercial establishment. Ruth, aways frail, falls ill while her husband is painting her portrait, and dies just as Marston learns that an invention of his has again made him rich. The death of his wife leaves him inconsolable, and he goes to Paris to live. Marston is still in a morbid state of mind when he is taken to a cabaret by a friend and meets Jeanne LaFleur, its principal singer.

Jeanne is the typical woman of her class, unmoral and avaricious, but bears a remarkable likeness to Marston's dead wife. The man is beset with a strong desire to use Jeanne as his model and complete the portrait of Ruth. He pursuades the French girl to agree, and has her become a member of his household while the work is being performed. The expected happens—the two fall in love with each other. Realizing his disloyalty to Ruth's memory, Marston tells Jeanne that he loves her only for her resemblance to his wife. In a fit of rage Jeanne picks up a knife and slashes the portrait to ribbons. She then returns to her old haunts and tries to forget Marston.

Hearing that the girl is at the home of Count Pascal, an old protector, the American, who finds that he loves Jeanne for herself alone, hurries to the place and saves her from the too ardent Frenchman. During a struggle in the dark between the two men, Marston is slashed across the face by the count, and loses his eyesight. Jeanne helps to nurse the stricken man. When she finds out that he may always be blind and that he loves her for herself she is overjoyed at the thought of becoming his companion for life. All of this is set forth on the screen, with intimate views of "the gay life" of Paris and correct reproductions of the several grades of existence touched on in the photoplay.

In the dual role of Ruth and Jeanne the star is given an interesting opportunity to show her versatility, and gratifies her admirers by making the most of every phase of character presented by the two women. As Ruth she has the requisite sweetness and simplicity, and as Jeanne her impersonation of a woman of the Parisian underworld is illumined by all the exaggerated charm, tricks of manner, and want of right feeling that belong to the cabaret singing woman type. Her differentiation of the moral nature of the two women is always clear and convincing. Norma Talmadge has never appeared to better advantage in any drama intended for the screen.

Eugene O'Brien as Marston could hardly be improved upon. He succeeds in throwing just the air of romantic ardor about the character that would come nearest to excusing Marston's infatuation for Jeanne. Stuart Holmes is the embodiment of a cynical, well bred, and dissolute Frenchman, and John Daly Murphy is equally lifelike as an aged roue. Henry J. Hebert as Roger Sterns, Ida Darling as Mrs. Whitaker, and Blanche Douglas as Marie Calleaux are valuable members of the cast. The extras used in the cabaret scenes have been selected with excellent judgment.

"The Blind Adventure"

Five-Part Vitagraph Blue Ribbon Feature from Story by Earle Derr Biggers Has Novelty and Interest and Is Capitally Acted By Edward Earle and the Entire Cast.

Reviewed by Edward Weitzel.

MADE from one of Earle Derr Biggers' Saturday Evening Post stories, "The Blind Adventure" is among the most novel and interesting Vitagraph Blue Ribbon features. The manner of its telling is away from the conventional and keeps the spectator completely in the dark until the finish. Added to this it is artistically produced and capitally acted.

"The Blind Adventure" is supposed to relate to a mysterious murder. The hero of the adventure is a young American stopping in London just before the breaking out of the war. His name is Geoffery West and he sees Marion Larned, a pretty American girl, dining in a restaurant with her father, and is smitten with her. He puts an "ad" in the personal column of a London paper, asking for an introduction. Marion replies in a note, telling him to write her a letter a day for seven days so that she may judge if he is apt to prove an interesting acquaintance.

Geoffery does so and spins her a tale of adventure that completely deceives her and which will accomplish the same result with the spectator in front of the screen. It is not necessary to give the offspring of the young American's imagination in detail, but it turns out to be a most surprising murder mystery that comes to a sudden stop when Marion's father hustles her on to a steamer bound for the United States and Geoffery breaks off his letter-writing to catch the same boat. His romancing is successful, however, and the moment he finds himself actually talking to Marion, Geoffery informs her that he loves her, and the young lady does not offer any objections.

Wesley Ruggles has produced the picture with complete understanding of its needs, and has had the assistance of a competent cast. Edward Earle as Geoffery West, Betty Howe as Marion Larned, Frank Norcross as Congressman Larned, William Bailey as Captain Fraser-Freer, Gilbert Rooney as Lieutenant Fraser-Freer, C. A. Stevenson as Sir James Fraser-Freer, George Wright as Inspector Bray, P. D. Standing as Colonel Hughes, Eulalie Jansen as Countess Sofia De Graf, and John Sturgeon as Walters, complete the list of players.

Two Christie Comedies

"Cupid's Camouflage" and "One Good Turn" Fair Samples of Refined Comedy.

Reviewed by Margaret I. MacDonald.

"Cupid's Camouflage."

PRETTY Betty Compson and "Smiling" Billy Mason are the featured players in the Christie comedy, "Cupid's Camouflage." The picture is refined and pleasing, and, while it may not be what some folks call a scream, it is funny enough to get a number of hearty laughs.

The theme of the comedy treats of the romance of the son of a milk king and a young lady on a visit to her aunt in the same town. The pair having first met accidentally on the platform of a railroad station are somewhat surprised at their second meeting to discover each other in humble vocations. The son of the milk king who has been made to start at the bottom of the ladder to learn his father's business on his round of delivering milk finds the girl posing as maid in her aunt's kitchen. On the recovery of the maid whose place she has been filling the young woman goes each day to the kitchen and dons the maid's cap and apron until milk delivering time is past. The aunt finally becoming wise to the situation, goes to the office of the milk firm to report the bold lover, and discovers not only that the milk king is an old friend, but that the young man instead of being an ordinary milkman is his son. The happy ending shows the young people receiving the blessing of their elders.

"One Good Turn."

More of the rollicking type is the comedy entitled "One Good Turn." The bulk of the fun is extracted from a situation resulting from the decision of a young married man to spend the evening of his first wedding anniversary downtown. The arrival at his home along with other guests of a former lover of his wife's, discovered later by the husband on his return, gives opportunity for some amusing incidents among which is the unintentional presence of the young man in the room

of one of the female guests who is about to retire. A chase in and out of the window and down the side of the house adds to the comedy, which is quite inoffensive and pleasing.

"The Avenging Trail"

Harold Lockwood Featured in a Story of the Lumber Camps —Released by Metro.

Reviewed by C. S. Sewell.

IN "The Avenging Trail," released by Metro on December 31, Harold Lockwood appears as a rough lumberjack, in contrast to the roles in which he is usually cast. This is a story of a lumber camp in winter, and is based on Henry Oyen's novel, "Gaston Olaf," the adaptation being made by Mary Murillo and Fred J. Balshofer.

Gaston reaches town in time to rescue Rose Haven from Lefty Red, and defeats him in a challenge fight. Taggert, Red's employer, hires Gaston to boss his lumbermen, and sends him to cut timber. Gaston discovers the timber belongs to

Scene from "The Avenging Trail" (Metro).

Rose, and refuses to allow it to be moved. Taggert pays Rose in cash, and then tells Red to rob the safe in which it has been placed. Gaston reaches the scene in time to prevent the robbery, and one of his friends shoots Red just as he is about to fire on Gaston. It develops that Gaston is not really a lumberjack, but is looking for Henderson, who was responsible for the murder of Gaston's father. Red confesses that Taggert is really Henderson. In the meantime, Taggert is forcing his attentions on Rose. Gaston arrives in time to save Rose, and confronts Taggert, defeats him in a realistic fight, and wins Rose.

Harold Lockwood is agreeably cast as Gaston, with Sally Crute as Rose. Of the remainder of the cast, Lewis Wolheim as Lefty Red is very good; William Clifford is satisfactory, but has very little to do, and Walter P. Lewis is well cast as Taggert; Joseph Dailey appears as Tom Pine, Gaston's friend, and provides many of the lighter comedy touches.

The action is not always clear or convincing. However, the fight scenes, of which there are three, are good, and there are a number of fine snow and logging scenes.

Francis Ford directed the production, and Antonio Gaudio is responsible for the photography.

Constance Talmadge in "The Shuttle."

The cast of "The Shuttle," Constance Talmadge's new production in which she will be presented by Lewis J. Selznick, has been selected, and work on the play is now well under way in the Morosco studios in Los Angeles.

Miss Talmadge's new leading man is Albert Roscoe, who plays the part of Lord Mount-Dunstan, and other members of the cast are Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Thomas Persse, Edward Peil, and Casson Ferguson. Miss Talmadge in the role of Betty Vanderpoel, unspoiled daughter of New York's greatest money king, has a characterization supremely suited to her personality. Betty possesses charm, an engaging directness, and a penchant for getting her own way, all of which Miss Talmadge is well qualified to interpret. The picture is being directed by Rollin Sturgeon.

"The Shuttle," which has been adapted for the screen by Harvey Thew and Margaret Turnbull from the famous novel of the same name by Frances Hodgson Burnett, is a tale of international love and marriage, and deals directly with the lives of Rosalie Vanderpoel, who maries for an English title, and Betty, her younger sister, who comes to the rescue. It is a melodrama of the better sort, with tense scenes and swift action, and its story is one of absorbing interest. It will be distributed by Select.

Bolster Shows Goldwyns in Australia.

Goldwyn Pictures have at last negotiated the long trip to Australia and the Orient, now made doubly slow and difficult by the War, and have been privately shown to two enthusiastic groups of exhibitors in the Antipodes. Both showings were arranged by Goldwyn's special representative, Harold Bolster, now touring the world in the interest of the new corporation. A letter just received at the home office after the long delay that is all too common in trans-oceanic mail matters these days, records special trade showings at the Theater Royal, Sydney, New South Wales, on November 18, and at Melbourne on November 25.

Both gatherings brought forth the leaders in the film industry of Australia and New Zealand. On both occasions, the first two Goldwyn releases, "Polly of the Circus" starring Mae Marsh, and "Baby Mine," starring Madge Kennedy, were shown.

"Ashcan Alley" (L-Ko).

President Julius Stern, operating in person from Hollywood, Cal., where L-KO's are made, selected "Ashcan Alley" as the comedy to be distributed through Universal exchanges Jan. 23. This subject carries as its principal funsters four players who have built their reputation as factors in previous L-KO's —Eva Novak, Eddie Barry, Bob MacKenzie and Chester Ryckman. This comedy brand has lately been using individual stars, but for one issue President Stern decided to assemble four of his old standbys in one comedy. The laundry business enters largely into the "plot of the piece," with a Chinaman getting the worst of it in unrestricted competition. Numerous odd and ingenuous devices are employed to shock and surprise the laughs from a swift-moving series of comical episodes that are promised to be free from objectionable incidents of any nature.

"Ruggles of Red Gap" Completed.

Lawrence D'Orsay has returned to New York, having completed his work in George K. Spoor's picture, "Ruggles of Red Gap." Mr. D'Orsay assumed the role of "The Honorable George" in this Taylor Holmes production. It is understood that Mr. D'Orsay will go into the New York Winter Garden Show.

"Ruggles of Red Gap" was completed on the last day of the old year. Director L. C. Windom was compelled to work his company overtime during the last few days, as the scene-taking in Arizona ate up more time than had been anticipated.

Taylor Holmes reports a tale of a wild ride on a wild ostrich while in the west. "We visited an ostrich farm near Phoenix," he reports, "and riding an ostrich has been one of my greatest ambitions."

"Let's Go" Will Be Ray's Next.

"Let's Go" will be the title of Charles Ray's fourth Paramount picture, under the personal supervision of Thomas H. Ince. The story is totally unlike what has come to be known as a "typical Ray story," giving this young Paramount star a chance to do acting of a type different than any with which his name has heretofore been associated. In "The Hired Man," to be released Jan. 28, Ray, who has come to be recognized as a typical American boy, plays a new and somewhat different sort of role from anything he has yet attempted.

This is a farm hand on a large New England farm, who is sincerely and deeply in love with the pretty daughter of his "boss." The sacrifices that he is called upon to make for her are many, and he cheerfully gives up every thought of himself for her sake.

Reid to Be Detective in New Picture.

Wallace Reid, who has come to New York from California to work on a Paramount production, will begin activities at Famous Players' studio shortly on a new type of story, in which he will play a detective hero. The picture has been adapted from the book, "Marcell Levignet," by Elwyn Barron, the scenario for which has been made by Margaret Turnbull. The story has a new twist to the "crook punch" melodramatic situation, and Mr. Reid will be afforded an opportunity of depicting an exceptionally interesting character, and one for which he is peculiarly fitted.

Paramount has announced that "The Thing We Love," starring Wallace Reid and Kathlyn Williams, is to be released Feb. 18, following the appearance of Mr. Reid as a star in "Rimrock Jones" on Jan. 21. "The Thing We Love" is a modern photoplay with a timely subject dealing with a patriotic theme, and was written by Beulah Marie Dix.

Jack Pickford Visits New York.

Jack Pickford arrived in New York on a short-time vacation between pictures, having completed two pictures ahead of his Paramount schedule. The young player, whose recent picture, "Tom Sawyer," was a hit, believed he might make a picture in the East before returning to the land of sunshine. Meantime, "The Spirit of '17" will be released and will be followed by "Huck and Tom." Thereafter he will be co-starred with Louise Huff in "Bunker Bean."

Still another production for Paramount with the same co-stars and including Lottie Pickford in the support is practically finished at the Morosco studios and will be announced in the near future.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Corporation.

CHOCOLATE OF THE GANG (General Film).—A Judge Brown juvenile story dealing with the adventures of a small colored boy and a gang of white boys. Pigeon stealing is the theme around which a very enjoyable little plot is built. This is an excellent subject of the kind. Reviewed at length elsewhere.

HE LOVED HER SO (Essanay).—A one-reel comedy of the farcical type dealing with a jealous husband who wants to kill everybody who approaches his wife. He finally thinks he has murdered a man, but it develops that he has not really done so. The plot of this number is very slight, and there is not much point to some of the action. It makes only a fair subject.

HOW CANADA AND THE FARMER CO-OPERATE (Essanay).—An industrial subject which gives a valuable insight into the raising of Canada's great wheat crops. Plowing the fields, cutting and binding the grain, threshing and shipping to market, inspection by the Government and other features are shown. The number is very instructive.

Artcraft Pictures Corporation.

A MODERN MUSKETEER (Artcraft), December 31.—This is one of the best of the Douglas Fairbanks pictures, the star having had the assistance of his new director and new leading lady. It is reviewed at length on another page of this issue.

Bluebird Photoplays, Inc.

FACE VALUE (Bluebird Masterplay), January 14.—A five-reel number, written and produced by Mae Murray and Robert Leonard, the former appearing in the leading role. She plays the part of a street girl pursued by a young thief named Louie, who tries to make a crook out of her. But a wealthy young man who has had experience in the West comes to her aid and subsequently falls in love with her. Mae Murray is very appealing in the part of the girl. The plot is not particularly original, but the story contains strong emotional moments and holds the interest firmly. Reviewed at length elsewhere.

Exhibitors Operating Corporation.

THE CITY OF PURPLE DREAMS (Exhibitors' Operating Corporation).—A seven-reel subject, adapted from a novel by Edwin Baird and produced by Colin Campbell. Thomas Santchi, Bessie Eyton and Fritzi Brunett play the leading roles. The story follows the career of a derelict who turns out to be a young man of good birth. But the hero does not retain the sympathy of the observer because he wins his way to wealth by unscrupulous means and then throws over the girl who helped him in favor of a wealthy young woman. This bears down too heavily on the seamy side of life, and is a disappointing production in many ways.

First National Exhibitors' Circuit.

DAUGHTER OF DESTINY (Petrova).—The first release manufactured by Madame Petrova is a five-part photoplay of the present, in which the star impersonates an American girl who is married to the Crown Prince of a European kingdom. The story will prove attractive to most persons, and is being presented by the First National Exhibitors' Circuit. It has been skillfully directed by George Irving, and is reviewed at length on another page of this issue.

Goldwyn Pictures Corporation.

THAIS, December 30.—A superb production of great artistic beauty from the story by Anatole France, with Mary Garden a success in the title role, perpetuating her triumph in the opera of the same name.

Greater Vitagraph.

THE BLIND ADVENTURE (Vitagraph), January 7.—Founded on an Earle Derr Biggers story this five-part photoplay is novel in plot and unusually pleasing all through. Edward Earle and Betty Howe head the cast. A longer review is printed on another page of this issue.

VENGEANCE AND THE WOMAN (Vitagraph).—The new Vitagraph serial starts off with every promise of being a worthy successor to "The Fighting Trail." It is given an extended review on another page of this issue.

King-Bee Films Corporation.

THE SLAVE (King-Bee).—This two-part comedy made by the King-Bee, with Billy West as the chief fun merchant, is the first comic film to be produced without subtitles. It relies on the variety and speed of humorous stunts, and is a good example of the King-Bee brand. A longer review is printed on another page of this issue.

THE CANDY KID (King-Bee).—Billy West has a stiff bit of work cut out for him in this two-part comedy, but disposes of it with his customary success. Rival candy shops are the scenes of his activities and the hurried movements of the rest of the cast. The picture is reviewed at length on another page of this issue.

Metro Pictures Corporation.

THE AVENGING TRAIL, December 31.—A five-reel adaptation of Henry Oyen's novel, "Gaston Olaf," in which Harold Lockwood is featured, appearing as a leader of a gang of lumbermen, a role different from the kind he usually portrays. There are some good logging scenes and snow scenes, but some of the scenes are rather long. A longer review appears on another page of this issue.

SHADOWING HENRY (Drew), December 31.—In this number Polly becomes incensed at Henry because he happens to come home one evening the worse of liquor. A daub of red paint which has found its way to his handkerchief in his newly painted office adds fuel to the flame and leads Polly to believe that there is a woman in the case. A divorce suit is started, which ends abruptly when the detective makes the amusing mistake of mistaking Polly for the "woman." A review will be found elsewhere.

THE SPIRIT OF MERRY CHRISTMAS (Drew), December 15.—A one-reel comedy which will be found reviewed elsewhere. The story is based on Christmas giving, and is somewhat of a burlesque on the giving of gifts which are more suited to the limits of the purse of the giver than to the needs of the receiver. Very funny and truly Christmasy.

HIS FIRST LOVE (Drew).—One of the best of Drew comedies in which Polly persists in putting to Henry the embarrassing question, "Henry, am I really the only woman you ever loved or asked to marry you?" The story was suggested by Bertie Badger Moyers, and is reviewed at length elsewhere.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 1 (Gaumont), December 31.—Interesting items of this issue of the Weekly are scenes at the Great Lakes naval training station showing Sousa's Marine band in review with other men-'o-war's men, a review of French soldiers on the occasion of the conferring on General Maistre the distinction of Grand Officer of the Legion of Honor, and American army engineers breaking ice on the river preparatory to throwing a bridge across.

MOLLY GO GET 'EM (American), January 7.—A five-part comedy production featuring Margarita Fischer. The story is more a matter of incident than of well-constructed drama, but the picture is pleasing because of the clean, youthful freshness which permeates it. A full review will be found elsewhere.

A PEACH AND A PILL (Strand), January 8.—A comedy of ordinary interest in which a young love desirous of keeping a date made with a stranger feigns illness as an excuse for leaving his lady love at an early hour. In attempting to doctor him for a headache she gives him by mistake a bi-chloride tablet, which he drops into his pocket instead of swallowing when she is not looking. A chase after the young man when the awful error is discovered affords considerable action.

Paramount Pictures Corporation.

MRS. DANE'S DEFENSE (Paramount), January 7.—A five-reel version of the famous play by Henry Arthur Jones, adapted by Margaret Turnbull and directed by Hugh Ford. Pauline Frederick appears as Felicia Hindemarsh, the girl who sinned in a weak moment and afterward assumed the name of her cousin, Mrs. Dane, in an effort to hide her past. The drama is intensely interesting. Reviewed at length elsewhere.

Pathe Exchange, Inc.

ARGUS PICTORIAL NO. 5 (Pathe), January 13.—A demonstration of the way gold leaf is made leads this number. The gold, first in ingot form, is rolled into ribbons, then cut into squares and beaten into leaf only one three-hundred-thousandth of an inch thick. The microscope then reveals two tiny wonders of nature called Bell Animalcula and Monstyla, which are shown feeding upon even smaller forms of life. The final feature of this entertaining and informing number shows the Bagworm, which hatches out of pupa cases attached to swinging boughs.

YELLOWSTONE PARK (Pathe), January 13.—A tinted reel of scenic views taken in the great national park. This gives a very comprehensive idea of Yellowstone, showing the natural bridge, Rock of Ages and Wedding Rock, Emblem stream, Powell camp, Tower Falls, the

Needles, terraces, cascades, and other natural wonders. Two herds of buffalo are also pictured.

MY LADY'S FURS (Pathe), January 13.—A half-reel subject showing the way in which furs are cleaned and cared for. It gives an idea of the special attention that must be given to fur-trimmed garments and muffs in order to preserve them from early destruction.

HEARTS AND HORSES (Pathe), January 13.—On same reel with above. This features Happy Hooligan and the boys in a rather elaborate animated drawing. The scenes at the race track, where Hooligan rides an old time favorite to victory, are very funny. The handling of great crowds, in constant movement is quite an achievement as here presented.

THE CLOVEN TONGUE (Pathe), January 20. A five-reel drama produced by the Russian Art Film Corporation. This is a story of love and jealousy enacted by an interesting cast of Russian performers. The scenes are laid on a country estate. The plot concerns the daughter of Nicolai Orloff, a Russian nobleman, beloved by a neighboring prince. Orloff's housekeeper, a beautiful Circassian woman is jealous of the girl and attempts to separate the lovers, but she herself is killed in the course of the story. This is a drama of the quiet, intense type and has a happy ending. Reviewed at length elsewhere.

Prizma, Inc.

OUR NAVY (Prizma, Inc.), January —A twelve reel series of pictures of our navy photographed and projected in natural colors. This collection is probably the fullest and best yet made on the subject. A full review will be found elsewhere.

Triangle Film Corporation.

THE LAW'S OUTLAW (Triangle), January 13.—Roy Stewart has another of his favorite sheriff roles. In this five part photoplay of the West, and is capably supported by Fritzi Ridgeway and a good cast. The story is well written, and reveals some picturesque scenes in the cattle country. A longer review is printed on another page of this issue.

I LOVE YOU (Triangle), January 13.—The second Triangle superproduction released on the regular program, this seven-part photoplay has an unusual degree of merit. The scenes are laid in Italy, and Alma Rubens looks and acts the heroine to the life. The picture is reviewed at length on another page of this issue.

Universal Film Manufacturing Corporation.

CURRENT EVENTS NO. 34 (Universal), December 29.—A diversified issue containing many topics of general consequence. The scenes picturing the American soldiers in France are among the most interesting. Cartoons from prominent newspapers is the closing feature.

ANIMATED WEEKLY NO. 5 (Universal), January 2.—Fighting fire to save war munitions in Boston is the first feature of this entertaining topical number. Treatment of war prisoners, scenes from the Italian front, and numerous other subjects are also presented.

MAIMED IN A HOSPITAL (Nestor), January 14.—A comic number by Craig Hutchinson, featuring Dave Morris, Max Asher, and Gladys Tennyson. This is the old plot of the man who tries to get hurt in order to see a hospital nurse. The rough house among the patients is not done so well as in some previous numbers, but will amuse many observers.

THE FUGITIVES (Universal Special), January 14.—Instalment No. 14 of "The Red Ace." This opens with the escape of Virginia and Winthrop from the burning building. They then visit the president of a big powder company. Their actions are watched by the spies, who later pursue their automobile on horseback, firing at them so that the auto plunges over a cliff. The suspense has been splendidly maintained throughout this serial, which is now drawing to an interesting close.

"HOME-RUN" AMBROSE (L-Ko), January 16.—An unusually funny L-Ko, featuring Mack Swain. He helps his mother at home with the cooking, and later goes to "Cornyell" College. The kitchen scenes are full of amusing small business, and the later events at college are also laughable. Ambrose gets into an entanglement with the president's wife, but redeems himself at the ball game, where he knocks a home run. A very good subject.

HIDDEN HANDS (Universal Special), January 19.—Episode No. 8 of "The Mystery Ship." Betty is rescued from the sea still secreted in the chest by the man of mystery. The chest is found on the beach by the gang and conveyed to Chinatown, San Francisco, with Betty still inside of it. In Chinatown she meets with exciting adventures, and Gaston and Jack come to aid her. The number is full of action and makes a successful instalment.

World Pictures.

THE CROSS-BEARER (Wm. A. Brady).—Cardinal Mercier, of Belgium, is the leading character in this eight-part photoplay, Montague Love having the role and playing it with dignity and feeling. The picture is a love romance, and the present war is used merely as a background. It is reviewed at length on another page of this issue.

THE STRONG WAY (World), January 14.—Fine locations and a well constructed story are to be found in this five-part screen drama, which tells again of the young girl who marries for money that she may save her family from poverty. June Elvidge is at the head of the cast, and is as wholesome and as artistic as ever. A longer review is printed on another page of this issue.

Paralta Plays Announces Release Date

"A Man's Man" and "Madame Who" Have Been Selected as First for Distribution.

SINCE the announcement was made in this paper a few weeks ago that arrangements had been consummated between Carl Anderson, President of Paralta Plays, Inc., and the W. W. Hodkinson Corporation for the distribution of Paralta Plays through the Hodkinson Corporation, exhibitors throughout the country have been most enthusiastic in booking these productions, which have been so widely heralded, and which, pleased to state have, according to the critics, lived up to what has been said about them in the advertisements.

Realizing the fact that exhibitors would, in many cases be compelled to rearrange their booking schedules to make room for the presentation of Paralta Plays on their program, Carl Anderson decided that the first two productions, "A Man's Man," with J. Warren Kerrigan as the star, and Bessie Barriscale's starring vehicle "Madam Who," would be placed on the market without a regular release date, in order to give the exhibitors time to arrange their bookings.

In practically all of the larger cities throughout the country, and in a great number of the smaller towns contracts have now been closed for the presentation of these productions, and the W. W. Hodkinson Corporation are now able to announce definite dates for release of the future offerings. The third Paralta Play to be presented will be "His Robe of Honor" from the pen of Ethel and James Dorrance in which Henry B. Walthall will be seen as the star. This production will be released on the fifteenth day of January, and in the future one Paralta Play will be released every two weeks. In "His Robe of Honor" Henry B. Walthall will be seen in the roll of an unscrupulous lawyer, a tool in the hands of a great grafting political machine, whose nobler nature is awakened by the refining influence of a young woman of high ideals, and who at last turns on the "gang" and surmounting all obstacles that are thrown in his way, becomes an upright judge of the Supreme Court.

The story shows in vivid colors the inner workings of a political gang which controls the court of a great city and carries its onlookers into that great crucible of life where the tenacles of the "machine" reach out from the homes of refinement down to the very depths of degradation.

In speaking of the story, W. A. Pinkerton, the celebrated detective, said: "I have not seen a story in years that has pleased me more than this; it shows the authors, Ethel and James Dorrance, understand the subject about which they are writing thoroughly, and it is true to life. From my own personal knowledge, conditions as they exist not only in New York but in Chicago, and other large cities, are thoroughly explained."

Chaplin Takes on His Old Manager

Alfred Reeves Tells How It Happened Comedian First Came to America.

ALFRED REEVES, Charlie Chaplin's old vaudeville manager, arrived in New York last week, en route to Los Angeles, where he will be associated with the comedian in the business management of the new Hollywood studios.

Mr. Reeves tells an interesting story of how Chaplin came to America and how later the little funmaker left his management to join the Keystone Company. He says—and smiles a dry smile when saying it—"You know I really wanted Sid Chaplin, but the London management wouldn't let Sid come. 'You can have Charlie, if he's any good to you,' Mr. Karno told me—and I had to be satisfied. Sid gave his consent—then I had to win Charlie. I told him about the money some American comedians were making, promised him more than he was earning in England, and, finally, got him over here. I remember taking him to see George Cohan.

"'How much does he get?" Charlie asked. 'Oh, hundreds a week,' I told him. 'He's a rich man.' 'Well,' says Charlie, 'if he can do it so can I.'

"After some months on the road Charlie received an offer from Mack Sennett, who had seen him work in Los Angeles. Though I hated to lose him I told him to accept, as the salary was more than we could afford to pay. When we parted on the railroad platform at Kansas City Charlie gave me this (taking a wallet out of his pocket), and in it this twenty-dollar bill with a slip of paper on which was written, 'From Charlie to Al for a farewell toast.' As I still have the twenty we'll have the drink together when I reach Los Angeles."

Mr. Reeves reports that motion picture houses are doing better business under war conditions in England than the theaters and music halls. He says the trip over was uneventful, no submarines having been sighted.

PAULINE FREDERICK IN ALLEGORICAL PICTURE.

The date of release of Pauline Frederick's next picture for Paramount has been announced. It is George V. Hobart's allegorical morality play, entitled "Madame Jealousy," and will be released Feb. 4. The subject-matter is entirely new to the films and is said to make a most unsual and interesting production. Miss Frederick plays the part of "Jealousy."

Manufacturers' Advance Notes

Triangle Schedule for Jan. 13

Alma Rubens Starred in "I Love You," a Production of Beauty, With Scenes Laid in France and Italy—Roy Stewart, Cowboy Star, Appears in New Western Feature.

FOR the week of Jan. 13, Triangle will release two features that in every way come up to the diversified program policy of the company. One is a love story of foreign color, and the other a Western story said to give an entirely new angle from which to construct a thriller.

The second seven-part feature to be produced under the new Triangle plan of a seven-reel picture every month will be released the first part of the week under the title, "I Love You," with Alma Rubens as the star. The story centers around Felice, an Italian girl of exceptional beauty, who sits for a painting by a French artist, Jules Marton (Francis McDonald). He makes love to her, and after she learns to love him he leaves her. When the portrait is hung, a wealthy Frenchman, Armande de Gautier (Wheeler Oakman), sees it and falls in love with the original. Alma Rubens, as the Italian girl, is said to be well placed in the role and her natural beauty fits right into the character. Wheeler Oakman and Francis McDonald, both new to Triangle plays, also appear to advantage. The scenes for the production are laid in France and Italy, and the scenic displays are said to be of particular attractiveness. In one case the manuscript called for a Venetian scene and Director Edwards had two palaces and the Grand Canal of Venice reproduced, from which especially brilliant night effects were made. A street carnival was also taken. Quaint old houses with thatched roofs, the kind to be seen in Italy, were built especially at the Hartville ranch studio. The construction of these buildings resulted in a natural effect being secured and more that "local color." "I Love You" was written by Catherine Carr.

For the second part of the week's program, "Law's Outlaw," featuring Roy Stewart, now recognized as one of the foremost delineators of Western characters, will be released. The story was written by Ethel and James Dorrance, and deals with Charles Easton (Roy Stewart), who is defeated for the office of sheriff in a Far Western town. In spite of the fact that he is urged to contest the election, he refuses. Easton becomes an outlaw and, while hiding in Hawk's Nest, a bandit stronghold, he solves the mystery of the attack on Davidson. After capturing the two bandits he turns them over to the acting sheriff and is himself held for the murder of Ransford. But he is saved from hanging by the appearance of the sheriff, who declares the whole thing a "frame-up." The supporting cast in this picture is excellent and Director Cliff Smith is said to have secured unusually good Western atmosphere for the production.

"Dimples and Dangers," featuring Harry Gribbon, will be the Keystone comedy of the week of January 13. Gribbon appears as a dancing master with a class composed of Keystone beauties. In spite of the fact that he is married to Claire Anderson, Gribbon indulges in many flirtations and the picture is replete with action throughout. One funny scene is shown when Gribbon mistakes his mother-in-law for the new maid and welcomes the real maid as if she were a queen. Gribbon's mixing of personalities has him in hot water for a long while.

"A Straight Cook" and "A Marriage Not," one-reel Triangle Komedies, are included in the week's program.

GOODRICH DIRT AND THE DUKE DE WHATANOB.

Wallace Carlson, of the Bray Studios, introduces in the 101st release of the Paramount-Bray Pictograph, "the-magazine-on-the-screen," Goodrich Dirt, the funny tramp character who has amused thousands of theatergoers on the screen, in a particularly funnny cartoon called "Goodrich Dirt and the Duke de Whatanob."

Just as he is about to reach out, however, a passerby stops to make a purchase, and as he does so drops a card which is picked up by Goodrich, who discovers that it belongs to the Duke de Whatanob, and puts it in his pocket. The storekeeper turns around in time to see him and promptly kicks the barrel, which goes rolling down the streets and lands Goodrich against a post at the end of the wharf. Poor old Goodrich is spilled into the water and is about to go down for the third time when a passing yacht spies him, throws him a life-preserver and hauls him on deck. They come across the card of the duke and, quite naturally, think that this is he.

All goes swimmingly until the real duke appears in a hydroplane, which, by misfortune, lands him on the deck of the yacht.

Pathe Program

Strong Drama and Comedy on the Schedule of Releases for Week of January 20.

AN UNUSUALLY strong Russian Art Film and an especially amusing Lloyd Comedy stand out in Pathe's program for the week of January 20. "The Cloven Tongue" is a feature in five reels, produced by the Russian Art Film Corporation. It is a picture of country life in "the land of snows." The cast is composed of the best actors of the Moscow Art Theater, prominent among whom is Natalia Lesienko, the greatest vampire in Russia. "The Cloven Tongue" is a story of a nobleman who falls in love with his housekeeper, a Circassian peasant, physically beautiful but fickle, unscrupulous, cruel and deceitful. She steps between the nobleman and his daughter and then between the young girl and the man she loves, Prince Alexis. She attempts to win the prince for herself and she is almost successful when she steps too far and retribution overtakes her.

Doris Kenyon stars in the ninth episode of the Hidden Hand, entitled "Jets of Flame" with Sheldon Lewis, Arline Pretty and Mahlon Hamilton. This is a good episode with amazing scientific stunts and unusual thrills. To escape the Hidden Hand, Doris climbs up to the chimney of a factory but when the diabolical villain blows up the building, she falls into the fire room where jets of flame spout up around her. The Hidden Hand has gone too far however, since in the crash of the ruined chimney he has been seriously injured and as the picture fades from view, he is carried out by his henchmen.

Harold Lloyd's comedy is, "The Big Idea," in one reel, produced by the Rolin Film Corporation. Business is bad for the antique dealer. Harold has the big idea. He starts a rumor that an article marked XX at O. U. Phaker antique shop has $10,000 concealed in it. Then he proceeds to mark every article in the place XX, and the result can be imagined.

"Bruges (Belgium) Before the War" is a Pathe colored travel split-reel. It shows the city of Bruges, which owes its name to the number of bridges which cross its canal, and which was from the 12th to the 16th century the largest commercial city in the North of Europe.

"In Blossom Time," Pathe colored educational, which forms the other half of this reel, shows some beautiful closeups of various flowers and plants, and is one of the prettiest things of its kind ever made.

An International Cartoon and Educational split-reel and Hearst-Pathe News Nos. 8 and 9 complete this program.

NOVELTY WAR COMICS.

Beginning Feb 2 General Film will have a new product to offer in semi-monthly single reel subjects called Novelty Films, the product of the Merkel Film Company of Cincinnati. Each release will be composed of a variety of subjects making up a full reel and described best under its title of Novelty Films. The featured part of each release will be a comic animated cartoon on war subjects. The remainder of the reel will be devoted to educational, scenic or scientific subjects, of the most popular nature.

Official of General Film Company have already viewed the first three releases and regard them as subjects most desirable for any program. The headliner for each release is the animated cartoon. In several of them Kaiser William II of the Hohenzollern tribe and the Crown Prince are the leading characters and they are put through some convulsive comedy stunts that strike a popular chord with patriotic American audiences. Other patriotic matter is also included in the releases, such as an animated gallery of American military heroes, and British and other allied generals. One of the sure fire hits of a forthcoming Novelty Film will be "The Girth of a Nation" showing America's vast war-making resources in animated form both amusingly and educationally presented.

Arno Merkel, a young man of many clever ideas and well known to the Cincinnati public, is the author of the various stunts in Novelty Films. He is the author of "What Will America Do?" an animated film that scored quite a success several months ago just before the declaration of war by the United States. Associated with him is artist Ran. M. Anderson as animator.

MORE "FINN & HADDIES."

Walter Stahl and Billy Ruge make their third appearance in a Finn & Haddie comedy of the Jaxon series this week in "Out and In," a rapid-fire laughmaker. This is the first of the new series of Jaxon comedies. At the same time Billy Ruge will appear in "The Best of a Bad Bargain," the sixth of the fifth series of Sparkle comedies.

Mutual Program

Popular Frohman Play, "The Impostor," Starring Ann Murdock, Heads the Schedule for Week of January 14 List.

ANN MURDOCK, Charles Frohman's baby star baby—the youngest actress he ever placed at the head of her own company—has completed "The Impostor," a five-reel comedy-drama, scheduled for release by Mutual January 14. This production, made by the Empire All-Star Corporation under the direction of Dell Henderson, is a screen adaptation of the play of the same name first produced at the Garrick theater, New York, by Charles Frohman. After an extended run there it was produced at the Duke of York's theater, London, where it repeated its New York success.

The play is based on a story by Leonard Merrick and dramatized by Michael Morton, an American now ranked as one of England's foremost dramatists.

The action is built around the vicissitudes of Mary Fenton, a young lady of refinement who, through unfortunate circumstances, finds herself penniless and without friends in New York. Meeting Charles Owen, a chivalrous but indiscreet young married man, she accepts the hospitality of his hotel apartments, where embarrassing complications ensue, from which she is finally extricated and placed on the road to happiness by Owen.

The hotel scenes in "The Impostor" were taken in the Hotel Plaza, New York, and show the magnificent rose dining-room, the marble office and one of the sumptuous suites. The photographs of the rose dining-room were taken at midnight, the guests in the picture being actual patrons of the hotel. This privilege was granted through the friendship of the management for the late Charles Frohman.

The cast includes David Powell, an actor of sterling ability, who has appeared with Miss Murdock in many stage successes; Lionel Adams, Richie Ling, Charlotte Granville, Eleanor Seybolt, Edyth Latimer, Charles Mussett, and Anita Rothe.

"Burglars" is the title of the Strand comedy starring Billie Rhodes released January 15. They aren't real burglars, however; only Billie and her cousin, an adventurous young chap, mistake each other for burglars when they both try to break into their uncle's house at night. They're both arrested, but uncle arrives in time to prevent their spending the night in a dank cell.

The Mutual Weekly, released January 14, is up to the minute, and contains the usual quota of exclusive subjects. An instance of an exclusive picture is shown in the weekly released December 31, showing the landing in the Presidio, San Francisco, of Miss Katherine Stinson, the daring aviatrix, who set a new American record in flying without stop the 610 miles between San Diego and San Francisco.

FRANK KEENAN AND BESSIE LOVE PICTURES COMPLETED BY PATHE.

Frank Keenán and Bessie Love have completed their first Pathe Plays, and have already started work on their second big features under their new banner. Mr. Keenan's finished picture is "Loaded Dice," scenarioized by Gilson Willetts from the novel by Hillary A. Clark, and directed by Herbert Blache.

The character created by Mr. Keenan is that of an unscrupulous, unprincipled man, whose one law is "Success and let nothing stand in its way," who says, "God is a Myth." Through the intensely dramatic story he almost proves his point; always he seems capable of winning. "For when one plays for high stakes, when one **must** win, he must play with 'Loaded Dice'," he says. Then at last in a scene, the gripping power of which can not be described, he dies with these words on his lips, "I lose; there is a God." The picture to follow this is called "Simeon's Shadow," and is directed by Ernest Warde, more than half of the scenes having been completed in record time.

Little Miss Love's initial Pathe picture is "Spring of the Year," from Henry Kitchell Webster's "The Painted Scene," produced under the direction of Mme. Alice Blache, formerly director-general of the Gaumont Company in Paris, with the following hitherto unannounced cast: Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven, and Jack Dunn. The story is a delightful one of a little country girl who comes to the city and through sheer charm of youth and innocence makes good on the stage. As can be imagined the little star fits the title and title fits the star. Her new Pathe Play is "How Could You, Carolyn?" by Zola Forrester, which is being directed by Frederick Thomson.

"KEITH OF THE BORDER," TRIANGLE WESTERN.

"In spite of what some people say, there still are thrills in the movies, and one must differentiate between 'stunts' and real thrills," says Cliff Smith, Triangle director of Western subjects featuring Roy Stewart, and who is now working on "Keith of the Border," the screen adaptation of Randall Parrish's novel of the same name. Smith made his statement following what he termed one of the most spectacular feats of horsemanship in which a seasoned puncher played the lead he has witnessed during his career as a director. Among the Triangle cowboys there is Bill Patton, former Texas ranger and deputy sheriff.

Chapin Pictures Released February 11

Paramount to Issue Lincoln Series in Ten Episodes of Two Reels Each.

PARAMOUNT has set Feb. 11 as the release date for the first of Benjamin Chapin's series, "The Son of Democracy." This series of ten two-reel features, each a complete story, deals with America and Americanism in the making, and Abraham Lincoln, the boy and the man, is the leading character in these stories.

"My Mother," the first of the series, deals with the log cabin birth of Abraham Lincoln, and with the humorous and pathetic events in his early boyhood, making an ideal release for the week of Lincoln's birthday.

"My Mother" and "My Father," the first two releases, might well be described as comedy-dramas. The second is especially full of action and fun, containing a rough-and-tumble fist fight in which Abe's father gives a terrific beating to a neighbor who tried to cheat him. In the first Abe himself gets into a rousing scrap, bringing sorrow to his mother. On her dying bed he promises her that he never will fight again, a promise that returns to him and holds him back when men are clamoring for him to declare war. "The Son of Democracy" is particularly inspiring in its patriotic scenes.

Besides being truly entertaining film short stories, "The Son of Democracy" series possesses great educational value, and Paramount is making a special advertising drive in magazines and in direct-by-mail circularization, so as to interest educators, clubwomen, etc., in actually doing constructive work to aid the exhibitor showing these pictures.

NOVELTY IN A PLAY WITHIN A PLAY.

The combined artistry of Edgar Selwyn and Aubrey M. Kennedy, the authors, and George Loane Tucker, the director of Mabel Normand's newest Goldwyn production, "Dodging a Million," promises to make this mystery play of love and thrills a really novel screen offering. Together these three masters of screencraft have hit upon an artifice that stamps the new picture as photographically and structurally something out of the ordinary.

In the course of the action of "Dodging a Million," at a time when the hero, heroine and villian are well tied up in a knot of mysterious adventures, they seek the distraction of the theater. The hero (Tom Moore) is unable to "shake" the villian (Armand Cortes) so that he can make love to the heroine (Mabel Normand), and accordingly the three are seated together watching the performance on the stage. It so happens that the play in progress is one of those exotic tales of love and murder against a background of Arabian Nights scenery and costumes; so the hero has every opportunity for the exercise of his imagination. As he looks over the footlights, the face of the villian there, who is about to stab the hero there, gradually metamorphoses into that of the dark Spaniard who sits beside him, the face of the hero into his own, and that of the beautiful heroine into Miss Normand's.

There have been many instances in motion pictures of the past where characters have attended the theater to learn lessons that they might apply to their own lives, but this is probably the first in which the stage action is carried out by the characters in the photoplay itself.

"KID McCOY" TO APPEAR IN "THE HOUSE OF GLASS."

Norman Selby, known to fame as "Kid McCoy," will make his screen debut as an actor in "The House of Glass," which Clara Kimball Young, Select star, and her own company are at present producing in the C. K. Y. studio in New Rochelle. Selby will play the part of Detective Carroll, a role in which not alone his histrionic ability, but his pugilistic training also will be given a chance for expression.

The casting for "The House of Glass" is practically completed. The vacancy made by Higel Barrie's enlistment in the Royal Flying Corps has been filled by Pell Trenton, and Miss Young's leading man will be Corliss Giles, who supported her in "Shirley Kaye." Edward Kimball, the star's father, whose excellent portrayal of the stiffnecked old father in "Magda" was second only to Miss Young's interpretation of the title role, has been given a strong part, and others in the cast are Josie Sadler as Mrs. Brandt, William Waltman as Detective Crowley, and Peggy Burke as Nellie, the maid.

"The House of Glass," which was written by Max Marcin, has been adapted to the screen by Charles F. Whittaker. It was acquired by Miss Young after fast bidding in competition with a number of rival purchasers and represents one of the most important transactions of the motion picture year. It will be directed by Emile Chautard and when completed will be distributed through Select exchanges.

SCENICS GO STRONG.

"Agricultural Opportunities in Western Canada," the current Essanay scenic, a General Film release, upholds the fast pace set by these de luxe scenics as friend-makers for the box office, and is one of the most entertaining numbers of the series. Some of the most wonderful scenery ever caught by the camera is found in this release. The high standing the Essanay scenics have enjoyed in the leading picture theaters of New York has created an unusual demand for these short-length subjects, according to advices received from General film branches.

"The House of Hate"

New Pathe Serial Featuring Pearl White and Antonio Moreno—Will Extend Over Fifteen Episodes.

THE HOUSE OF HATE," is announced as the next serial released by Pathe, in which Pearl White plays the lead. "The House of Hate" is known as Pathe's all-star serial, and never before in any serial has this company gathered a cast of such excellence. The leads will be played by Pearl White and

Scene from "The House of Hate" (Pathe).

Antonio Moreno; in the cast will be such actors as John Gilmour, Peggy Shaner, Paul Clerget and J. W. Dillon.

The story has been written by Arthur B. Reeve and Chas. A. Logue, well-known story and photoplay writers. Mr. Reeve has an international reputation as the creator of Craig Kennedy, the scientific detective. Mr. Logue is known as a co-author with Mr. Reeve in "The Hidden Hand," the Pathe serial in which the four film stars, Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton, have done such good work and which has been one of the big Pathe serial successes. He also is the author of many successful features.

The release date of "The House of Hate" has been set for the early spring and plans are now being made for one of the biggest advertising and publicity campaigns that Pathe has conducted on any of its serials.

"The mystery feature, production, thrills, efficient actors, and a dramatic story, which will bring motion picture audiences back for every one of the fifteen episodes, have all been provided for in 'The House of Hate'," said a Pathe official when giving advance information on this serial.

"We have found that serial audiences want mystery and thrills in the continued photoplays, and we are giving them both elements. The mystery develops from the fate that hangs over the House of Walden, celebrated munition-makers. This family for generations have been making munitions for the highest bidder. Nature takes a hand in the game, and the present-day generation of this family strives to fight against the doom of heredity.

"The head of the house of Walden is killed by a mysterious assassin just after he has arranged for the betrothal of his daughter, the part played by Pearl White, to her cousin, so that the control of the Walden War Works will remain in the family. Harry Gresham, a young scientist, played by Antonio Moreno, is in love with Pearl White, and she finds out that she regards him more highly than she does her cousin, after the betrothal. Another cousin, Zelda, played by Miss Shaner, is the vampire of this serial. She is in love with Gresham and does her best to block his efforts to win Pearl.

"Thrill follows thrill in logical sequence through the fifteen episodes, and the authors have drawn upon science and nature for spectacular stunts.

"In line with Pathe's policy, the production of this serial equals that given the best features. Pathe serials today are acknowledged to be among the best continued photoplay releases, and they are being shown to enthusiastic audiences in the highest class of theaters throughout the country. The story-star-production policy on Pathe serials has made each two-reel episode the equal, if not the superior, of the average feature shown in the best motion picture theaters. The result has been the winning of Pathe serial fans among all classes of society.

"BY RIGHT OF PURCHASE" NEW TALMADGE STORY.

Norma Talmadge will shortly commence work on a production the present title of which is "By Right of Purchase." This picture will be made at Miss Talmadge's own studio and with her own company; it will be presented by Joseph M. Schenck and distributed by Select.

Next Artcraft a Hart Subject

Third Ince Production Released January 14 Presents Hart in New Character of the West.

THE third Ince-Artcraft production, starring William S. Hart, presents the noted actor in a new role. The title of the photoplay is "Wolves of the Rail," and is a melodrama of the West with a wealth of action and a romantic love story.

Hart has the role of "Buck" Andrade, the leader of a gang of outlaws who terrorize the country through which the Atlantic and Pacific railroad runs. Hart's mother, on her dying bed, prays for her son to reform. He assures her that he has done his last "job" and from that moment will go "straight." And then he starts in to live a new sort of life, commencing with the defeat of his own gang of outlaws as they try to hold up the train on which are "Buck" and a detective sent from the Eastern offices of the railroad, a famous tracker of criminals, known as "The Bloodhound." This detective is shot in the fray. Hart procures his papers and credentials and introduces himself to the local railroad officials as the man who has been sent to clear the line of banditry.

Vola Vale, as Faith Lawson, the sweetheart of "Buck," plays an important part. Faith has been given the position of "towerman" by the railroad company upon the death of her father, who held the post, and she renders valuable assistance to "Buck" in his desperate encounters with the outlaws.

C. Norman Hammond plays the part of the detective, and "Billy" Elmer is Pablo Trilles, who succeeds "Buck" as the leader of the outlaws and is the mortal enemy of his former chief; Melbourne MacDowell, as the railroad president, has a very human role, and materially assists in the romance between "Buck" and Faith.

Most of the scenes in "Wolves of the Rail" were photographed in the mountains of California, where a complete railroad station, switch tower and a division superintendent's office were erected. Thomas H. Ince says that he considers this the best Hart picture thus far made for Artcraft.

BLACKTON AT WORK IN CALIFORNIA.

Work began December 20 at the Lasky studios in California on "Wild Youth," third of the Sir Gilbert Parker novels to be translated to the screen by J. Stuart Blackton, and which will be a Paramount release in the near future, following "The World for Sale." Comodore Blackton expressed himself as delighted with the cast chosen for the production and also with the locations.

FOX EXPECTS "SPURLOCK" TO BREAK RECORDS.

William Fox states that he paid George H. Lorimer more for the privilege of filming "Jack Spurlock—Prodigal" than he ever before paid for a similar privilege, and Mr. Fox has filmed some mighty big stories. George Walsh says his work in the picture is the best he ever did before the camera. Carl Harbaugh, who directed it, declares his willingness to be judged as a director by the results he obtained in the film story. These foregoing facts doubtless prompt the Fox forces to refer to it as the BIG picture.

Now here is where the exhibitor comes in. Mr. Fox has announced that "Jack Spurlock—Prodigal" is to be given without extra charge to William Fox patrons, listed January 30, 1918, as having contracted for the Fox Special Features,

Scene from "Jack Spurlock—Prodigal" (Fox).

and that nobody else will get it. It is going out as a regular weekly Special Feature, not as an "extra," although General Manager Sheehan declares "it has the punch entitling it to rank as a de luxe production and is really worthy of being distributed on the basis of an 'extra' at an advanced price.

"I have no doubt 'Jack Spurlock—Prodigal' will attain the distinction of being one of the big money producers of the year 1918 and we want our patrons to share in it. From present indications it not only will be a money maker but it will be a record breaker."

New Year's Brady-Mades

Latest Release Sheet Schedules Time up to March 18.

THE World Film Corporation's new release sheet announces the publication of World Pictures Brady-Made at the regular rate of one each week up to and including March 18.

The list begins with "The Beautiful Mrs. Reynolds," the story of Alexander Hamilton and Aaron Burr, written by Samuel M. Weller, with many historical scenes in old New York and Washington, D. C., and a star cast including Carlyle Blackwell, June Elvidge, Evelyn Greeley, and Arthur Ashley. Among the subordinate players are Hubert Wilke as Jacob Clingman, Pinna Nesbit as Mrs. Alexander Hamilton, Lionel Belmore as Gen. Israel Putnam, Justine Cutting as Mrs. Putnam, George MacQuarrie as Gen. George Washington, Rose Tapley as Mrs. Washington, Albert Hart as Thomas Jefferson, Jack Drumier as John Adams, Alexander Francis as Gen. Philip Schuyler, etc. This picture was directed by Arthur Ashley, with Lucien Tainguy as chief cameraman. "The Beautiful Mrs. Reynolds" is one of a series of historical romances published by World Pictures. Its two predecessors upon this program, "The Heart of a Hero" (reflecting the life of Nathan Hale) and "Betsy Ross," were received with such widespread favor as to encourage the producers to return to this field at stated intervals in the pursuit of material.

On January 28, Madge Evans in "Gates of Gladness" will be the attraction, and George MacQuarrie will be featured with her. Parts of this picture play are laid in the art colony around Washington Square, and other parts in Georgian Court, the superb estate of George Gould at Lakewood. Sharp visual contrast is aroused by several faithful reproductions of McDougall's Alley as against the regal ornamentation of Georgian Court. In the cast with little Miss Evans and Mr. MacQuarrie are Niles Welch, Rosina Henley, Gerda Holmes, and Mrs. Stuart Robson. "Gates of Gladness" was directed by Harley Knoles; photographed by Rene Guissart.

On February 4, Kitty Gordon in "The Divine Sacrifice" will make her newest appearance upon the World program. The psychology of this photoplay concerns the measure of justification falling to a husband who seeks the human privilege of fatherhood elsewhere when his wife refuses to assume the responsibility of bearing children. The dramatic crisis comes when the mother of the girl thus brought into the world faces the problem raised by a reputable and well born young man who seeks to marry the maiden without a name. Miss Gordon plays the self-sacrificing mother, and her daughter, Vera Beresford, appears as the child. In the company are Jean Angelo, formerly leading man with Sarah Bernhardt; Selene Johnson, Charles Dungan and others. George Archainbaud directed "The Divine Sacrifice," and Philip Hatkin operated the camera.

"Whims of Society," with Ethel Clayton as its star, will be published February 11, a play in which the stern old factory owner is about to disinherit his son for perfectly honorable attentions to a girl in the factory, but before he can sign the document a disgruntled employee blows up the structure, owner and all. In this picture play, besides Miss Clayton, are Pinna Nesbit, Katherine Johnston, Frank Mayo, Jack Drumier and others. The director is Travers Vale; cameraman, Max Schneider.

June Elvidge and Arhur Ashley in "Broken Ties" will be seen February 18; Carlyle Blackwell and Evelyn Greeley in "A Leap to Fame" (in which Mr. Blackwell performed a startling and dangerous "stunt"), February 25; Alice Brady in a new comedy drama, "The Spurs of Sybil," March 4; Kitty Gordon in "The Wasp," March 11, and Madge Evans in "Wanted, a Mother," March 18.

THIRD PHYSICAL CULTURE FILM.

The third issue of the Physical Culture Screen Magazine, which has just been released by General Film Company, contains a great wealth of interesting material for picture fans who are anxious to build stronger bodies and insure better health for themselves. Editor Bernarr Macfadden is shown performing an unusual feat of strength which is guaranteed to improve the health of any business man. Vera Roehm illustrates a number of methods which women can utilize to good advantage in protecting themselves from mashers, and also displays a number of beneficial exercises for the hips, legs and abdominal walls of the body. Another interesting feature is contributed by Henry Elionakey, a champion swimmer, who demonstrates the use of various swimming strokes. Proper exercises for the baby, bayonet exercises by Prof. William Grupp, a well-known boxer, and Prof. Allan Smith's exhibition of jiu jitsu holds complete the unusual attractive number of this unique screen magazine.

IN SYDNEY THE ANTIPODEAN METROPOLIS.

Sydney, the port of entry into Australia, the only country in the world that covers an entire continent, is the subject of No. 100 of the Paramount-Holmes Travelogues. The picture shows the entrance of the harbor, the splendid suburban villas on the shores, the docks, warehouses, piers and skyscrapers, which make the noble city of Sydney a splendid metropolis of 800,000. The trip goes all over the city from the top of skyscrapers to the Post Office, Martin Place, Botanical Garden and Circular Quay, and a number of other interesting sights. This travelogue was released Jan. 7.

"THE MYSTERIOUS CLIENT" (Pathe).

A distinct novelty in story and in dramatic construction is promised in the Pathe feature just completed under the working title of "The Mysterious Client."

This picture, the first made under the direction of Fred. Wright since his return to the Pathe Company, has Irene Castle in the star part supported by Milton Sills, Warner Oland and Caesare Gravin. It was produced from a script prepared by Roy Somerville from a story by an anonymous author.

The story opens as a conventional society drama but rapidly assumes the character of an intensely thrilling melodrama. Scenes are shown that depict almost unbelievable situations, and when the impressions has been created that the things seen could not possibly happen in real life, the story takes a sudden turn and not only proves conclusively that the occurrences could happen, but the conviction that they actually do happen, is grimly established.

The insistent demand for something new is fully met in this feature which is a story on the grotesqueness of real life, and while the object sought by the producers is merly the furnish- of entertainment, the subject has an underlying vein of thought that recalls the line that inspired the author. "the truth is more strange than fiction."

It is said that Mrs. Castle's work in "The Mysterious Client" possibly excels her performance in "Convict 993" that was so highly praised by all of the critics.

LIEUTENANT GEORGE HILL, U. S. S. C.

Goldwyn has lost its director of photography, who happens also to be one of the brilliant men in his profession. He is George Hill, now of the Signal Corps. With a first lieutenant's commission in his inside pocket he made a flying trip to Hollywood, Cal., to spend a day with his parents, following which he reported at Washington for further orders.

Few men are better known in the studios than Lieutenant Hill, and his achievements since joining Goldwyn have been many. Besides assuming responsibility for every detail of photography in the big organization at Fort Lee, Hill applied his talents in the actual filming of productions, his capital work in "Polly of the Circus" and "The Cinderella Man" standing as evidence of his skill as a cinematographer.

Considering his youth—he is but twenty-two—his distinction is all the more remarkable. Having started as a camera "man" when less than sixteen years old, his present high place is the result of ceaseless work and an inherent sense of beauty in photography.

When D. W. Griffith went to the French front to make pictures for his present production he personally approached Samuel Goldfish, president of Goldwyn, for Hill's release, and it was only the existence of a long-term contract that induced Mr. Griffith to forego trying to take Hill with him. While Goldwyn could not spare the young expert to Griffith, to the Government he can well be spared.

FAVORITE PLAYERS IN "THE WINDING TRAIL."

Winsome Viola Dana is supported by a cast of favorite players in "The Winding Trail," a Metro picture written by Katharine Kavanaugh and June Mathis, and directed by Tod Browning at the Metro West Coast studios in Hollywood, California.

Miss Dana's leading man is Clifford Bruce, who played the prominent role of Ben Boone in "Blue Jeans" with the little star. Hayward Mack, who plays the role of Alvin Steel, has played with most of the leading motion picture companies. Mabel Van Buren is seen in the part of Lou, the sin woman, a strong character role.

Many Western and Mexican characters are seen in this picture which reflects the life of the '70's. All the players were selected just to fit the exact type, and many of the rugged characters seen in the picture faced the camera for the first time. The entire production is full of local color and pictures early Western life with vivid realism and thrilling action.

"The Winding Trail" will be released by Metro on Jan. 14, being the firm's second 1918 release.

BIG THRILLER IN NEW HART PICTURE.

William S. Hart does not, as a rule, present stunts of a sensational character in his photoplay work, but in his newest Ince production, to be released by Artcraft, "Wolves of the Rail," he performs a feat of real daring.

The plot of "Wolves of the Rail" provides that a gang of Mexican bandits send a "live" locomotive crashing into a railroad train on which are United States soldiers. Hart discovers the Mexican's plot in what the writers of fiction commonly term "the nick of time," and, putting spurs to his horse, starts in a mad pursuit of the on-rushing engine. After a spurt that proves the actor's wonderful horsemanship, Hart swings himself into the engine cab in time to throw the lever in reverse, bringing the locomotive to a standstill and preventing the collision. In making this scene, Hart was compelled to do without the usual rehearsals and to ride a horse that was, in addition to being new to motion pictures, "engine shy."

Metro Buys "Lest We Forget"

Acquires Much-Sought-After Picture Starring Rita Jolivet —Many Thrilling Scenes.

METRO PICTURES CORPORATION announces its acquisition of the much sought after picture "Lest We Forget," the war spectacle in which Rita Jolivet is starred. The deal, which was consummated some weeks ago between the original producers, Count de Cippico and J. L. Kempner and Richard A. Rowland and W. E. Atkinson of Metro, gives Metro the entire rights to this photo-drama.

Metro regards the picture as one of the most powerful and significant that has yet been made around the world war, and intends to present it soon at one of the large Broadway theatres as a Metro special production de luxe. Before this presentation, however, the picture will be completely re-arranged and many new scenes taken of important events that had not come to light at the time of the original filming. This work will be in the hands of Charles A. Taylor.

Rita Jolivet.

"Lest We Forget" has already received the indorsement of many Government officials as the best medium to bring home to thinking and patriotic Americans the tremendous issues at stake in the war and the righteousness of its cause. It is wholly American in theme and treatment, and its presentation of the incidents which finally plunged the United States into the war is a masterly defense of this country's course and a stirring reminder of the grievous wrongs suffered at the hands of autocratic Germany.

The story is founded on the series of historical events which led up to the declaration of war on Germany and her allies, and includes in many thrilling scenes an exact reproduction of the sinking of the Lusitania. It will be recalled that Miss Jolivet herself was a passenger on this ill-fated leviathan. In fact, it was she who gave to the world Charles Frohman's last words, "Death is the most beautiful adventure in life." She was making the trip to England to be starred under Mr. Frohman's management at the time, and when the giant liner look its final plunge the actress happened to be at his side.

TOM MIX COMING IN A FOX JANUARY 13.

Tom Mix will make his debut as a star of Western dramas in a production entitled "Cupid's Round Up," which will be released January 13 as a Fox Special Feature. The former comedian is cast this time as a rich man's son, temporarily turned cowboy, who is betrothed in youth to a daughter of his father's best friend—a young woman whom he has not seen since childhood and regarding whose subsequent development he knows nothing.

The young woman, impersonated by Wanda Petit, is quite as uncertain as is her fiancee of the advisability of carrying out the matrimonial arrangements, but like her prospective husband, is prompted to see it through by a strong sense of duty. Determined, however, to have a good time prior to her marriage, she goes to her ranch in the West, exchanges places with her maid and proceeds quite unintentionally to win the love of the man she is to marry.

Others in the cast besides the star and Miss Petit are E. B. Tilton, Roy Watson, Verne Mesereau, Al Padgett, Fred Clark, Eugenia Ford and Barney Furey. The story was written by George Scarborough and the scenario is by Charles Kenyon. Edward J. Le Saint did his first work as a member of the Fox forces in directing this picture.

RUPERT HUGHES SEES "EMPTY POCKETS."

Herbert Brenon had as his guest at a private showing of his recently completed "Empty Pockets" Rupert Hughes, the author of the book. Quoting the latter's own words: "It gives me an eyrie feeling to see the characters I created walking about on the screen, especially when their individuality has been so successfully visualized as in Mr. Brenon's picturization."

Mr. Brenon was much pleased at the author's expression of approval of the new production, as Mr. Hughes is a discerning critic who does not hesitate to make known his opinions where his own reputation is in any way involved. The First National Exhibitors' Circuit is releasing the picture this week.

THREE BIG FEATURES FOR HARRY CAREY.

Universal intends to specialize in Harry Carey features, directed by Jack Ford, as one of the production plans announced for the forthcoming year. Universal contends that Carey has been created as a star during the time he has been engaged at Universal City and it is the managerial purpose to realize to the fullest extent on his popularity by giving him better opportunities than he has ever had before. To that end Director Jack Ford has made careful selections not alone of manuscripts but of the players who will support Carey in acting the parts and following his lead in the saddle.

Molly Malone has been definitey assigned as Carey's featured leading lady and the first of the Carey special will be seen Jan. 28, when "The Phantom Riders" will be released. This is particularly an adventure in which wild riding is featured, but his next offering, "Wild Women," on Feb. 25, will be a riotous comedy that takes the cowboys onto the ocean to finish off their escapade.

Director Ford is now preparing two more productions that will serve Carey with special fitness, besides providing Molly Malone with agreeable roles. They are "Back to the Right Trail," made from Frederick R. Bechdolt's story, and "Lin McLean," founded on Owen Wister's novel of the same title. Betty Schade, Vesta Pegg, Edward Jones, M. K. Wilson, William Carroll, Helen Wright, Martha Mattox, Roy Clark and L. M. Wells will be active in Carey's support.

These Carey features, to be offered at reguar intervals during the coming year, will carry a special equipment of advertising and publicity. It is the declared purpose of Universal to give its exhibitors every possible facility for realizing to the last possible sale of an admission ticket for these attractions.

FANNIE WARD IN "INNOCENT" (Pathe).

In "Innocent," the first of the big star Pathe Plays which will be released on January 27, Fannie Ward will be seen in a Chinese setting that will recall her great triumph in "The Cheat," but in theme, "Innocent" is entirely different to the tragic story in which Miss Ward created such a furor.

For her debut as a Pathe star that company has selected a vehicle that furnishes abundant food for thought. From the psychological angle it asks the grave question should a woman be judged guilty who is engrained with the sins of her father. The film version of George Broadhurst's play leaves this vital question unanswered, but with all it has a pleasant ending. As the last scene of "Innocent" fades out the spectator will be left in a state of indecision, which viewed from the business angle will unquestionably prove of great benefit to the exhibitor in that it will cause discussions that constitute good advertising.

"Innocent" as a stage play produced by A. H. Woods ran for a full season in New York City at the Eltinge theater, and served as a starring vehicle for Pauline Fredericks. In the screen version, Miss Ward, in the title role, is supported by John Miltern, who played opposite Miss Fredericks during the New York engagement of the piece, and the debonair Parisian is interpreted by Armand Kalitz, the well known musical comedy star formerly associated with Amelia Bingham.

The production has had a most lavish staging under the direction of George Fitzmaurice, and into those scenes that

Scene from "Innocent" (Pathe).

are laid in Mukden, China, all of the barbaric allurements and fantastic color of the Orient has been recorded with as great faithfulness to detail as the knowledge of Mr. Fitzmaurice's long residence in China could make them.

In announcing this production, Pathe promises a picture that photographically is superb in every detail. Some new and highly artistic light effects will be revealed, and entirely aside from its dramatic values the production is heralded as a pictorial camera study.

Triangle Opens New Year Strong

Four Features Completed as Old Year Died and Four Started With Entrance of 1918—Sea Story by Saturday Evening Post Writer Under way.

STIMULATED by the exceptional production schedule set by General Manager H. O. Davis, the Triangle studios at Culver City opened the New Year with a burst of speed. The first week of 1918 has seen four new stories started and four exceptional pictures completed as the old year died. Four directors are waiting for stories, and one director, Cliff Smith, maker of Western thrillers, is putting the finishing touches to his latest Roy Stewart vehicle.

E. Mason Hopper, whose last feature was "Her American Husband," a romance of the Orient, has begun shooting on a seven-reel feature by E. Magnus Ingleton, the title of which has not been announced. This is described as a gripping socialistic story in which a man who is biased in his way of thinking, a result of heredity, is made to see the right through his love for a good woman. Among the Triangle favorites included in Director Hopper's cast are Alma Rubens, Joe King, Francis McDonald, Jean Hersholt, and Nellie Anderson.

Metropolitan Magazine Story Started.

Director Frank Borzage, with two well known Eastern actors in his cast, has begun work on "The Shoes That Danced," a screen adapation of John Moroso's Metropolitan Magazine story of the same name declared by Editor-in-Chief Julian Johnson to be one of the most interesting stories bought by the department in some time. Jack Cunningham did the continuity. This is a story in which the leading characters are gangsters, and it touches on life in the underworld. An unusual feature is that the villain attends a masquerade ball disguised as Charlie Chaplin.

Working with Director Borzage are Wallace McDonald, the well known leading man, who recently joined the Triangle playing forces. This will be his first appearance in a Triangle feature. Another film favorite in the cast is Dick Rosson, who scored such a success in the Triangle productions, "Cassidy" and "For Valour," made at the Eastern Triangle studio in Yonkers. Rosson recently arrived in Southern California, and will remain with the Culver City forces. Little Pauline Starke, who was generously praised for her work in the Triangle hit, "Until They Get Me," will be seen in the leading feminine role. Others in the cast include Anna Dodge, Ed. Brady, Ann Kronan, Bill Dyer, and Joseph Bennett.

Story of Society Life.

Director Gilbert P. Hamilton seems to be running to "souls" in his work for Triangle. Having just completed a story, the working title of which was "Captain of His Soul," he has started work, with an exceptionally fine cast, on a subject titled "A Soul in Trust." This is an original story by one of the staff authors, Catherine Carr, and deals with society life in Virginia and Washington, D. C. Supporting Belle Bennett in this new subject are Lillian West, Darrell Foss, J. Barney Sherry, Grover Franke, W. A. Jeffries, and Wilbur Higbee. This is Franke's first big part, and Casting Director Arthur Hoyt believes that he will measure up to Triangle standard.

Sea Story by Clarke.

Thomas N. Heffron is now working on a water subject called "The Sea Panther." It is a tale of pirates of the Caribbean Sea, written by Kenneth B. Clarke, well known Saturday Evening Post author. In this picture, William Desmond will be seen as "The Panther," a swashbuckling freebooter of the early days when the old sailing ships fell easy prey to the speedy pirate craft.

Director Cliff Smith, Triangle Western expert, is putting the finishing touches to the latest vehicle of the cowboy star, Roy Stewart, and in "Keith of the Border," Smith believes he has a feature that will score a new success. Experts who have seen the "rushes" on this picture declare that the fight between Roy Stewart and Pete Morrison is the best that has been staged since "The Flame of the Yukon."

The four Triangle pictures which have been completed in the past week include "Real Folks," the Photoplay Magazine contest winner, directed by Walter Edwards; "Captain of His Soul," a screen adaptation of Eleanor Kinkade,'s magazine story, "Shackles," directed by Gilbert P. Hamilton; the magazine story, "Little Red Decides," in which Director Jack Conway is said to have obtained some wonderful scenes between the child actress Barbara Connolly and the Chinese cook, and "The Hopper," from Meredith Nicholson's Red Book Magazine story of the same name, on which Thomas N. Heffron handled the megaphone.

The Triangle directors who are waiting to begin work on new subjects are Jack Dillon, Raymond Wells. Jack Conway, and Walter Edwards.

CURRENT ESSANAY COMEDY.

Almost every guest of a large metropolitan hotel becomes involved in a series of laughable complications in "One Night," the current Essanay comedy released by General Film Company. A young eloping couple, an intoxicated gentleman and a "ham" actor are involved in a never-ending series of complications which continue through the greater part of the night.

JACK-TARS IN THE MAKING.

The Gaumont-Mutual Weekly is showing some wonderful pictures of the training of our sailors and soldiers. The issue for release Sunday, January 6, shows the making of a jack-tar at the Mare Island Navy Yard, California. Coupled with time for the right kind of sport the intensive training is making happy and efficient fighters for our navy. A review of the tars, a physical drill, and a number of different athletic stunts are interestingly pictured.

A lesson is strikingly conveyed in the subject, which is titled "Traitors at Home." Starting with a scene in a restaurant, which shows the man who will not observe "meatless day," there are illustrated several scenes of beef cattle on the range which will be used to feed our fighters and the handling of the beef at the army camps. Each of our sixteen cantonments consumes over 20,000 pounds of meat every day.

This issue of the Gaumont-Mutual Weekly contains some striking pictures from the European battle fields. The steps undertaken by French engineers to restore the territory reconquered in the battle of the Aisne are graphically portrayed. Bad roads are being rebuilt with timber, heavy batteries are rapidly being mounted in places of advantage, and anti-aircraft guns mounted on motor trucks are shifted to positions wherever needed. When the Germans retreated they were forced to abandon vast stores of guns, munitions, and material, which will be used by the French. The French are also gathering up the empty shell cases, which will be reloaded and again used against the enemy. The destructiveness of the heavy fighting during the battle of the Aisne is well illustrated in scenes which show all that remains of the village of Allemant —a few broken-down walls and piles of debris, and the Fort of Malmaison, now reduced to a few standing walls and empty caverns.

The Allies have commandeered every possible type of motor car in order to rush supplies and munitions to the Italian forces, and a number of scenes show the conveying of these supplies across the Alps.

Fram Sacramento, Cal., comes a picture of the Gubernatorial Mansion, which shows the corner destroyed by dynamite in an attempt to kill Governor Stephens.

In San Diego, Mme. Schumann-Heinck, world famous prima donna, for a long time a resident of the United States, presents a flag to a regiment of infantry which she has adopted as her "boys." This great contralto has several sons who are now fighting for the United States.

HEARST-PATHE NEWS SHOWS U. S. WAR FILMS.

The Hearst-Pathe News, which, through its enviable connections, has been in a particularly fortunate position as regards pictures showing different phases of the war, began recently to show pictures which, from the American standpoint, must rank first in interest; namely, the official U. S. Government pictures of the war as seen by the official cameramen with the American forces. From now on it is promised that these pictures of the activities of our boys in France will appear regularly in this film.

No private motion picture companies are allowed at the front with the American troops. All motion pictures are being made by trained motion picture operators attached to the Signal Corps of the War Department. These films are primarily for military purposes, but after being censored by the War Department they are turned over to the American Red Cross, and through an arrangement made with this organization by the Hearst-Pathe News some of the films will be shown to the public through this medium.

The first installment showed pictures of the Norton Harjes Ambulance Unit showing the American boys enlisting in this unit in Paris, scenes in their training camp and their work at the front. The next series of pictures to be released appeared in reel No. 105, and will show the American artillerymen using the famous French 75s. These are the boys that fired the first shot for Uncle Sam against the Kaiser's troops.

A great many other films are on hand showing the training of the American troops in the various branches of modern warfare, including grenade throwing, trench digging, handling of heavy guns, etc. All the films were made in the training camp of the American troops in France.

The War Department is exceedingly anxious that the general public see these films and, realizing the enormous distribution of the Hearst-Pathe News, made an arrangement for handling some of the films through this medium.

FINE CAST ASSEMBLED FOR DALTON PICTURE

Dorothy Dalton and company has returned from Chatsworth Park, where picturesque exteriors were photographed for a Paramount picture to be released Feb. 4. The company has recently been "on location" at an immense stone quarry, belonging to Los Angeles County, in order to get the proper atmosphere for some mining-construction scenes. In the picture Miss Dalton will have the support of Jack Holt, who will play the role opposite; William Conklin, Melbourne MacDowell, Robert McKim and Dorcas Matthews.

Mr. McKim, in particular, after playing almost every sort of a screen villain that the Ince staff of scenario experts could devise, will offer in this new picture a characterization that is said to be entirely different from anything he has yet made known.

Six Standard Pictures Scheduled

Among First Ten Weeks' Releases Is "Cheating the Public," the 1918 Cinemelodrama.

SIX new Standard Pictures, some of which are now in process of production, have been announced by William Fox for release during the first two and one-half months of 1918. Two pictures will be available in January and February and the same number in March, the schedule, however, being completed at present only to March 15. The January 20 picture will be "Cheating the Public," the William Fox 1918 cinemelodrama with an all-star cast. The production is being advertised as of the same class of melodramatic pictures as "The Honor System."

"From the Depths," temporary title of a picture which was recently completed, will be released January 27. This is the story of a young woman who becomes an outcast in consequence of having put too much trust in a man, but who rises again after she has revenged herself. Part of the scenes were taken in the Bohemian quarter of Greenwich Village, New York City.

Jane and Katherine Lee's third picture is scheduled for release February 15. It is declared to be a legitimate successor to "Two Little Imps" and "Troublemakers," the productions in which the Fox "Baby Grands" journeyed on their career in stardom during 1917.

William Farnum's next production will probably be titled "Rough and Ready," and the present intention is to release it February. This will be followed by a propaganda production under the direction of Frank Lloyd and entitled "The Divorce System." No star, it is announced, will be featured, but the company now at work in Hollywood includes Rhea Mitchell, Bertram Grassby, Marc Robbins, Willard Lewis, Charles Clary and a number of other equally well known actors. March 3 is the date when it is expected that "The Divorce System" will be available to exhibitors.

Work is in progress in one of the William Fox New Jersey studios on a picture temporarily titled "The Soul of Buddha" which probably will be released March 15.

GOLD KING SCREEN MAKING TWO GRADES.

In order to meet the demands of exhibitors, the Gold King Screen Company is now making two grades of screens. No. 1 is finished on both sides of the cloth and sells for 75 cents a square foot. No. 2 is finished on one side and sells for 50 cents a square foot. These prices include stretchers.

"OUR LITTLE WIFE" NEARING COMPLETION.

Madge Kennedy's latest vehicle, "Our Little Wife," the Goldwyn picturization of Avery Hopwood's splendid stage success, is nearing completion at the Goldwyn Fort Lee studios. Miss Kennedy is surrounded by a notable cast in "Our Little Wife." Her leading man, George Forth, who portrays the role of Herb, the loving but jealous husband of Dodo (Madge Kennedy), has done creditable work in several screen productions made on the coast, and previous to acting before the camera was intrusted with a number of important roles in Broadway productions.

William Davidson, as Dr. Elliott, who admires Dodo much

Scene from "Our Little Wife" (Goldwyn).

to his wife's discomfiture, is another who has given a good account of himself. Wray Page has the role of Mrs. Elliott, whose one aim in life is to make hubby forget other women exist. Kempton Greene is Tommy, the poet, whose love sonnets drive Dodo frantic. The role of Bobo, the "goat" of it all, is in the hands of Walter Hiers, who was a vaudeville artist before his advent on the screen. Marguerite Marsh, sister of Mae, is Angie.

WELL-KNOWN PLAYERS IN "BROADWAY BILL."

What Metro characterizes as an exceptionally fine cast has been engaged to support Harold Lockwood in "Broadway Bill," a Metro wonder play written by Fred J. Balshofer, now in course of production. Mr. Lockwood's leading woman in this picture is Martha Mansfield, who, under the name of Martha Early, played opposite Max Linder in the comedies he made in America. The heavy character is enacted by Stanton Heck. Another important role is played by Bert Starkey who is probably best known for his portrayal of "The Spider" in the serial

Scene from "Broadway Bill" (Metro).

"The Fatal Ring." William Clifford and W. W. Black are also members of the cast. Cornish Beck, a boy actor, plays a juvenile part. Mr. Lockwood and his company of players are now in the Maine woods making the exterior scenes for "Broadway Bill." Fred J. Balshofer is directing the production.

"CHEATING THE PUBLIC" NEXT CINEMELODRAMA.

"Stronger, bigger, more gripping than 'The Honor System,'" is William Fox's description of the second in his series of one-a-year, all star productions which he calls "cinemelodramas."

The prediction is made that the new production, "Cheating the Public," will far surpass its predecessor from a box office standpoint. Exhibitors who have been invited to see pre-release showings are quoted by the Fox publicity department not only as being enthusiastic over the picture but as attributing to its melodramatic qualities of an unprecedented sort.

"'Cheating the Public'," says Mr. Fox, "not only has a great deal in common with 'The Honor System,' but decidedly surpasses it in quality and quantity of high grade thrills and in strong, compelling, vital heart interest. It is melodrama of the highest order. It expresses exactly what I meant when I coined the word 'cinemelodrama.' Food profiteering and child labor conditions in factories are phases of the story, and furnish the underlying theme of the plot, but it is by no means dependent on these factors either for its remarkable appeal or for success."

The production, it is announced, is to be released January 20 as a Standard Picture and will be the first release of the year in that series. The cast includes Enid Markey, Wanda Petit, Frankie Lee, Ralph Lewis, Bertram Grassby, Tom Wilson and several others. It was directed by Richard Stanton, who made "The Spy," and the story is by Mary Murillo. Mr. Stanton and Edward Sedgwick wrote the scenario.

Adolph Zukor, Douglas Fairbanks and Allan Dwan.

Universal Starts New Serial Contest

This Time It's "The Bull's Eye," With Eddie Polo and Vivian Reed as Stars.

AS SERIAL follows serial with the Universal, so do contests follow contests. Now it's the "What Eddie Polo Should Have Said Contest," as passed and approved by the Post Office Department—an idea the Universal will advance in advertising "The Bull's-Eye," a serial in which Eddie Polo and Vivian Reed will star. The "best ending" contest, well under way, as a publicity feature of "The Mystery Ship," has thus early proven so successful that President Carl Laemmle, of the Universal, has decided to awaken interest in "The Bull's-Eye" of a similar method. The awards will total $1,000, and they will be principally paid in Liberty bonds, war savings stamps and thrift stamps.

Eddie Polo and Vivian Reed.

There will be this difference in the two mentioned contests: "The Mystery Ship" competition is confined to children of fifteen or younger, and concerns the "best ending," as applying to the sixteenth episode; while "The Bull's-Eye" contest will allow competition by boys and girls of sixteen or under, in expressions of what they believe Eddie Polo should have said at specified points in the progress of the serial.

There will be a title in each of the first seven episodes, but partially complete, starting with a few words and finishing off with dashes to indicate an incomplete sentence. Contestants will be expected to tell in twenty-five words what Eddie Polo should have said in the specific instances, using the words printed in the unfinished title as an integral part of the caption submitted in the contest. Thus "The Bull's-Eye" competitions will be unique in that the excitement begins at the very outset of the serial.

The matter of awards will be entirely vested in the judgment of a committee of referees, comprising the editors of trade papers that serve the moving picture industry. The contest begins Feb. 1 and ends June 1, forthcoming, and the journalists who have consented to serve as sole judges of the awards include James L. Hoff, Moving Picture World; William A. Johnston, Motion Picture News; Martin J. Quigley, Exhibitors' Herald; P. L. Woodruff, Motography; Lesley Mason, Exhibitors' Trade Review; Lynde Denig, Dramatic Mirror; Sime Silverman, Variety; William H. Donaldson, The Billboard; Paul Sweinhart, The Clipper.

The awards to be distributed number 475, including 100 subscriptions to Boy's Life, the Boy Scout's official publication for Scouts and Camp-Fire Girls. The first award will be Liberty bonds to the amount of $100. There will be awards in war savings certificates and thrift stamps of $50, $25, $15, $10 and $5, running from second to fifth award, and 249 additional awards of $2 each, payable in thrift stamps.

According to the announcement submitted by its publicity department, Universal believes that the subscriptions to the Boy Scout publication will be particularly acceptable to the young folks and will constitute an award that boys and girls will be glad to welcome as a reminder for a whole year, of their success in the contest. The awards paid in Liberty bonds, war savings certificates and thrift stamps are expected to serve not alone a patriotic purpose but there is a likelihood that this new savings plan the Government lately instituted will be introduced to a certain number of children who may not have known the benefits of the plan and who may be thus inspired to use the stamps awarded to them as a nucleus for a fund of their own.

Exhibitors will be supplied by the Universal with circulars explaining the contest in full detail, to be distributed to patrons or to be given upon request to children who express a desire to enter "The Bull's-Eye" competitions. There will be no restrictions or entrance fee, apart from the age limit for boys and girls of sixteen years or less. The descriptive circulars will carry the contest title in its incomplete form, but children are not required to use these accompanying blanks.

Contestants may record their opinion of what Eddie Polo should have said upon any sort of paper, by any method—ink, pencil, typewriting or printing, confining their suggestion to twenty-five words and forwarding it to the Eddie Polo Quotation Department, Universal Film Manufacturing Co., No. 1600 Broadway, New York City. Either the name of the theater where contestants view the serial or the name of the theater nearest to their place of residence should be stated in submitting quotations.

"The Bull's-Eye" will be released at the time the contest begins—Feb. 1—and at that time "The Mystery Ship" will have reached its tenth episode. Thus, for the first time since the Universal began releasing serials, more than six years ago, two attractions of the chapter-story sort will be in co-incident circulation. In his recent statement President Laemmle of the Universal declared that during 1918 his corporation would go more extensively into serials than ever before. This declaration is thus early confirmed and is augmented by the further announcement that Marie Walcamp will begin work upon a wild-animal serial within the month.

"THE WHISPERING CHORUS" (De Mille).

The theme of self-sacrifice, employed by authors and dramatists in all ages as the compelling motive, or the culminating moment in some of the greatest works known to the stage or the printed page, and which has never before perhaps been evidenced in more pronounced form than in the present great conflict, appears in a tremendous climactic conclusion to "The Whispering Chorus," the novel by Perley Poore Sheehan, now being translated to the screen by Cecil B. De Mille, as a special De Mille production to be released by Artcraft. The story of "The Whispering Chorus" is entirely modern in character, but its bigness would suit it to any period or setting.

Just what form this particular example of self-sacrifice assumes in the picture it would be unfair to divulge at this time, since the interest in the story or picture would be largely destroyed by an advance knowledge of its culmination. Suffice that Mr. De Mille himself has vouched for the fact that it is as compelling, as stupendous in its emotional intensity, as the ending of that exceptional story by Charles Dickens, "A Tale of Two Cities."

Cecil B. De Mille is devoting care and attention to every detail in the production of this picture. The cast has been chosen with especial attention to the fitness of each individual player to the role; the settings are being prepared with a thorough conception of the requirements, and the photographic work under the direction of Alvin Wyckoff, director of photography at the Lasky studios, will, of course, leave nothing to be desired.

PROFOUND SUBJECT MOST INTERESTING FILM.

The great attractiveness of Maeterlinck's "The Bluebird" lay in the fact that while it dealt with subjects of great profundity in an allegorical manner, it was easily understood. The author took for his central figures a little boy and girl, and for them he drew aside the curtain of life, delved into the past, and touched eloquently upon the great Beyond.

In the form of a play, the wonderful story teemed with dramatic interest, and instead of a heavy preachment or a dry sermon it developed into a virile presentation.

In adapting this masterpiece to motion pictures Director Maurice Tourneur, who is making the production for Artcraft, has carried out the idea of the author in making the photo-

Maurice Tourneur Explaining a Scene in "The Bluebird" to Tula Belle and Ribon McDougall.

play perfectly understandable. He has discussed the scenes with the tiny actors, who are theoretically the leading characters, believing that if these children can grasp the story the average patron of a moving picture theater, with the aid of the lucid titles which embellish the film, should easily follow the play and understand the allegory.

The result is a unique photoplay of stupendous magnitude, in which is incorporated the highest technique of photographic art, with scenes in double, triple and quadruple exposures, requiring infinite care and patience.

Settings of colossal size and ensembles of hundreds of people make this photoplay a mighty spectacular offering, in which the artistic details have been carefully worked out.

"A PAIR OF SIXES" (Essanay).

George K. Spoor has begun production of Taylor Holmes' next picture: "A Pair of Sixes," by Edward Peple. "A Pair of Sixes" is often called Mr. Peple's most successful stage play, although he is well remembered for his "The College Widow," "The Prince Chap" and others.

The story concerns the farcical and mirthful results of a game of cards as a result of which T. Boggs Johns, an illustrious pill manufacturer, becomes the valet of his business partner. There is a wealth of opportunity for Mr. Holmes' inimitable fun and taxation of his dramatic genius, a strong love element and a surprise finish.

This vehicle gives Mr. Holmes a distinctive characterization, though here again, as in "Ruggles of Red Gap," he is the innocent masquerader. Mr. Holmes expressed his enthusiasm over this new role and declared that he had long wished to appear in "A Pair of Sixes" for the screen. In fact, so eager was he to get to work on "A Pair of Sixes" that he did not complain in the least of having his holiday plans disrupted and marched off to the studio floor twenty-four hours after completion of his "Ruggles of Red Gap."

A sudden decision on "A Pair of Sixes" necessitated the turning on full blast of all departments including the scenario writers who worked night and day just prior to New Year's eve to complete the continuity.

The production is in the hands of L. C. Windom, who produced "Ruggles of Red Gap," "Uneasy Money," and all other Taylor Holmes pictures.

Following "A Pair of Sixes," Taylor Holmes will start work on "The Rainbow Chaser," an adaptation of the Saturday Evening Post story: "Mr. Williams Takes a Chance," by Freeman Tilden.

"HUNGRY EYES" READY FOR BLUEBIRD PROGRAM.

"The Highest Card" and "Hungry Eyes," the last of Rupert Julian's productions for the Bluebird series, with Ruth Clifford the star and Monroe Salisbury her featured leading man, have been completed and Wilfred Lucas has undertaken the screen management of Miss Clifford and Mr. Salisbury. "The Highest Card" has not been definitely dated up for release, but "Hungry Eyes" has been set for distribution February 18.

Elliott J. Clawson's story, "His Wife in Arizona," formed the basis of the Julian production, "Hungry Eyes." The picture was filmed at Seven Oaks, Cal., where the company remained to create "The Highest Card" amid the picturesque surroundings that nature has furnished in the foothills of the Sierra Nevadas. Mr. Julian, besides directing, played an important role in support of Miss Clifford. Others in the company included W. H. Bainbridge, H. W. Barrows, Arthur Travers, Gretchen Lederer and Reta Pickering.

Wilfred Lucas is now engaged in filming "The Heart of the Desert" with Miss Clifford and Mr. Salisbury leading the cast. Bess Meredyth furnished the scenario, basing her work on Honore Willsie's book of the same title depicting a romance of Indian life, when a girl is taken into the wilds to recover her health through living like the Indians do, close to nature. Val Paul, Gretchen Lederer, Monte Blue, Al Sears, Princess Neola and Dark Cloud (the last mentioned being full-blooded Indians) will comprise the supporting cast.

MANY PRETTY GIRLS IN ESSANAY COMEDIES.

Essanay has selected several dozen of the prettiest girls from a group of nearly two hundred to appear in its General Film one-a-week comedies. That Essanay has struck a popular vein of humor in these productions by Arthur D. Hotaling is evident by the reports from both exhibitors and the General Film Booking records.

The release for January 12 is "One Night," depicting the wholesale complications arising from the innocent efforts of a "Gentleman drunk" to regain his hat, fallen to the sidewalk from his hotel room window. In it figure many pretty girls alarmed in the middle of the night by the cry of "burglar" and a number of good characters that afford many laughs.

In a comedy now in the making, Mr. Hotaling has achieved a picture that requires but two subtitles for the entire reel, thus indicative of the ability of the picture to tell its own story.

Essanay's General Film one-reel scenic for January 12 is "Agricultural Opportunities in Western Canada," showing, with a good deal of action and rapid movement, the picturesque and commercial attractions of the country to our north.

Essanay's scenics are proving a profitable addition to the exhibitor's program, judging by the reports. Unlike the average scenic, they do not "drag" as the scenes shift rapidly and only the most interesting points filmed.

ANN PENNINGTON STARS AS HOYDEN.

Alice Hegen Rice's novel, "Calvary Alley," which, as Sunshine Nan, is Ann Pennington's next vehicle on the Paramount program, is a document full of human interest. Miss Pennington plays the part of Nance Molloy, of the slums, who evolves gradually into a position of respect in the world without imposing upon credulity. The story is replete with action, and radiates with comedy situations particularly adapted to the vivacious star.

"WHO'S TO BLAME" (Nestor).

The Nestor comedy to be released through Universal exchanges on Jan. 21 will be entitled "Who's to Blame?", and will have Gale Henry and William Franey as the featured players, with Lillian Peacock and Milburn Moranti heading the supporting company. There will be one reel of fun in "Who's to Blame?", involving a mix-up in the proper distribution of a number of kiddies in the case. Children are used as much as grown-ups to get the fun out of the various situations, and

Scene from "Who to Blame" (Nestor).

Universal's juvenile stock forces were combed to get the right assemblage of little tots to fit the occasion. Of course, the more broadly developed lines of comedy will be carried by Mr. Franey and Miss Henry, who are established favorites in the fun-making fraternity.

CITY FATHERS ASSIGN POLICE TO "LITTLE MARY."

Activities on Mary Pickford's next picture to be released by Artcraft following "Stella Maris" finally have been commenced in San Francisco as a result of special arrangements made by the local police to take care of the crowds that daily storm the locations. The title of the new picture is "Amarilly of Clothes Line Alley," by Frances Marion, based on the novel by Belle K. Maniates. It was for this production that the Mary Pickford players recently journeyed to Frisco, and on which they were unable to begin work because of the enthusiastic crowds that gathered in the streets to watch "Little Mary." After several unsuccessful attempts the company returned to Los Angeles and upon assurances from the San Francisco authorities that special arrangements would be made to allow Miss Pickford to work the company again made the trip to that city with better success. Streets surrounding the locations in which the Pickford players are working have been roped off for a number of hours each day. These measures are necessary as a result of "Little Mary's" popularity in Frisco, where she recently further endeared herself to the city by assisting in recruiting as well as bringing the Liberty Loan subscriptions above the quota when a stimulus was most needed.

PARALTA STUDIOS NEARING COMPLETION.

Under the direction of President Carl Anderson of Paralta the work of enlarging the studios of Paralta at Hollywood, Los Angeles, has now progressed so far that the complete design is apparent. Mr. Anderson is in Los Angeles in connection with the improvements which are being made so that the capacity of Paralta will be increased by a half.

As the war has made desirable, intensification is being given a new meaning at the Paralta studios. There is a large central plaza or square in which are many glass-covered stages. Set about the sides of this central square are the new dressing-room structure, with dressing-rooms, the new buildings which house the costumes, sculptors, furniture makers, scene painters, carpenters, artists, etc.

The demand for bookings of the first two Paralta plays, now available at the W. W. Hodkinson exchanges, has been such that Paralta found it absolutely necessary to double the capacity of the plant in order to attempt to cope with the demand.

OREGON MANAGER PRAISES JEWEL'S "THE CO-RESPONDENT."

Manager Stills, of the People's Theater in Portland, Oregon, in speaking of the success he had in a week's run of the Jewel production of "The Co-Respondent," said: "The Co-Respondent" has called forth more praise from the patrons of my theater who have seen it in the past week, than any production I have shown during the past six months.

"I have seldom offered a production that brought forth more admiration from the public than did this film."

PARAMOUNT TO RELEASE "THE GUILTY MAN."

Paramount is to release soon a startling photoplay version of a tense drama—A. H. Woods' Presentation of his Broadway success, "The Guilty Man," which enjoyed great prosperity at the Astor Theater in 1916. Ruth Helen Davis and Charles Klein wrote the play. The photoplay was directed by Irvin W. Willat, under the supervision of Thomas H. Ince, Inc.

"The Guilty Man" makes a deep study of man's moral responsibility and unmercifully exposes and flays conditions arising from the practice of the "double standard."

A notable cast has been chosen for the subject. Gloria Hope is Claudine, the daughter. Vivian Reed plays the mother. William Garwood has the difficult part of Claude and Charles French is Flambon. Others in the cast are Hal Cooley, John Steppling, J. P. Lockney and Hayward Mack.

The photography is excellent and the settings are gorgeous. The dramatic intensity of the scenes has been artistically handled.

VIVIAN MARTIN IN A JOE LINCOLN STORY.

Following her appearance in "The Fair Barbarian," filmed from Frances Hodgson Burnett's story, and recently released by Paramount, Vivian Martin will be seen in "A Petticoat Pilot," a picturization of Joseph Lincoln's story "Mary Gusta," by Gardner Hunting. The story itself is particularly delightful and is laid in the Cape Cod section of New England, a district abounding in interesting characters and traditions.

Scenically, the production, which was directed by Rollin S. Sturgeon, should prove one of the most attractive offerings in which Miss Martin has yet been seen, and the suporting cast has been chosen with great care. Among those who appear are a number of the best known players in the organization, including that sterling character actor, Theodore Roberts; James Neill, Harrison Ford, Helen Gillmore, Richard Cummings, Jane Wolff, Bert Hadley, John Burton, Antrim Short and Tom Bates.

GEORGE BEBAN IN "ONE MORE AMERICAN."

George Beban, Paramount's character-star, has started production work on a new photoplay to follow "Jules of the Strong Heart," which will be released January 14. Mr. Beban's new piece is called "One More American," and the story has been supplied by William C. DeMille, author of numerous stage and screen plays, director and famous brother of Cecil B. DeMille. William C. DeMille will direct the picture.

In the cast supporting Mr. Beban will be Jack Holt, Raymond Hattan, Helen Jerome Eddy, Camille Ankewich, who, by the way, has changed her name to Marcia Manon, Ernest Joy, Signor Buzzi, Hector Dion and May Palmer.

Mr. Beban has gathered about him a crowd of three hundred Italians, who are appearing in scenes taken in a reproduction of the famous Mulberry Bend section of New York.

EDNA GOODRICH AS "AN ARTIST'S MODEL."

Edna Goodrich, star in a series of photoplays for the Mutual Film Corporation, has just completed, at the studios of the Empire All-Star Corporation, Glendale, L. I., the sixth of her productions. The play has not yet been titled, but has been produced under the working title of "Art and the Girl." It casts Miss Goodrich as an artist's model, a most suitable part for the famous beauty, and a role in which she has an opportunity to wear the most beautiful and most gorgeous of her expensive gowns.

The release date of the picture has not been set. It will follow in the Goodrich series, "Her Second Husband," which was released December 31. Miss Goodrich's plays for Mutual have included "Reputation," "Queen X," "A Daughter of Maryland," and "Her Second Husband."

O. HENRY DETECTIVE STORY.

"O. Henry's" penchant for providing last minute climaxes of an unusual nature has never been illustrated to better advantage than in "The Clarion Call," the current release in the General Film series of Broadway Star Features. The plot is swiftly moving romance in which a battle of wits between two friends is featured. Walter McGrail and Alice Terry who have won distinction in the O. Henry stories, are featured in this novel production. "The Clarion Call" tells of two friends who come to New York, one in pursuit of the fickle goddess of pleasure and the other in search of a career. Barney Woods finds a job as patrolman and eventually becomes a detective with a great future before him.

MISS CLARK TO STAR IN "PRUNELLA."

Immediately after the holidays Marguerite Clark began for Paramount the production of "Prunella," adapted from the famous play-fantasy of that name.

"The Seven Swans," the current Paramount release starring Miss Clark, has started off on a wave of tremendous popularity.

The announcement that "Prunella" is to be Miss Clark's next vehicle is most interesting to those who knew the play. It was produced by Winthrop Ames in 1914 at the Little Theatre, New York, and Marguerite Clark played the main part in that production. There is a sentimental association connected with the piece in the fact that this was the play which Adolph Zukor, president of Famous Players-Lasky Corporation, attended one night and then and there decided that Miss Clark was a remarkable actress whose future in motion pictures would be unlimited in its possibilities for world-wide popularity.

PEGGY HYLAND COMING IN 1918 PATHE PICTURE.

With the completion of "The Other Woman," featuring Peggy Hyland, supported by Milton Sills and Anna Lehr, Pathe has added another high quality feature to their reserved stock of 1918 productions.

The story is an adaptation from a play. It has not yet been produced, but it is rumored that the story will be seen behind the footlights shortly after it makes its appearance on the screen.

While it is a social problem play bringing in the eternal triangle the story has a unique twist, and in its situations it never even remotely approaches the suggestive. The action of the story takes place for the most part in New York City, and depicts life in the art studios.

The production was staged under the direction of Albert Parker.

TITAN INCORPORATES.

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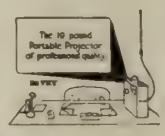

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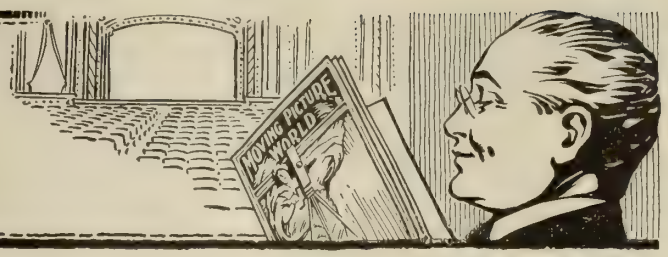

GATHERED BY OUR OWN CORRESPONDENTS

Film Happenings in New England Territory

Business Reports Are Depressing—Old United Film Service Re-organized—Changes Among Distributors and Exhibitors—Personal Items.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—The old United Film Service, a state right organization which was taken over by the Unicorn, when Frederick Murphy, its president and general manager, went to New York to assume charge of the Unicorn Corporation, has been reorganized in this city and Mr. Murphy has been elected president and general manager of the concern.

Allston Theater Changes Hands.

Boston, Mass.—The Allston theater, one of the finest neighborhood moving picture houses in Greater Boston, has changed hands, Lyman C. Fisher, owner of the Opera House in Newton, Mass., having purchased it. The new owner reorganized its policy of straight program pictures. In its place he is running both program and special features. His present program pictures consist of Metro and Bluebird, he having dropped one service.

Shortly after assuming control of the Allston theater Mr. Fisher made a call on General Manager Edward J. Farrell of Metro and booked almost every feature he had in stock, including "Pay Me," "The Corespondent," "The Slacker," "Blue Jeans," "Draft 258," "The Whip" and many others. Mr. Fisher will manage both houses, thus letting out Frank Brown, who has managed the Allston since it opened three years ago.

L. J. Hacking Will Assist Manager Sawin

Boston, Mass.—L. J. Hacking of the local Vitagraph office, is receiving congratulations from his many film friends on his recent appointment by the home office as assistant manager of the Boston office of the Vitagraph Company, under Manager C. W. Sawin.

Mr. Hacking, who has been connected with the film business for a number of years, formerly worked for the General Film in various capacities. At different times he was salesman, assistant manager and manager in the Boston office and was for over three years manager of the New Haven, Conn., office of that organization. Less than a year ago Mr. Hacking came to the Vitagraph Company as a salesman, covering Massachusetts.

James O'Hara in Quartermaster's Corps.

Boston, Mass.—James O'Hara, formerly connected with the Federal Feature Film and at one time manager of the Holland theater, a moving picture house in York Beach, Maine, has entered the service of Uncle Sam, having enlisted in the Quartermaster's Corps. Mr. O'Hara has been assigned to Camp Dix, in New Jersey.

Change of Policy at Providence Majestic

Providence, R. I.—The Majestic theater, a moving picture and vaudeville house, owned and controlled by Emery Brothers, of this city, has closed. The house will reopen next week with a new policy in effect, that of showing big attractions, which formerly were shown at the Strand theater. "Oh, Boy" is scheduled for the opening performance.

Emery Brothers are planning in the near future to open the old Emery theater, which was closed last spring, when the Majestic opened.

Depressing Business Reports.

Boston, Mass.—Reports from Maine to Connecticut say that business in the motion picture theaters in several cities and towns is very depressing at the present time. Many attribute the decrease in patronage to war conditions, while others say it is the general high cost of living problems that is keeping the people away from the theaters. This city, however, has not suffered from lack of patronage, most of the houses here being filled to capacity nightly. It is believed though, that as soon as America gets the burden squared on its shoulders business will pick up.

Carl Crawford Traveling for Vitagraph.

Boston, Mass.—Carl Crawford, formerly manager of the Montreal office of the Fox Film, and who for the past few months has been booking in the home office of the Vitagraph, has been appointed sales representative for that concern and is now covering New Hampshire and Vermont. He is making his first trip through that territory at present, the very worst time of the year, because of the terrible cold weather and lack of facilities for transportation.

Thomas Cuddy Takes Theater at Quincy.

Quincy, Mass.—Thomas Cuddy, formerly of the Opera House, in Augusta, Maine, has taken oved the Auditorium theater in this city, having purchased the same from A. A. Ashley. The Auditorium, which has a seating capacity of about 700, is a first class moving picture house, drawing a very good patronage.

As an added attraction for his patrons Manager Cuddy has installed a musical program which is making a decided hit. He has engaged the Imperial Trio, conducted by Miss Lenna Howe, who has played in several Boston theaters during the last ten years.

Mr. Cuddy is running only moving pictures, special features being his policy. The Auditorium is doing an excellent business.

H. G. Segal Enters Matrimony.

Boston, Mass.—A large gathering of moving picture men and other prominent persons attended the wedding of Harry G. Segal, general manager of the Globe Feature Film Corporation, of this city, to Miss Sadie Shoolman, daughter of Joseph Shoolman, of Malden, Mass. The bride formerly was employed in the office of the Globe Corporation, having acted for some time as private secretary to Mr. Segal.

Mr. Segal, who is one of New England's foremost film men, and his wife, are on a honeymoon trip to Jacksonville, Fla., enjoying life in the land of the sheltering palms. Mr. and Mrs. Segal will be away about two weeks, and when they return will reside in Malden, Mass.

KNOWLEDGE BRINGS SUCCESS

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Halifax Theaters Getting on Their Feet

Dates Are Set for Re-openings—Academy of Music Will Be Film Theater in Conjunction with St. John's Imperial.

By Alice Fairweather, Standard, St. John, N. B.

HALIFAX, N. S.—The theaters of the stricken city are gradually getting repaired and opening dates are now set. At first it was thought that the feeling would be against reopening for some time, but it is now being seen that amusement is an actual necessity and that the people must have somewhere to go, to say nothing of the employment needed by the staffs of the theaters, most of whom lost all they owned in the way of personal property in the disaster.

The Academy of Music is to open, as well as the Casino, Strand and Orpheus. The Academy opens with the Famous Players film "The Moth," on January 5. The Orpheus opens with "Rebecca of Sunnybrook Farm." "God's Man" is to be shown at the Academy on January 19.

Mass was held in the Imperial theater, Halifax, for the members of St. Joseph's parish. At the Casino theater a Christmas service was held in the evening with special Christmas music.

Money for relief is still badly needed in Halifax.

Academy to Co-operate with the Imperial.

Halifax, N. S.—The historic Academy of Music, which has long since been the leading and dignified house of entertainment in Halifax, has entered into a co-operative arrangement with the Imperial, of St. John, in the matter of program material and general policy.

The Academy, under the capable management of J. F. O'Connell, has provided splendid stock plays for six seasons consecutively and it is now deemed advisable to give the public something in motion pictures. As soon as it is possible to reopen the Academy will commence with a capable orchestra and some high class talent who will sing and play. The patronage accorded the Academy has always been representative of the discriminating household class and nothing will be introduced in the program to offend these people or cause them to withdraw their support.

With the Halifax Academy, the Imperial at St. John, the new Strand of Lynn, Mass., the Imperial theater of Montreal, the Boston theater of Boston, and other important picture houses of the higher order in the United States and Canada it will be possible by a circulating arrangement governed by the Keith offices to keep the programs filled from week to week with performers of merit and refinement.

Will Open New Show in Campbellton.

Campbellton, N. B.—Miss Laura McIntyre expects to open a theater in the town of Campbellton about the middle of February. She has purchased the entire equipment from A. J. Reddy, of the Perkins Electric.

Manager McKay Appreciated.

St. John, N. B.—At the Opera House recently a very fine presentation was made to Manager McKay. The theater was given for a Christmas treat for 1,400 soldiers' children by the Soldiers' Wives League of St. John. Mr. McKay has always taken a great interest in this entertainment, and at the close of the performance was presented with a handsome traveling bag suitably filled and with his name engraved upon it. He was also given the enameled pin of the league tied with the ribbons of red and blue. Mr. McKay has the honor of being the only man entitled to wear this pin. The assistant manager, H. D. Beaman, was given a fine pipe, tobacco pouch and supply of tobacco.

Next evening Mr. McKay was presented by his staff with a set of pipes, a box of cigars and pound of tobacco. The stage manager, J. W. Stackhouse, made the presentation with an address expressive of the very pleasant relations existing between the manager and his employees. Mr. McKay's many friends will join in the good wishes expressed.

Business Jottings in St. John.

St. John, N. B.—Talking with A. McArthur of the Metro your correspondent was told that Edward Bizar is having a great success on the road booking the Metro specials, "The Slacker" and "The Bar Sinister." "The Slacker" is booked for at the following places: St. Stephen, Moncton, Chatham, Newcastle, Bathurst, Campbellton. "The Bar Sinister" was shown in Moncton last Monday and Tuesday, and will be shown in St. Stephen very shortly.

Many inquiries are being received about the William Flynn serial, "The Eagle's Eye."

The Imperial has had a very fine run of pictures lately. "The Spreading Dawn," featuring Jane Cowl, was especially liked.

Manager Golding has booked the new Universal serial "The Bull's Eye," to follow "The Fighting Trail." A feature is being made of the official Admiralty pictures released by the Specialty Film Import.

At the Famous Players exchange A. E. Smith reports very good returns from the activities of M. Bernstein and A. L. Gaudet, who are traveling through the territory. Mr. Gaudet has been down the south shore of Nova Scotia and sends in bookings for Bridgewater and Shelborne.

For the states rights pictures "Over There" and "Parentage" F. G. Spencer has booked "Parentage" for his circuit, including the Lyric, St. John, where it will play for one week. W. Fenety, of the Gaiety, Fredericton, will run "Parentage" in that city.

From A. J. Reddy, sales manager of the Independent Theater and Films Supplies Company, comes the news of very good business for his firm. He has just returned from a tour of the Nova Scotia territory as sales manager of both the Independent Theater Film Supply and the Perkins Electric companies. He reports many inquiries for the new transvertor which this company is handling. "God's Man" is to be shown at the Academy of Music in Halifax on January 19.

Anti-Sunday Show Move Gets Stepped On

Spokane Prosecutor Refuses to Aid Campaign of Deer Park Literary Society—Says No Statute Permits Closing of Sabbath Picture Shows.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—Prosecutor John B. White refused to assist in a campaign to ban Sunday moving picture shows on the grounds the present state law only closes places of amusement conducted in a "noisy" or "boisterous" manner and which disturb places of worship.

A member of the Deer Park Woman's Literary Society telephoned to the prosecutor that they wished the law enforced, which would close up the moving picture shows of the country on Sunday.

"I find there is no statute which would close the picture shows as long as they show decent pictures and are not noisy," said Prosecutor White.

Spokane Soldier Writes to Clemmer.

Spokane, Wash.—J. R. Dixon, former moving picture operator at the Clemmer theater, Spokane, Wash., who is now with the 161st Infantry, probably in France, wrote Dr. H. S. Clemmer, manager of the Clemmer theater, that the Spokane boys appreciated the way the New York papers and the eastern people praised the western boys.

He said in part: "The Y. M. C. A. and Red Cross have been a Godsend to us boys. They sure have been doing fine work and the Spokane Red Cross surely needs an iron cross for the comfort kits they sent the boys at Camp Lewis before we left there. You should have seen the happy looks on the boys' faces when they received their kits. They have helped many a poor boy who has no family to send him little comforts and care for little wants like this.

Orphans See Christmas Gift Show.

Spokane, Wash.—400 orphans of various institutions of the city attended a Christmas party at the Liberty theater Saturday morning, December 22, as the guests of L. W. Hutton and the El Katif Temple of Shriners. Manager Sam W. B. Cohn secured a Fatty Arbuckle comedy and other attractions dear to the hearts of youngsters. Souvenirs were given to the children at the theater, and the Shrine gave the children a Christmas feast at the Masonic temple after the performance.

Film Shows Lead and Silver Mines at Kellogg, Idaho.

Spokane, Wash.—The operations of the Bunker Hill and Sullivan Mining and Concentrating company of Kellogg, Idaho, are to be shown in moving pictures at the annual convention of the Northwest Mining association in February in Spokane.

Gets Good Films for New Year.

Spokane, Wash.—The Casino theater has contracted with the Greater Vitagraph company for service to start the first of the year. "Sunshine Comedies," produced by the Fox Film corporation, will be used with the Vitagraph features. The first booking is "The Tenderfoot," a "Wolfville" story by Alfred Henry Lewis, which will appear December 30 for four days run.

MORE MID CANADA NOTES.

By W. M. Gladish.

One Canadian Board Doesn't Like "Thais."

Toronto, Ont.—It was somewhat difficult for the Quebec Board of Censors to see their way clear to approve the Goldwyn feature "Thais" for showing in the Province of Quebec. They first decided to condemn the big picture but finally agreed to pass it providing a number of eliminations were made. The first run of this feature was at the St. Denis theater, Montreal, for the seven days starting December 30.

"Thais" easily passed in all other provinces of the Dominion, but when it became known that the subject was being held up by the Quebec Board there was a general outcry on the part of exchange managers and exhibitors of Montreal, Toronto and other places for National Censorship in Canada. The subject of Federal Censorship, in fact, was on the lips of almost every film man and many and varied were the comments offered.

Pine Tree State Letter

By John P. Flanagan, 151 Park View Avenue, Bangor, Maine.

Fuel Shortage Felt Markedly.

LEWISTON, ME.—A Lewiston business-men's committee has just made a report that one of the three local theaters be closed, that all churches of the same faith unite in the services and that the use of city hall for roller polo and moving pictures be limited. This action was taken in the form of recommending what appears to be an apparent need because of the scarcity of coal here. There are three theaters in Lewiston, Music Hall, Empire and Union Square, all controlled by one corporation, and it was not specifically pointed out at the meeting which theater it would be advisable to close but left it to the judgment of the corporation.

The Bangor fuel committee has been asked to consider closing theaters and schools by the state fuel administrator. While the Bangor committee is making no statements, it is understood that the committee will do all in its power to avert such action, as it has no desire to interfere with legitimate business.

Good Business in Calais.

Calais, Me.—The Calais City opera house and the Calais theater, which are owned by T. F. Shea of Eastport, and managed by Henry W. Gillespie of this city, have been doing almost capacity business during the early winter months. At the opera house they are using Artcraft and Blue Ribbon features, Fox, Paramount, Triangle, Metro, Pathe News and the Kay-Bee comedies. The Palace, which is generally open on the last two days of the week, usually features a Pauline Frederick or a Marguerite Clark Paramount production.

Some little competition is being contended with from the Bijou just across the international line in the adjoining Canadian town, St. Stephen, N. B. Manager Charlie Staples is running a very attractive program, including the serial, "The Seven Pearls."

Mr. Gillespie is one of the Calais citizens who can display a service flag over his front door. His son Arthur, who has been assisting in the box office, recently enlisted for overseas service with a heavy artillery regiment.

Frederick F. Sully Becomes Teacher.

Frederick F. Sully, formerly Maritime Provinces representative of the Moving Picture World, with headquarters at St. John, N. B., is now drill-master and instructor in sciences at the Academy of Calais.

Theaters Aid in Charitable Work.

Old Town, Me.—Eastern Maine moving picture exhibitors are giving generously of their time and money for the many good causes related to the war. Both in Bangor and Old Town managers have recently given their houses free of charge for relief work concerts. At the Bijou in Bangor on a recent Sunday three very successful shows were given for the Jewish Relief fund through the courtesy of Manager Brogrett. At the Old Town Strand a substantial sum was realized from three photoplay exhibitions given for the War Sufferers' Relief Work. Eastern Maine managers flash patriotic slides free of charge and otherwise show that they are alive and responsive to the nation's need at this time.

Now Smallpox Adds to Difficulties.

Bangor, Me.—Maine small-town theaters have been hard hit of late by misfortunes ranging all the way from smallpox epidemics to the lack of fuel, not forgetting poor business and the war revenue tax. Smallpox has resulted in closing of motion picture houses at Mars Hill, Eastport; Oakland, Jonesboro, Robinston, and other places. Most of them are now opened. Exhibitors say that it is harder to make both ends meet now than at any other period in recent years. But they hope for brighter things, believing that before the war is on many months more people will realize that the theater is a necessity, not a luxury, in that it affords the recreative diversion necessary to maintain efficiency, morale and good spirits, all of which are needed to win the war.

Baltimore Has Children's Xmas Shows

Orphans, Cripples and Poor Children Not Forgotten This Year of Many Patriotic Benefits—Other Notes of Interest.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—On Sunday, December 23, Manager Frederick C. Schanberger, of the Maryland theater, held the usual annual Christmas entertainment for the crippled children of Baltimore, and more than 800 of the "Tiny Tims" of this city were assembled at this playhouse to enjoy the treat. Patrol wagons and automobiles were drafted for use in bringing them to the theater, and after the entertainment of vaudeville and moving pictures each was presented with a bag of candy and some toy as they left the place. Crippled children were brought to the theater from the following places: Public Schools Nos. 22 and 24, the James L. Kernan hospital, the Garrett hospital, and the John Hopkins hospital.

Show for Catholic Orphans.

On this same day a great entertainment was held at the Lyric theater under the auspices of the Knights of Columbus for the orphans from the 12 Catholic institutions of Baltimore and vicinity. This was the thirteenth annual Christmas treat to be given by this organization. A fine program of moving pictures, including "Black Beauty," was given together with speeches by several prominent Baltimoreans. Over one thousand litle souls were present at the affair.

2,000 Poor Children at Ford's.

Then on Christmas day, through arrangements made with Charles E. and John T. Ford, the Christmas Club had as its guests at Ford's opera house nearly 2,000 of the poor children from all over the city. A delightful program was arranged for the occasion, and all went away happy with a stocking full of toys and candy.

Other Benefits.

On Sunday, December 23, a benefit performance was held at the Comedy theater, 412 East Baltimore street, through the courtesy of J. Rabinowitz, manager of this house, for the boys of the Three Hundred and Thirteenth Inf., Co. K, at Camp Meade.

At the Maryland Penitentiary, Warden John F. Leonard arranged as part of the entertainment for the inmates of this institution for Christmas day a two-hour moving picture performance. One hour was given for the men, and one hour for the women.

It seems that the boys from Baltimore are particularly fond of Mary Pickford out at Camp Meade, for they all registered a desire to see her in a picture on Christmas day. They appealed to Mrs. James Nathan, chairman of the War Recreation Commission's committee on entertainments, and she in turn appealed to Bernard Depkin, Jr., supervising manager of the Parkway interests. Brother Depkin is always on the job, especially when it comes to helping others have a bit of enjoyment, so he arranged to have a picture featuring "America's Sweetheart" and another one sent to Camp Meade. These were especially for the men quarantined at the camp. For the others an entertainment in which the moving pictures, "The Right to Be Happy," founded on Dicken's Christmas Carol, and others were included in the program in the main "Y" building.

C. M. Stern Marks Five Well-Filled Years.

Bangor, Me.—Five years of success in the exchange business have just been completed here by Manager Charles M. Stern, of the Universal Film exchange, No. 119 Franklin street. Mr. Stern, who is a New York boy originally, and one of the pioneer exhibitors of the eastern states, came here from Boston in 1913, and has won the regard and friendship of every exhibitor in the Pine Tree state. As far as known "Charley" is always good natured; he has never been known to get "mad," and his middle name is "optimism."

When you combine business ability and hustle with qualities like these there can be only one result—success. One reason for Mr. Stern's good record is his faculty of associating with him the right kind of people. His brother, "Sam" Stern, is onto his job all the time, and the same can be said about the chief clerk, Miss Sarah Lynch. And, by the way, Mrs. Stern is even more popular than her genial husband. The Bangor Universal exchange is shortly to hang out a three-star service flag, a trio of employees having left to fight for Uncle Sam. They are Samuel Kaminsky, Joseph Beaupre, and William Fish.

H. P. Smith Resigns from General Film.

Bangor, Me.—H. P. Smith, of Everett, Mass., who has been manager of the Bangor branch of the General Film, has resigned. The office here is temporarily in charge of Earle B. Tinker, head of the sales force of the Boston office. Miss J. E. Taylor, traveling auditor of the Bangor company, has been at the Bangor office for a few days going over the accounts. Mr. Smith has made many friends in Bangor and eastern Maine, all of whom will wish him much success.

A. M. Seligman Back to Baltimore.

Baltimore, Md.—The announcement that A. M. Seligman, who formerly acted as treasurer of the Nixon-Victoria theater, 415 East Baltimore street, is to return to Baltimore is a very pleasant surprise for his many friends here. At the beginning of the present theatrical season, Mr. Seligman went to Pittsburgh, where he took charge of the finances of the Nixon theater in that city. Later on he was transferred to Philadelphia, where he was associated with the Fred G. Nixon-Nirdlinger interests in that city. He is to return to the Nixon-Victoria in this city on January 7 as the business manager of that house, it is understood.

Two Out-of-Town Fires.

Vienna, Md.—On Thursday morning, between the hours of 2 and 3 o'clock, December 27, a terrific fire, which for a time threatened the whole town, occurred in this city, causing an estimated loss of $20,000. The Higgins opera house, owned by James A. Higgins, was a total loss. The value of this structure, taken together with the store building also owned by Mr. Higgins, made his personal loss total about $5,000.

Carbondale, Pa.—Included in the disastrous fire which destroyed several buildings in the business section of this city on Monday, December 31, causing a loss of about $80,000, was the Grand opera house.

No More Anthracite Delivered to Theaters

District of Columbia's Federal Fuel Administrator Forbids Dealers to Let Certain Classes of Customers Have Hard Coal.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Federal Fuel Administrator for the District of Columbia John L. Weaver is forbidding coal dealers in this city to deliver hard coal to certain prescribed classes of consumers. The edict is, no more anthracite for churches, theaters and other such places of public assembly, and none for private houses with heating plants which will burn soft coal.

The prohibition is to remain in effect until the pressing anthracite requirements of the domestic trade have been supplied. The United States Fuel Administration had recommended to Mr. Weaver that he suspend temporarily all deliveries of coal except to homes, hotels and apartment houses in order that there may be sufficent delivery service available to get coal into the homes of the people. The situation existing today, it is said, is that there is an abundance of soft coal in the city, but there is not sufficient transportation to deliver it rapidly enough to prevent suffering.

It is not known to the Washington bureau of the Moving Picture World that any of the local houses are without coal, although the supplies of none of them are great enough to last them through, it is understood. It is thought that the present is but a temporary condition, aggravated very largely by intense cold, for Washington is experiencing one of the most severe winters it has seen in years.

The extreme cold is serving to hold down the business of the theaters to a marked extent. It was so cold here last week that people refused to leave the comforts of their own homes regardless of type of picture being shown at their favorite house. Added to this is the dullness usual to this period and the further effect of the calling out of the boys for the army.

Fear Many Theaters Must Close.

Washington, D. C.—Few houses in the territory are more than breaking even, while there are many exhibitors telling tales to the exchange managers of business so poor as to make them venture to predict that if existing conditions continue there will be many of them forced to close their doors. They are now called upon to pay burdensome taxes and there are none who can foretell what a continuation of heavy taxes, huge expenses and poor business will result in. Exchange managers have been asked for many credit favors, and they, in turn, complain that because of these conditions they are unable to make any money for their companies and in turn are greatly worried. If shut off from coal supplies it will prove for many exhibitors the final straw that will break, not the camel's back, but their own businesses.

C. R. Milliman Traveling for Fox.

Washington, D. C.—Visitors at the Fox Film exchange, on Ninth street, were greeted last week by C. R. Milliman, who is back in the "movie" game again and "darned glad to be in Washington at that." It is to be remembered that Mr. Milliman held one of the so-called civilian commissions in the Airplane Corps. He traveled all over the United States attached to the Italian Mission, recently visiting this country, accompanying the airships manned by officers of the Mission and having in charge moving picture films sent to this country by the Italian Government.

His commission terminated on November 1, and not being desirous of accepting the new form of commission available to him under the recent legislation of Congress he returned to civil life and the moving picture business. He joined the sales force of the Fox Film Corporation and has already made a trip through Virginia. Before taking up the army work he was manager here for the Universal.

Curfew Law Agitation Again.

Washington, D. C.—The Federation of Women's Clubs is again stirring up the question of a curfew law in the District of Columbia. At the December meeting of that organization a committee was appointed to co-operate with the District of Columbia Commissioners in the formulation and passage of such legislation.

Theater Licenses Net $33,890 in October.

Washington, D. C.—Figures have just been made available by the office of the Commissioner of Internal Revenue of the Treasury Department which show that during the month of October, 1917, motion picture and other theaters, museums, etc., paid into the treasury of the United States $33,890.10. This is more than ten thousand dollars in excess of the sum so received during October, 1916.

Cleveland News Letter

By M. A. Maloney, 218 Columbia Bldg., Cleveland, O.

Biggest Lithographing Plant.

CLEVELAND, O.—What is claimed to be the largest lithographing plant in the world, is that which the Morgan Lithograph company is erecting in Cleveland, at Payne avenue and East 17th street.

The building is of English Gothic and will cost about $200,000. It will be two stories in heighth with a red tile roof. The building will cover space of 230 feet by 180 feet. It will be ready by May 1, 1918.

The Morgan Lithograph company has been a Cleveland institution for 52 years and makes moving picture posters.

Mollie King at Keith's Hippodrome.

Cleveland, O.—It's a poor week when a movie star doesn't visit Cleveland. The week ending December 29 saw Mollie King appearing at Keith's Hippodrome. She had a Christmas tree on the stage Christmas Eve. Said Mollie:

"I felt that I was progressing quite well as a movie star, but I longed to look into the face of an audience—to see them smile and to hear them applaud. Many good actors do not make good in pictures just on that account. They can work better before an audience, while in a studio the only audience you have is a director, camera-men and some stage hands, yelling and jabbering.

Philadelphia Exchange Goes Up in Flames

Radiators Near Vault in Ideal Exchange Drive Gas Out of Film and Ignite It—Many Commercial Reels and Features Destroyed.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Ideal exchange, which occupied the first two floors of the three-story building at 237 N. 13th street, was completely burned down on Christmas day, by one of the most spectacular fires ever witnessed in this section. About 300 commercial reels were burned, in addition to many features, including Ella Wheeler Wilcox series, 12 reels; "Mystery of the Boule Cabinet," 6 reels; "Price of Hate," 6 reels; and several "Motoy Comedies." The third floor of the building was equipped with a complete set of machines for cleaning films, which were partially saved.

Albert Title, president of the Ideal Film exchange, is keeping up his courage in the face of this adversity and has completed plans to start anew. Offices have been reopened at 1220 Vine street, where the second and third floors will be occupied.

S. Rudolph, whose reputation as a reliable and trustworthy film salesman is well known in this territory, has been appointed sales-manager and will have full charge of all business transactions.

A new feature, entitled "The Loyalty," to be released Jan. 7, will be a forerunner to a series of high-class productions to be handled by the Ideal in the future.

The local fire marshal, in analyzing the origin of the fire, attributes its cause to combustion caused by the overheating of the gases in the film vault. It is claimed that two large steam radiators located next to the brick walls of the vault were sufficient to generate the gases from the films. Ventilator pipes should be as large in width as possible in order to allow all gases from film vaults to escape freely.

This is the first fire in the film district of this city, which is creditable to the exchange managers for the excellent arrangements made and provided for the care of films.

Marcus Benn Makes Improvements.

Philadelphia, Pa.—Marcus A. Benn, a pioneer exhibitor of this city, has just completed extensive improvements and alterations at his Benn theater. A large electric and flasher sign, together with a new ticket booth, have greatly improved the front.

The painting and decorating on the interior have been tastefully applied and the seats rearranged to allow for two large aisles. The walls in the lobby will have special frames set in for advance advertising, and there will be several popular stars also displayed. An entire new wooden floor has been laid and covered with rich red velvet carpet. The indirect lighting system will be used in conjunction with dimmers to give artistic lighting effects. Mr. Benn is confident about the future of the motion picture and is preparing to lead the way with advanced methods f exhibiting.

Exhibitor Faunce Appears in Uniform.

Ocean City, N. J.—D. R. Faunce, a prominent exhibitor of Ocean City, paid a visit to the Paramount Artcraft offices in his new uniform as Sergeant of the Quartermaster Department. He answered the call to the colors some time ago, and is now preparing to go into camp.

Trade Showing by General Film.

Philadelphia, Pa.—The General Film Co.'s trade showing of "A Man's Man," featuring Warren Kerrigan, and "Madame Who," featuring Bessie Barriscale, held Sunday, Dec. 30, at the Locust theater, was well attended, and these two releases of Paralta proved that they possess the finer qualities of the photo dramatic art that will go a long way towards providing a substantial foundation for their future popularity.

J. A. Gill Remembered by Employes.

Philadelphia, Pa.—J. A. Gill, manager of the Mutual exchange, was pleasantly surprised last week when he received a diamond-studded signet ring as a token of esteem from the Mutual employees for a Christmas present.

Star to Be the Photoplay.

Chambersburg, Pa.—H. R. Weber sold the Star theater to Morton and Mahon last week. The new owners, after making extensive alterations and improvements, will reopen the house under the new name of The Photoplay theater.

May Form Montreal Screen Club.

Montreal—Montreal exchange managers also recently held a meeting to discuss the formation of a screen club in that city, the need for which has been felt during the past few months more than ever before. The managers are looking for suitable premises for club purposes and are also lining up all available prospects.

Z. Renaud Will Manage Holman Theater

Montreal—Duclos & Duclos, 90 St. James street, Montreal, liquidators of the Holman theater, Montreal, have appointed Z. Renaud house manager of the theater. This house was only completed last spring and, although it was in the same locality with several very attractive theaters, the interior had never been decorated. It is proposed to dress up the theater throughout and, in the meantime, the admission price has been cut from 20c to 10c.

Two Managerial Changes.

Montreal—Announcement has been made in Canadian exchange headquarters here of an important change affecting two branch offices in Montreal. Tom Byerle of the Montreal Universal office, who had been in charge of Jewell, Century and other productions, has resigned to become manager of the Montreal branch of the Famous Players Film. E. Gronau of the Canadian Universal is in charge of the Montreal office until definite arrangements are made for its management.

Hamilton, Ont., Theaters Change Policies

New Loew House Opens—Temple Theater Goes to Films Exclusively—Lyric Will Show Vaudeville—Details of the Loew Theater.

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont., Canada.

HAMILTON, ONT.—The third theater of Marcus Loew in the Dominion of Canada was opened in Hamilton, Ontario, on New Year's Eve and coincident with this event came a general shake-up among other theaters of the city. The cost of the new Loew house has been officially placed at $500,000. The seating capacity is no less than 2,900 and Hamilton, with its population of 108,000, is the smallest city in Canada to have so large a house.

Temple's Policy of Films Only.

Just previous to the opening of the Loew theater, the policies of two Hamilton houses were materially changed. The Temple theater, formerly a vaudeville house, became a screen drama theater exclusively with changes of program three times each week. Two five or six-reel features are shown at each performance along with other subjects, making no less than six different features each week. During the first week of this policy, the following were presented: Monday and Tuesday, "The Hungry Heart" and "The Guardian"; Wednesday and Thursday, "Who Goes There?" and "Polly Ann"; Friday and Saturday, "Jack and Jill" and "Every Girl's Dream."

The theater has matinees daily for which the admissions are 5c and 10c. Night prices are 10c, 15c and 25c.

Lyric Shows Vaudeville with Films.

The Lyric theater, Hamilton, adopted a policy of mixed pictures and vaudeville instead of pictures exclusively and during Christmas Week Metro's "Adopted Son" and the Pathe Gazette were among the films screened at this house. This theater has also decided to pay the Ontario war tax for patrons. Evening prices are 10c, 15c and 25c. Manager Wall, formerly of the Temple theater, has taken charge of the Lyric while Manager Al. Morgan of the Lyric has gone to the Temple under the new arrangement.

Policy at the New Loew Theater.

The opening feature at Loew's, Hamilton, was "Rebecca of Sunnybrook Farm," starring Mary Pickford, native of Toronto. Various other comedies and weeklies were also presented by H. H. Turner, formerly of Toledo, who assumed the management of the new house. Top price for matinees at Loew's, except on Saturdays and holidays, is 15c and the night top is 25c. A number of theatrical notables accompanied Mr. Loew from New York for the official opening, while the opening ceremony was performed by Kitty Gordon.

One of the distinctive constructional features of the new theater is that there are two entrances, one on King Street East, opposite the Royal Connaught hotel, and the second on King William Street. Imposing double staircases of marble lead to a magnificent marble rotunda where various alcoves are fitted with fire-places, lounges, easy chairs, writing desks, cosy corner and other furniture. Many large rugs relieve the feeling of coldness in this part of the handsome building. Leading in various directions from this rotunda are found six spacious rest and smoking rooms. The architect was Thomas W. Lamb.

Decoration by Arthur Brunot.

The adornment of the interior was in the hands of Arthur Brunot, the famous decorative artist. Various color schemes have been developed in different sections of the house, gold and delicate blue being used in the lobbies. A combination of gold, grey and ivory has been used on the mezzanine floor while the huge dome is a sunburst of gold with a faint touch of Italian blue. A cameo effect has been produced in the mural ornamentation. All panels along the promenades and stairways are covered with a heavy brocade silk of bronze hue.

James B. Miller, a Canadian, superintended the construction for Architect Lamb, and the contractors were P. H. Secord & Sons, Limited. Four hundred tons of steel were used in the building, which is also made up of brick, hollow tile and concrete with a street front of carved Indiana limestone. The lobby floor is of Terrazzo and the lobby walls have been finished in Caenstone with marble mosaic borders and marble base. Large plate glass mirrors have been used generously in the lobby. The stage and the auditorium are practically two separate buildings as a protection against fire, and all equipment is complete. The hundreds of lights used for the interior illumination are all hidden with the exception of those in the huge candelabra which is suspended from the dome.

This was the second Loew theater to be opened in Canada within a month, the other being the million-dollar house in Montreal. The third Loew theater in the Dominion is located at Toronto. The Toronto house is of the double-deck type, the same show being presented every night in a large winter garden over the main auditorium.

Superfeatures Takes Over Griffin Pictures

Canadian Rights to "Civilization," "Lone Wolf," "Salambo" and Other Specials Change Hands—Griffin Offices Close.

TORONTO, ONT.—Two absorptions have marked the recent developments in the exchange field in Canada and there are indications that further steps along this line will occur before the robins come again.

As previously announced, Regal Films, Limited, with six offices across Canada, has acquired the selling rights of all Paralta, state rights and other releases formerly controlled in Canada by Globe Films, Limited, and the offices of the latter have been closed.

Superfeatures, Limited, has taken over the business of Griffin Pictures and the offices of the latter concern in Toronto and Montreal have also been shut. Superfeatures, Limited, now stands as the largest exclusive distributors of state rights features in the Dominion. This company, the head of which is Charles Stevens, a veteran showman, has also proceeded with further development with the opening of another branch office in St. John, N. B., with Mr. M. Brown of Toronto in charge.

With the taking over of Griffin Pictures, Stevens secured the Canadian rights for "Civilization," "The Lone Wolf," "Salambo," "Vera the Medium" and other specials. The first two named have already been presented in Toronto but Stevens is planning another engagement for "The Lone Wolf" in a large Toronto theater. Stevens has also arranged for the premiere of "20,000 Leagues Under the Sea" in Toronto late in January.

Mr. Stevens recently recovered from an attack of appendicitis but his usual energy has apparently not been impaired. He has been showing a real, live octopus in the window of his Toronto headquarters as an advertisement for "20,000 Leagues." This picture went over big during Christmas Week at the Orpheum theater, Montreal, when this house had previously been a vaudeville theater.

Theaters in Quebec Have to Pay Expressage

Exchanges Issue Statement on the New Cost of Doing a Distributing Business and Tell Why They Must Charge for Return Carriage.

MONTREAL, QUE.—The exchanges of the Province of Quebec have taken the lead in Canada in requiring all exhibitors to pay return express charges on all shipments of reels as a help to meet the added expenses of the exchange business due to the application of the American war tax of one cent per foot on positive prints and to other rising costs. The above policy went into effect on January 6, 1918 according to a notice sent to all exhibitors late in December.

The exchanges of Quebec have also arranged a new schedule of prices for posters and other advertising accessories to meet advanced costs in paper. Announcement was made that the printing houses of the United States which make a specialty of poster making had increased their charges fifty per cent. and, accordingly, the duty on these supplies were automatically increased by half.

The following schedule on all advertising matter has been adopted by the exchanges:

Flat paper, 12c per sheet for outright sale.

Mounted paper, 6c per sheet rental.

Slides, 15c each for rental. In case of breakage or non-return, a flat charge of 50c per slide will be made.

Photographs—8 x 10, 25c per set; 11 x 14, 25c per set; 22 x 28, 50c each.

In connection with these advances, the exchange managers issued the following announcement: "The various film companies doing business in Canada for the past three years have paid all increased charges without a murmur, but the time has come when it is necessary for the exhibitors to share a portion of these increased costs."

Fuel Shortage May Close Dayton Theaters

Gas Gets Low in Bitter Weather and Supply of Coal Is Insufficient—Some Leading Houses See Unpleasant Possibilities Ahead.

By P. D. G., Dayton Correspondent of Moving Picture World.

DAYTON, O.—At this writing (a week before going to press) cold weather continues to hold sway and business is still suffering. The coal shortage is as bad as ever, and every day brings indications that several of the city's leading theaters will close. The Mecca, which was closed for a short time at the start of the present cold wave and reopened for a few days, was again forced to close due to a fall in temperature last Sunday. This house, though one of Dayton's largest neighborhood theaters, heats with gas. The supply of gas is running low, and Dayton last Sunday literally froze.

Julius Leopold, who owns the Mecca, also controls the Midget theater a few blocks away, and last Sunday, when the Mecca was closed, "The Woman God Forgot," with Geraldine Farrar, was switched to this house. Mr. Leopold blames the new war tax partly for the present slump in business, for quite a few Daytonians are complaining of the tax. Mr. Leopold has enough coal for about three days for the Midget, and when this is gone that house will be forced to close. The city continues to handle the coal situation, and one ton at a time is still the rule at the municipal clearing house. City officials deny the rumor that the water supply is to be cut off, although this report had gained considerable circulation.

A. L. Kinsler Boasts of Best Booth.

Dayton, O.—The Elite theater was included in a trip to all of the suburban theaters which the writer made last week, and I find it to be one of the nicest of Dayton's neighborhood houses. On the afternoon that the writer visited Al in his private sanctum business was very good, all things considered, for it was extremely cold. Mr. Kinsler looks just as well at his desk in the office of the Elite as he does at the Exhibitors' League, of which organization he is secretary. Mr. Kinsler is very particular in the class of pictures shown at the Elite, and they are all of the very best.

The convenient projection booth is surely a model, and a prospective builder would do well to visit the Elite for ideas. Two Simplex machines take care of the projection, with a third Edison in reserve in case of accident. The operator has a motor rewind, giving him practically all of the time to watch his picture. The booth is one of the largest the writer has seen, and has a very high ceiling, this allows plenty of ventilation.

"Auction Block" Week's Best Attraction.

Dayton, O.—The one best attraction of the week in Dayton was the "Auction Block" at the Apollo. This picture enjoyed good business for the entire week, and most of the time there was a standing line. This is remarkable when one takes all things into consideration. The recent change in policy made by the Apollo in the presentation of big features was a good move, and Theodore Chifos is well pleased.

Gossipy Jottings from Dayton.

Dayton, O.—L. C. Pollack was seen at the league rooms last week, and he comes forth with the expected announcement that Metro, with whom he is working, is doing a good business. L. C. is another like Jack Needham, who believes in giving out prosperity announcements every so often.

John Lyons, at the Orpheum, Dayton, boomed forth last week with the Pathe war pictures.

Harold Lockwood in the "Square Deceiver" went over strong at the Ideal at Dayton, managed by John Seifert.

Val Rayburg has bought out no new enterprises in Dayton within the last week.

It is reported that the Midget in Dayton is for sale.

The New Dayton theater will be booked by the Loew interests.

Julius Leopold (King of the West Side, Dayton) is praying every night for warmer weather—on the writer's last visit to the Mecca his one worry seemed to be the heating system, or rather the lack of it.

Pick-up Items from Lima.

Lima, O.—"Babs Burglar," with Marguerite Clark, at the Faurot theater in Lima last week added to the laurels of this popular star.

One of last week's successes at the Star at Lima was Mrs. Vernon Castle in "Stranded in Arcady."

The Majestic at Lima had as its holiday attraction Clara Kimball Young in "The Price She Paid."

The fuel situation in Lima has been relieved somewhat by the arrival of thirteen carloads of coal. There was a three-hour delay in the distribution of the coal through a misunderstanding as to the price. Several theater managers were included in the rush for coal cards at the city hall, where a large staff was kept busy issuing orders. None of the Lima managers report lack of heating facilities, and all the houses are running.

Short Toledo Notes.

D. W. Griffiths' great success, "Intolerance," is to be shown at the Temple theater in Toledo for a week's run starting January 20. The Temple is one of Toledo's most beautiful theaters, and always enjoys a largt business.

Pictures of the Ohio boys at Camp Sheridan, Alabama, were shown at the Alhambra theater in Toledo last week. Many of the Alhambra's patrons recognized friends who are at present at the camp, and it seemed like a homecoming to the many friends, wives, and sweethearts who attended.

Billie Burke in "The Land of Promise" made the Princess in Toledo one of the best bets of the last week.

A special midnight show was given New Year's eve at Loew's Valentine theater with a musical program by the incomparable Grand Concert orchestra.

The Majestic here had as its New Year attraction Clara Kimball Young in "Shirley Kaye." An unusual amount of attention is being paid this picture because of the fact that George Fawcett, who is in the supporting cast, has appeared several times here and has many local followers and admirers.

Springfield Jottings.

Jack Pickford in "Tom Sawyer" was the feature selected by the management of the Alhambra theater in Springfield for three days of last week, incuding New Year's. Business is holding up at the Alhambra.

Springfield has, considering its size, several of the nicest picture houses the writer has visited for some time. Among the leading theaters we have the Fairbanks, which had as a New Year attraction Geraldine Farrar in "The Devil Stone" at ten and fifteen cents. The Fairbanks is not stingy with newspaper space, and their ads occupy a prominent place in the amusement columns of the various dailies.

Pittsburgh News Letter.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

Will Not Rebuild Ruined Gem Theater.

PITTSBURGH, PA.—The Gem theater, Frankstown avenue, East Liberty, a suburb of Pittsburgh, damaged recently by the collapse of the rear wall, will not be rebuilt, according to David Mintz, owner of the house. The theater is an old structure, and had a capacity of 500. The house was but partly filled when the accident occurred, and only about a dozen persons, mainly young folks, were slightly injured. The piano player, Miss Margaret Galbraith, stuck bravely to her post while the falling bricks and timbers rained about her. It was partly due to her courage that none of the persons in the theater was killed.

Supreme Buys Seven-Reel Italian War Film.

Manager Harry F. Greele, of the Supreme Photoplay Productions, Pittsburgh, announces that his firm has purchased the state rights on the seven-reel Italian war picture, "On the Isonza," for the following territory: New Jersey, Maryland, Delaware, the District of Columbia, and Virginia. Mr. Greele states that the production will be handled aggressively and that several road shows will be started out with it at once. This picture was recently bought for western Pennsylvania and West Virginia by the Quality Film Company, of this city.

B. D. Bailey Will Run Two Theaters.

Scottdale, Pa.—The management of the Arcade theater and the Scottdale theater, Scottdale, Pa., has been assumed by B. D. Bailey, formerly of the publicity staff of the World Film, New York, and an ex-newspaperman. The Arcade and Scottdale are owned by the Scottdale Amusement Company, and are up-to-date houses. The Arcade features high class pictures exclusively, while the Scottdale runs pictures and road shows. Mr. Bailey has started an aggressive advertising campaign for both theaters, and reports business quite active.

Gus Sun Takes Over Columbia Theater.

Springfield, O.—Gus Sun, theatrical promoter and president of the Gus Sun Amusement Company, has bought the attractive Columbia theater, Springfield, O., and also the site for the erection of another large picture house on the Brookwalter estate. The new theater planned by Mr. Sun will be one of the finest in the state, and will seat 2,000 persons. It will be of the most modern type and of fireproof construction. Ground will be broken for the house in the early spring. The Columbia theater, formerly the Grand opera house, is now being extensively remodeled, and will be reopened with high class feature pictures in the near future.

Harry Davis' New Theater to Open.

Pittsburgh, Pa.—After several postponements it is stated definitely that the doors of the handsome new theater rebuilt by the Harry Davis interests on the site of the old Grand opera house, Fifth avenue, Pittsburgh, will be thrown open within the next week or ten days. The house embodies all of the modern ideas in arrangement and equipment that make the Davis amusement places distinctive, and will be a splendid addition to this city's array of first-class picture theaters.

H. E. Stahler Visits Pittsburg.

Pittsburgh, Pa.—H. E. Stahler, formerly manager of the local office of the Wolfberg Attractions and now introducting Wolfberg pictures in Maryland, visited in Pittsburgh over the holidays. Mr. Stahler

states that business is very good in Washington, D. C., and Norfolk, Va., and reports excellent progress being made in that territory.

John Wilson Gets Strand Theater.

Point Pleasant, Pa.—The Strand theater, Point Pleasant, W. Va., has been taken over by John Wilson, an experienced exhibitor of that place. Mr. Wilson is contemplating some extensive improvements in the house, and alterations will be made in the spring.

Buffalo News

By James McGuire, 157 N. Elmwood St., Buffalo, N. Y.

Had to Dig Show Out of Freight Heap.

BUFFALO, N. Y.—"Princess Virtue Buried Alive" would be an appropriate title of a lively drama enacted in real life in Buffalo recently. A picture of the stars appears herewith. They are F. S. Hopkins, on the right, sales manager of the entire output handled by the Victor Film Service, Buffalo, and J. F. Gibbs of the Victor, on the left, and the photograph was taken on a recent midnight. Messrs. Hopkins and Gibbs are holding a case of film—"Princess Virtue"—a special Bluebird feature. The faces are wreathed in smiles in sharp contrast to the care which had overspread their features a few hours before the cameraman got there.

F. G. Gibbs and F. S. Hopkins.

"Princess Virtue" was played at Olean, N. Y. on Monday and Tuesday and was due back in Buffalo Wednesday, to be reshipped to Cornell theater, Auburn, for Friday and Saturday," said Mr. Gibbs.

"It left Olean alright Wednesday and got to Buffalo Wednesday afternoon, but covered with a lot of freight. We couldn't locate it. After we burned up the wires to Olean all Thursday night, Mr. Hopkins had a hunch that the film must be in Buffalo, so we went to the Adams Express and looked through all the freight there. Some job. After a while we found our 'Princess Virtue' buried alive.

Arbuckle Sends Us His Picture.

Buffalo, N. Y.—The Buffalo correspondent has just received a pleasing photograph of "Fatty" Arbuckle, from "Roscoe" himself. The writer was delighted with the gift.

Ready to Begin on Keith's Palace Theater

New Cincinnati House Will Seat 3,000 on One Floor and Will Cost With Site Almost a Million—Policy to Be Pictures With Vaudeville.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

CINCINNATI, O.—Detailed plans for the new Palace theater, to be constructed on Sixth street just east of Vine, are now in the hands of contractors, and bids are being received by the architects, C. W. and George Rapp, of Chicago.

The building is to be much larger and more elaborate than was at first understood by the public, as the plans now out call for a handsome structure of five stories, containing principally a large theater, with a seating capacity of 3,000 on one floor, making it the biggest house in Cincinnati by a good deal. An investment approximating $1,000,000 is called for by the plans of the architects.

A forty-foot entrance from Sixth street will be provided, while the lobby will have a depth of about sixty feet. Locally identified with the company, which is headed by E. F. Albee, the leading figure in the Keith interests, are I. Libson, who is vice-president of the company, Ben S. Heidingsfeld, secretary, R. K. Hynicka, and Jos. L. Rhinock. It is announced that the theater will be devoted to popular-priced vaudeville, including pictures, but it is by no means improbable that pictures will prevail exclusively should it prove that this course is best. Work of construction will start as soon as bids have been computed and contracts awarded, as the site has been cleared of the buildings formerly standing on them.

Western New York Theater Notes.

Livonia, N. Y.—Claire Meacham, formerly proprietor of the Pictureland, Livonia, has bought the Pullman theater, Rochester.

Buffalo—Shea's theater, Buffalo, had a "midnight show" New Year's Eve, so patrons could enjoy the dawn of 1918, with an accompaniment of vaudeville and pictures.

An extra ticket office was needed to take care of the crowds at the Olympic theater, Buffalo, on New Year's and Christmas days. Bruce Fowler, manager, is featuring Ethel Clayton in "Easy Money." Charlie Bowe, manager of the Lyric, Buffalo, also did capacity business on these two holidays. Among his attractions is Mollie King in "Seven Pearls."

In the lobbies of Buffalo theaters are displays of posters booming the membership drive of the Red Cross. The posters were contributed by students of the Buffalo Art School and members of the Arts' Club of this city.

Although business at the theaters in the Buffalo territory during the holidays was not heavy, some report that the attendance was slightly better than that of the same period a year ago.

Utica, N. Y.—The Park theater, a picture house of Utica, has been closed.

Middleport, N. Y.—The Star theater, Middleport, has had a successful run on "The Barrier."

Buffalo.—Fred Flarity, Pittsburgh manager of the Jewel productions, was a Buffalo visitor.

The New Arcadia in William street, Buffalo, a former ten-cent house, has gone back to the nickel admission.

"Vitagraph Bill" Allen of the Buffalo territory took a holiday trip to Pittsburgh.

Buffalo billboards are carrying special advertising of the Greater Vitagraph picture, "Vengeance and the Woman," featuring William Duncan and Carol Holloway.

Ed Balser has taken charge of the shipping department of the Mutual, Buffalo.

Select in Its New Quarters.

Buffalo, N. Y.—The Select Pictures Corporation has moved into its new quarters at 176 Franklin street, Buffalo. Arthur S. Kane, general manager of the company, was a Buffalo caller. A practice of the local office of the Select is to ship out film two days in advance of playing date and have the show in the theater the night before the date. This exchange is therefore having a marked success in serving the exhibitors.

Mary Roberts Rinehart Approves Camp Sherman Film.

Cincinnai, O.—The big picture of camp life at the cantonments made at Camp Sherman, Chillicothe, under the direct supervision of Gen. Glenn and the other Army authorities, has received the approval of one of the most competent judges, both of literature and pictures, as well as of military life, in the country, in the person of Mary Robert Rinehart, the famous author. Mrs. Rinehart has been spending some time at the camp, where her husband, Capt. Stanley Rinehart, a surgeon, is stationed; and she was one of the first to see the film, as far as it is completed. "It is the most remarkable military picture I have ever seen," she declared. Immediately after the completion of the picture in its initial form, without revision, it was sent to Washington for the inspection of the authorities. All revenue from its distribution and exhibition will be turned over to the Ohio War Relief Commission. "There are thousands of families who cannot come to Camp Sherman to see their boys," said Mrs. Rinehart. "This picture will be especially welcome to them, for in it they will see just how the men are trained, just how they look in a review, and how they eat and sleep and play and work."

New Year's Eve Packs Picture Theaters.

Cincinnati, O.—New Year's Eve was the usual big affair with the theaters, from moving-picture houses to the Grand and the Lyric, with their dramatic attractions. Fortunately, the great evening was not one of the "lightless nights" imposed by the requirements of the Fuel Administration, and the electric signs were consequently in full working order, pointing the way of amusement seekers.

All of the moving-picture theaters kept open until midnight, as their custom is on the last day of the year, in order to permit those who desired to remain downtown for the merrymaking, without having to kill time in some less entertaining manner; and the way the houses were crowded right up to the last performance showed that there is no lack of money for amusement purposes. In fact, it has already been shown, to the satisfaction of local exhibitors, at least, that any economy in amusement on the part of the public has been at the expense of the high-priced theaters, turning just that many more people to the moving-picture houses.

Records Made by Theaters.

Cincinnati, O.—The showing at the Strand theater of the fine Paramount production of Mark Twain's "Tom Sawyer," with Jack Pickford in the title role, was highly successful, being favorably commented on by the newspapers. Also, several hundred children composed a considerable part of one crowd which saw the picture, being treated to the performance by the head of the school which they attended.

Cincinnati, O.—The reappearance in pictures of Billy Burke gave the Walnut a fine attraction for the first week of the year, as the star has lost none of her popularity, and "The Land of Promise" proved to be an unusually good picture. A Vitagraph comedy and a Burton Holmes Paramount travel picture completed the program.

Brighter Outlook for Films in St. Louis

Split Between Shubert and Klaw & Erlanger Has Renewed Competition in Amusements—Downtown Film Shows Take New Life.

By Mary Moore Publicity, 6035 Kingsbury Bl., St. Louis, Mo.

ST. LOUIS, MO.—The split between Messrs. Shubert and Klaw & Erlanger is creating a healthy condition in St. Louis, both for the legitimate and the silent drama. In the first place the renewal of competition in the downtown field has already resulted in the rehabilitation of two large legitimate theaters—both seating more than 1,900—and the injection of life into a quarter that was rapidly growing stagnant from an amusement standpoint.

Klaw & Erlanger have leased the American theater, owned by the Frank Tate-Louis Celia syndicate, operators of a string of eight of the largest motion picture houses in the city. To give the K. & E. a chance at the American, Cella-Tate moved their usual attractions over to the Imperial, Tenth and Pine streets, and will open there on January 6. The first show at the American under K. & E. will be on January 14.

Harry Wallace, now managing the Grand opera house (vaudeville) and the Columbia (moving pictures), will assume management of the Imperial. George K. Lighter will manage the Jefferson (which has been housing K. & E. attractions) as a Shubert agent, and the Shubert-Garrick, which has been playing Shubert shows, will take on the large features.

This is where the films benefit from the split. Several movie men have been looking over the field in the neighborhood of the Imperial since the change was announced. The Shubert-Garrick, with pictures, will add new life to downtown shows. All this would have been impossible under a continuance of the theatrical pooling arrangement.

St. Louis Film Men Eager to Serve.

St. Louis, Mo.—An unsually large percentage of motion picture exhibitors and film managers are engaged in war service or awaiting orders to depart. Another lot of the managers are already in training as a unit of the home guard, under the direction of Floyd Lewis of the Goldwyn forces.

Tom McKean, manager of the Royal theater, is awaiting orders to depart at any time for the aviation division of the Navy, having been accepted and notified to be ready some days ago. McKean is a son of G. E. McKean, manager of the Paramount office in St. Louis. He was given a farewell banquet here last week at which many of the exhibitors were guests.

Spiros Skouris, manager of the Pageant theater, one of the largest in the city, enlisted in the aviation service and has been accepted. He expects to leave any day now and the Pageant house on Delmar avenue will be sold before his departure under present plans.

William Goldman, partner of Sam Koplar in the ownership of a string of more than ten houses, is preparing to leave for the army. He will surrender vast interests to serve his country.

More than twenty others connected with the film offices or active theater management have been included in the draft and are either already in camp or awaiting orders

Floyd Lewis Leaves Goldwyn.

St. Louis, Mo.—Floyd Lewis, who has been handling the Goldwyn films in St. Louis for several months, has severed his connections with the company and is to be succeeded by a Mr. Busby of Chicago. Lewis is going into the state rights business and will leave for the East this week.

Nashville News Letter

By J. L. Ray Trade News Service, Nashville, Tenn.

Knickerbocker Entertains Kiddies.

NASHVILLE, TENN.—Manager W. H. Wassman of the Knickerbocker displayed the true Christmas spirit in opening the doors of his house to Nashville poor children on Christmas eve, at which time 2,000 inmates of this city's orphans' homes and other charitable institutions took advantage of his generosity and paid a visit to "Jack and the Beanstalk," the Christmas booking. The children had just enjoyed the hospitalities of the Elk's Club, where they were each presented with a bag of fruits and toys, but the moving picture performance equalled the trip of Santa in the hearts of the little folks. From the squeals of delight at the film it was plainly evident that the picture "scored" as no other offering of the year has done.

Sudekum Shows Pictures at Prison.

Nashville, Tenn.—The Crescent Amusement Company is doing a different kind of "bit." When everybody is engaged in helping win the war, charity of a different kind is often neglected. President Sudekum continues to show a five-reel feature and comedy at the state penitentiary each Saturday for the convicts free of charge with the machine which he installed over a year ago, and at considerable expense.

Near Riot at Bijou Theater.

Nashville, Tenn.—Patrons at the Bijou theater, one of the South's largest negro moving picture houses, experienced genuine as well as screen thrills a few nights ago when a shooting took place in the audience. Only the wildest nature of a panic among the wildest-natured class of people was averted through the prompt appearance and presence of mind of Manager Milton Starr, who immediately stepped upon the stage and announced that the disturbance had been created by firecrackers set off in the lobby.

The shooting was done by a negro who, according to eye-witnesses, walked down the aisle, told a woman sitting beside his intended victim to "move or get hurt," and with a 32-calibre revolver opened fire on another negro from the rear. The negro fell over, wounded in two places, while the assailant made good his escape in the confusion. Officers arriving on the scene carried the wounded man to the city hospital, where he died later.

In ordinary cases of this kind in Nashville there would have appeared a dozen or more guns ready for immediate action, and, knowing the nature of the men with whom he has been dealing for so long, Manager Starr's nerve and timely announcement prevented a serious condition of affairs.

Detroit News Letter

By Jacob Smith, 718 Free Press Building. Detroit, Mich.

Garson Will Make State Rights Films.

DETROIT,MICH.—Harry I. Garson, of the Clara Kimball Young Film Corporation, was a Detroit visitor last week. He informed the World correspondent that he has taken over the Thanhouser Company and that he will soon organize another company for the making of state right features. Mr. Garson believes that up to the present time some producers have oversold buyers of state rights pictures, and that it is his plan to make state rights pictures that can be sold at a price that will make money for the buyer.

"If the state rights buyer has to pay too big a price for his pictures he cannot make money but is bound to stand a loss," said Mr. Garson. "The fact must not be overlooked that in addition to the cash price for the picture the exchange is under a heavy overhead expense for office rent, traveling salesmen, printing, paper, etc.—all of which must be given due consideration. In fact the cost of selling is nearly equal to the total price of the picture."

Patriotic Exhibitors Waste Little Coal.

Detroit, Mich.—W. S. McLaren, of the Majestic and Colonial theaters in Jackson, is rendering great aid in his community towards the conservation of coal. He is closing his box office earlier every night, and is cutting down the use of every unnecessary light. "Mac" is always one of the first to co-operate in any movement that means for the uplift and development of the moving picture business.

Regarding the use of electricity in theaters, all that can be said is this—it is up to every exhibitor to conserve wherever he can. If he can get along with certain lights he ought to do so without having to be told. Let every exhibitor watch the lights in his theater for one week—and he will soon find out which ones he actually needs and which he can do without. It should not be necessary for the Government to be constantly passing laws, and laying down drastic rulings in order to conserve—each exhibitor should feel it his duty in this respect and should render his community every aid possible.

Theaters Pay Tax for Children Patrons.

Detroit, Mich.—Blair McElroy of the Fitzpatrick & McElroy theaters, in Michigan and Illinois, who was a recent Detroit visitor, says that in some of his theaters he is not charging the children with the war tax but is making the theater pay it. This is proving quite a help in getting the children to attend and bring their parents. He says the plan has worked out very successfully.

More Names for Honor Roll.

Detroit, Mich.—Others who have the right to go on the Roll of Honor list in Michigan as having enlisted in the war are: Otto V. Locey, Coliseum theater, Edmore, one of the youngest exhibitors in Michigan; Vance Barber, of the Family theater, Vermontville; F. M. Huber and E. Harrison, with the World exchange in Detroit.

World Film Manager Makes Statement.

Detroit, Mich.—Robert Cotton, of the World Film Corporation branch in Detroit, desires to take issue with the statements appearing in some of the trade journals that the Detroit exchanges, charging the film tax, are offering to sign new contracts at amounts less than the former rental prices even with the war tax added. "For the information of anyone interested, please be advised that not a single reduction has been made in the price in Detroit for service by the World Film Corporation since this matter has come up."

A. I. Shapiro Has 100 Per Cent. Office.

Detroit, Mich.—The first license issued to any exchange in the new Detroit film building for "a perfect score," being 100 per cent. up to the building code, was A. I. Shapiro, manager of the Goldwyn exchange, whose entire quarters are laid out for efficiency in serving the exhibitor. The offices are attractive and roomy, and ideal for working purposes.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Prairie State News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Yes, Drug Stores Handle Everything.

MAYVILLE, N. D.—Writers of business articles have drawn attention to the drug store which features everything except its prescription department. Even those who have become accustomed to buying shower-baths and lawn-mowers from registered pharmacists will be jarred a little from their complacency by having their photo-play program supplied by a drug company. Yet that is what has happened in Mayville, the Munro Drug company having taken over the lease on the moving picture show at the opera house. The new owners will feature the Paramount program at a ten and fifteen-cent admission, including war tax. The schedule is designed so that the adults will pay the war tax for the children.

Theater Jottings from the Dakotas.

Overly, N. D.—Charles Snyder has purchased the moving picture theater here from M. S. Gray.

Hatton, N. D.—C. P. Anderson is manager of the new opera house which has been opened here.

Trent, S. D.—Otto K. Olson has again secured control of the Cozy theater and re-opened that house.

Lisbon, N. D.—Frank Stegge has enlisted in the United States army and has let the Princess theater to Louis Hronek.

Beach, N. D.—The opera house here was destroyed by fire.

Among Nebraska Exhibitors.

York, Neb.—E. B. Woods has let the Sun theater to Ballenger and son.

Red Cloud, Neb.—A. G. Hauserman, of Alma, sold his half interest in the Orpheum theater to F. Retzman, who is now in control of the house.

Osceola, Neb.—Harry Nusselman, who operates the Auditorium theater, has added to his holdings by purchasing the Strand from Clarence Miller.

Geneva, Neb.—The Grand theater has been sold to Percy Bedford.

West Point, Neb.—W. H. Agnew, of Omaha, has taken over the Ideal theater.

Sidney, Neb.—The Ideal theater is now under the management of Alfred P. Bentle.

Brainard, Neb.—John Rech has taken over the moving picture show business which has been conducted by Ed. Novak.

Nelson, Neb.—The moving picture theater which has been taken over by George C. Algier hereafter will be known as the Gem theater.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Princess Management Reopens House.

WHITE HALL, ILL.—After giving up the ghost and announcing that business would be suspended indefinitely because of the war, the Princess theater has resumed operations. It was closed a little more than a week. Competition of other amusement enterprises and the increased admission necessary to meet the war tax led to a decrease in patronage which prompted manager Carl Lowenstein to close the house.

From Theaters Across Illinois.

Benton, Ill.—The Auditorium theater, which has been re-opened, will have an admission of ten and fifteen cents, five and ten cents for the balcony, including the war tax.

East Moline, Ill.—Manager Defoe of the Lyric theater donated his house for the afternoon to the philanthropic department of the Woman's Club, for a special performance for the school children of the city. The pictures were furnished by the local Y. M. C. A.

Indianapolis Business Picks Up a Little

Increase in Attendance Not So Great as Expected, But Seems to Be Holding Up Well—Elaborate Holiday Programs.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Motion picture stock among the exhibitors of Indianapolis, like the mercury in the thermometers, ascended a few degrees last week—holiday week—and although the mercury is now sliding backward at a fairly rapid rate, business with the exhibitors, comparatively speaking, continues good. Their main hope is that it will continue that way throughout the new year.

The increase in attendance, although not as great as was expected, started on Christmas and was holding up well at this writing—New Year's Eve. Even a number of neighborhood exhibitors, who had been complaining of the depression during the last few weks, noticed a slight change for the better, but they predicted that conditions would revert back as soon as the holiday season is over.

Although there has been good shows at all the legitimate theaters for the last week, the increase in attendance at these theaters has not been as noticeable as it was at the motion picture houses. Practically all of the downtown exhibitors had special holiday programs, and these, no doubt, aided materially in increasing the attendance.

One of the most elaborate programs of the week was at the Circle theater. In addition to the presentation of Mae Marsh in "The Cinderella Man," S. Barrett McCormick, manager of the Circle, arranged an elaborate electrical setting for the Snowflake ballet, given by Mlle. Theo Hewes and her twenty young dancers. The spectacle was one of the best ever staged by Mr. McCormick and reflected the true holiday spirit of joyousness.

Permits Two Flaming Arcs on Lightless Nights.

Indianapolis, Ind.—Downtown Indianapolis on Thursday and Sunday nights now must somewhat resemble London during an air raid. Thousands of electric lights, especially along motion picture row in North Illinois street, which heretofore have flashed brightly, are now turned off on these nights in accordance with the plea for fuel conservation.

Although the "lightless" night order has, to a certain extent, worked a hardship on the downtown motion picture theaters they have generally complied with the request. Dr. Henry Jameson, county fuel administrator, realizing that the "lightless" order has hit the motion picture theaters harder than most other concerns this week, that he had partially exempted the exhibitors from the order.

His ruling stipulates that the downtown exhibitors may burn two "flamers"—very high power, red arc lights—in front of their theaters on Sunday and Thursday nights. The lights, however, may be burned only from one-half hour after sundown to 11 o'clock at night.

Poor Business at Washington, Ind.

Washington, Ind.—Hugh L. O'Donnell, owner of the Grand theater at Washington, Ind, and one of the most active men in the affairs of the Indiana branch of the American Exhibitors' Association, was in Indianapolis on business last week and during his stay called on Frank J. Rembusch at the national headquarters of the A. M. E.

"Business has been rotten down in our section of the state," said Mr. O'Donnell, "and I can't say that I can see any bright prospects for the future. All of the exhibitors in the vicinity of Washington report that their business has fallen off greatly in the last two months. The tax has hit us all a mighty hard blow and something has got to be done pretty soon or some of us are going to go broke."

Mr. O'Donnell said that in addition to his many other troubles he was forced to close the Grand last Thursday night because of the failure of one of the films to arrive. The film was shipped from St. Louis in ample time, he said, but when the train reached Vincennes it was detoured south on account of wreck, and all express on board the train, including the film, was taken along.

Christmas Picture Show in Hospital.

Indianapolis, Ind.—Joseph I. Schnitzer, secretary-treasurer and general manager of the Central Film Service Company, of this city, won a warm spot in the hearts of the children patients at the Robert W. Long hospital, Christmas night, by giving them a free moving picture show.

Several boys in Troop No. 13 of the Indianapolis Boy Scouts approached Mr. Schnitzer a few days before Christmas and asked him to help them devise some means of arranging a little entertainment to please the patients. One of them offered the suggestion that motion pictures would be nice if they could be arranged.

"Just leave it to me," said Mr. Schnitzer. He got busy immediately. On Christmas night he set up a projecting machine at one end of one of the wards and placed a screen at the other end. Patients who were too ill to enjoy the pictures were wheeled out of their ward and their places were taken by the little folk from other wards.

The pictures which Mr. Schnitzer selected for the entertainment, "The Little Pirate," a Universal Butterfly production, and "The Guy and the Geyser," a Universal Nestor, proved highly enjoyable. Some of the youngsters had never seen a picture show before and their delight at the sight of the pictures was indescribable.

Mrs. Leo Wharton Conducts Show for Poor Children.

Rochester, Ind.—Thursday, December 20, was observed as "Wharton Day" at the Paramount theater in this city. Mrs. Leo Wharton, formerly Miss Bessie Emerick, of this city, who is associated with her husband in producing Pathe pictures, took charge of the theater for the day and gave the proceeds to the Helping Hand Society to buy shoes and clothing as Christmas presents for the poor children of Rochester. Mr. and Mrs. Wharton spent the holidays with relatives and friends here and then returned to their home in the east.

NEWS NOTES FROM QUINCY, ILL.

By Joe Ester, Traveling Representative of Moving Picture World.

Dominic Frisina Branches Further.

Charleston, Ill.—Dominic Frisina, owner of the Majestic at Charleston and two houses at Kincaid, Ill., is branching out still further and has just closed a deal for the Rex at Charleston. This makes four houses in the Frisina string and more may be added in the near future.

Wm. Lancaster Is Running Landale Theater.

Carlenville, Ill.—Wm. Lancaster has taken charge of the Landale theater at Carlinville.

Soldiers and Sailors See Shows Free.

The moving picture houses at Quincy have decided to allow all sailors and soldiers in uniform free entree to their houses. Business has been fair during the price of the tickets by all the local houses. The war tax is being added to the past few weeks. A big holiday trade is being prepared for.

Asking Whether Lightless Nights Save Coal

Texas Exhibitors Are Loyal in Coal Saving, but Are Seeking What Humor There Is in the Situation—Attendance Keeps Up.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—This final ending, "less" on things is getting to be real ordinary—some fellow wanted to know the other day whether, if we went to war with Bulgaria, would we have Bulgarian buttermilkless days. And he said he didn't want to take a sour view of the situation at that. "Less" hung onto "light" has Texas moving picture men wondering now—but they're loyal, and are obeying the mandates of the local fuel administrator, glad that their electric bills are lower, and giving reassurance to timid women, who see stickups and assassins lurking around the dark corners where the bright arcs formerly glowed, these Thursday and Sunday nights the white ways are white—"less," but thus far attendance, it seems, hasn't been any less, and people in the amusement line are thankful for that. The question uppermost in their minds is, is the movement saving coal, and it's a question that thus far is answerless.

The new year begun in Texas under excellent conditions, with everybody feeling pretty good, but hoping—particularly in the West and Southwest—that the hitherto rain—"less" condition will soon be at an end.

No Sunday Films Yet at Wichita Falls Cantonment.

Dallas, Tex.—Officers want Sunday pictures; the soldiers want Sunday pictures; the picture men are willing, even though it might prove a losing game, and yet the blue-law element is putting up stiff opposition. That's the situation at Wichita Falls, where there's an army cantonment with a lot of men seeking innocent amusement they can't find in sufficient quantity. The mild fight over the proposition is still being waged.

Queen Theater May Reopen with "Thais."

Dallas, Tex.—Mary Garden, in the Goldwyn production "Thais," will probably open the rejuvenated Queen theater, Dallas, following the fire of late in November. The Queen is a Hulsey theater, John De Stefano, manager, and work of rehabilitation is proceeding rapidly. It is expected it will open about Jan. 15. The Hulsey theaters will also soon offer the newest Goldwyn release, "Dodging Millions," with Mabel Normand.

West Texas to See First Circuit Films.

Dallas, Tex.—Despite drouth and starving cattle, a trio of young moving picture house operators out in West Texas territory, have signed up for no less than twelve towns, for the full purchases of the First National Exhibitors' Circuit of Texas—and that's the way, according to Manager H. G. Morrow, that the F. N. E. C. is growing in this territory. Organized and with offices established just three months ago, the list of members now includes more than fifty of the leading exhibitors of the state—and the end is not yet; the list is still growing. Messrs. Dye, Ford and Rogers are the young gentlemen in the west Texas territory referred to above. They have theaters at Amarillo, Plainview, Floydada, Claude, Tulia, Canyon, and a lot more towns, the people of which know excellent productions when they see them, just as they know whether an actor doing "Western stuff" has his hair pants on properly.

The Texas F. N. E. C. is now booking "The Submarine Eye," "Daughter of Destiny," with Petrova; Brenon's production, "Empty Pockets"; "On Trial," "Alimony," and Charley Chaplin Specials, with the signature guaranteed.

Incidentally, there is a rumor afloat here that one of the largest distributing organizations in the country is soon to adopt, practically in toto, contracts similar to the F. N. E. C.

C. A. Meade in Temporary Charge.

Dallas, Tex.—Charles A. Meade, special representative of the Pathe exchange, is temporarily in charge of the Dallas Pathe branch, coming here from a trip to Coast points in December. Mr. Meade's journey to Dallas came following the promotion and transferring of A. W. Smith, Jr., formerly local manager, to the New York Pathe office. Mr. Smith has "made good" in Texas and now goes East. Mr. Meade is highly pleased with conditions and the outlook in this district.

Jewel Pictures Made Hit.

Dallas, Tex.—Ned Depinet and Lew Bissinger are pleased picture merchants. Depinet is manager for the Consolidated Film and Supply. Bissinger is manager of the Washington theater. Why are they pleased? Oh, because the first Jewel has been shown in Dallas, and another followed it immediately. They were, respectively, "The Price of a Good Time" and "Come Through." Depinet's concern is distributing the Jewel productions. Bissinger's theater was crowded with pleased picture fans for the full showing of both of them. Sufficiency!

H. P. Barnett Dies.

Dallas, Tex.—H. P. Barnett, of the Barnett Film Supply, Dallas, died at San Antonio, Dec. 28. The remains were brought to Dallas by his brother, W. F. Barnett, associated with deceased in business. Mr. Barnett was only twenty-eight. Surviving married sisters live at Omaha and Cozad, Neb., respectively.

Producing Company Formed in Houston.

Dallas, Tex.—The Supreme Pictures Corporation has been chartered at Houston, Tex., with a capital stock of $10,000. The purpose of the concern, as stated in its charter application, is to make moving pictures. The incorporators include John H. Oeding, James Calnay and Charles H. Taylor, all of Houston.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Lack of Coal Hits Theaters Hard.

LOUISVILLE, KY.—Some suburban theaters handled the poorest business on record during the recent period when there was seventeen inches of snow on the ground. The intense cold, coupled with the high cost of fuel, and light patronage, has occasioned big losses for some of the houses. Parents won't trot through heavy snow to attend the shows, and won't allow their younger children out under such conditions, while coasting and skating take the attention of the elder ones. On account of the high cost of coal many of the houses have not been properly heated, the operators waiting until too late in the evening before starting their fires with the result that the houses could not become comfortable, especially with a half empty house, until the shows were nearly over.

In one of the East End theaters, a total of twenty-six people were seated in a theater seating several hundred, when the second show went on. During the first show a general laugh went up when one of the house men stirred up a fire in one of the four large stoves, this house not having a furnace system.

Many Houses Cut Down Shows.

Louisvile, Ky.—The bad weather out in the state has resulted in a number of the theaters discontinuing shows except on Saturday and Sunday, some houses only operating on Sunday. A. B. Barkley, manager of the Opera House, at Georgetown, Ky., recently cut out his week day shows, being unable to obtain coal for a week's run.

Wm. Small Takes Lease of Tabb Theater.

Mt. Sterling, Ky.—Judy & Gay, who have been operating the Tabb theater, have decided not to renew their lease on the building, and it has since been announced that William Small, of the Shannon Stock Co., has agreed to take up the lease on January 1. Mr. Small has announced that there will be no change at the present in the program or in the staff of employes, and that the shows will continue right through without any loss of time.

Notes of Interest in Kentucky.

Winchester, Ky.—A change has been made in the management of the Colonial theater, J. A. Lightner having sold his half interest in the business to C. G. Ginter and associates.

Injunction Makes Censor Hold Off

Goldwyn's "The Auction Block" Refused by the Censors—Company Gets Writ and Can Show Film Till the Next Appeal Screening.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The mere rejection of a picture by the local censor board does not necessarily deter the Kansas City Goldwyn office from filling their contracts, for such was the case with the booking of "The Auction Block" to the New Center theater here. This picture was extensively advertised by the management for several weeks before the actual running, which began January 1. Several days before the showing of the picture the reviewing board rejected the picture. Certain close-ups and gambling scenes were given as the grounds for the rejection. Not having time to submit a revised print, the local Goldwyn manager, Richard Robertson, obtained through his attorneys a temporary restraining order from interference with the picture. The order included actions by the mayor, chief of police, police commissioners, and the head of the review board. The hearing on the permanent injunction was set for January 8, a date after the completion of the run at the New Center. Now the question is raised as to the supremacy of a circuit judge over the decision of the Kansas City Board of Welfare Review Board.

Jewel Office Force Makes Good.

Kansas City, Mo.—The Kansas City office of Jewel productions reports that the amount of business expected of it by the New York office had been reached, and that the office was running high in the competition with the other 31 offices of the company. With the exception of a change in managers at the opening of the office the working force of this exchange has been practically the same, and to this fact, Milton Feld, manager at Kansas City, attributes the success of the last few months.

Wichita Kiddies Have a Treat.

Wichita, Kan.—The Jewel production, "The Man Without a Country," was shown to the children of the city of Wichita, Kansas, December 26, 27, 28, by the Wichita Beacon, a daily of the city.

Coupons were published in the papers by which on presentation a child under 15 years of age was entitled to admission to the Holland theater during the morning performances of the theater on the days mentioned. It is needless to say that the picture was shown to overflowing crowds at each performance, for this patriotic picture appealed to every child and there was nothing forbidding a return visit. It was a real treat to the kiddies of the city, and their response to the invitation was proof of their appreciation of the picture. Such worthy acts as these are wonderful helps to all concerned. The paper is endeared to the community, the theater becomes better known to the public, and the picture shown is advertised in a way that can not be rated in terms of money.

Universal Exchange Begins New Year Right.

Kansas City, Mo.—The Universal Film and Supply Company office here has been thoroughly cleaned and redecorated during the last week. The walls are now painted and decorated in light colors, so as to get the greatest amount of light. This exchange is in a building fronted with plate glass. The offices are arranged along the wall facing the street and the light. In the darker part of the office is the out office, display space, and telephone switchboards. With the change in the decorations this outer office is brightened up considerably, and the office, as a whole, has been made one of the most attractive in the city.

"Magda" Makes Good Run in Kansas City.

Kansas City, Mo.—The first of the New Select pictures, "Magda," featuring Clara Kimball Young, closed a very successful run at the Twelfth Street theater. The picture was shown for a week ending December 29. The Twelfth Street theater has the first run for these pictures. The next Select showing will be "The Moth."

E. C. Kirkpatrick Will Travel for Select.

Kansas City, Mo.—E. C. Kirkpatrick, formerly manager of the New Orleans Paramount office, has been added to the traveling sales force of the Select Pictures. This is his first work in this territory. He began his new work January 1.

Frank Newman's Kansas City Reel.

Kansas City, Mo.—Something else new in the way of "extras" has been introduced by Frank Newman, owner of the Royal and Regent theaters here. It is a Kansas City news film. This film contains important happenings about the city, and will be shown at the Royal and Regent theaters. The first of these films to appear was of the recent Kansas City Star Party in Convention Hall, where Marguerite Clark in "The Seven Swans" showed to 75,000 people in five performances. The news reel is made by the Enterprise Motion Picture Company. This company makes a specialty of commercial work, and is having remarkable success along this line. The company made about 450 feet of the film on the Star party. Pictures on oil holdings and other commercial enterprises made by this company have already been shown at the Royal.

R. L. White Visits.

Kansas City, Mo.—R. L. White, Metro representative in Iowa, with headquarters at Des Moines, was a visitor in Kansas City, December 30. He was formerly manager of the local World Film office here. After leaving Kansas City he represented Vitagraph in Iowa.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the paper you need.

Film Trade News from the Twin Cities

Benjamin Judell Leaves the Universal to Go in the States Rights Business—A. A. Hixon Changes to General—Film Row Notes of Interest.

By John L. Johnston, 719 Hennepin Ave nue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Right in the midst of the Yuetide quiet another change in local film exchange managers was announced. Benjamin Judell, who came to Minneapolis four months ago to take the Universal-Laemmle-Jewel-First National combination under his wing, resigned last week and, beginning January 5, will join his brother in promoting a state rights exchange to be known as the B. N. Judell, Inc., exchange. Mr. Judell whipped a good firm Universal organization into shape before leaving his post, and with E. R. Pearson, former division manager for Kleine and Vitagraph, and also former General exchange manager at Omaha, assuming the managership of the local Universal one must admit that the future of this office is indeed rosy. Mr. Pearson comes to Minneapolis from Chicago where, for the past few months he has been Western district manager for the Kleine interests and also connected with Essanay. Mr. Pearson is well known in the Northwest. Mr. Judell's new venture will control territorial rights to "Purity," "Redemption," and several other features.

Associated Theaters Exchange in Running.

Minneapois, Minn.—General Manager Thomas J. Hamlin of the Associated Theaters, Inc., has announced that Jan. 28 his organization will be prepared to distribute a good line of films, despite any statements to the contrary.

Supreme Office at Sioux Falls Moves.

Sioux Falls, S. D.—General Manager Conhaim of the Supreme exchange has announced that the firm's branch office at Sioux Falls, S. D., is now located at 129 South Main avenue and that during its first two weeks its business was very gratifying.

E. B. Shaw Now with Standard.

Minneapolis, Minn.—Earl B. Shaw, formerly with Essanay, is now connected with the Standard exchange here and is doing special roadwork for that organization.

Howard Robarge Goes to Triangle.

Minneapois, Minn.—Howard Robarge, formerly with the Mutual, has been secured to look after the night work for the Triangle exchange.

A. A. Hixon Changes to General.

Another unexpected change occurred during the merry, merry season also. Aloysius Alonzo Hixon, formerly with the Metro, and one of the most popuar exchangemen in the Northwest, shifted from the Metro to the General exchange last week and is now busy in building up Paralta business for Manager Larson. Hixon has begun his new duties with more pep than the Kaiser has displayed in the last three years and to date Paralta pictures have been enjoying unusual success for "new comers."

Film Row Business Notes.

Minneapois, Minn.—Harry L. Muir, Standard's Twin City salesman, booked the two-reel Hart features handled by his firm in twenty-three Minneapolis theaters during the past ten weeks, thus establishing a record for salesmanship during the dull season and making a mark that is hard to equal during any other time of the year.

Manager Jack Corbett, of the Triangle exchange, Minneapolis, was host to Pop. Anson, former ball player, and other members of last week's Orpheum theater bill at a dinner at the Hotel Radisson. Corbett spent New Year's day in Duluth, Minn., on business.

Manager Phil Hazza, of the Winnipeg Universal exchange, spent two days in Minneapolis last week visiting local exchangemen.

O. H. Dutton, of the United Theater Equipment Co., Minneapolis, became the proud papa of a bouncing baby boy last week.

Joseph M. Fieldman, special representative for the Standard exchange, with headquarters in Minneapolis, will leave on a short trip through the Dakotas.

Fred B. Benno, Farbo branch manager for the Laemmle exchange, Minneapolis, spent three days in Minneapolis Christmas week.

Ed Buckley, manager of the Opera House theater, Foley, Minn., and Axel Nielson, of the Auditorium, Red Wing, Minn., were among the out-of-town exhibitors who visited Minneapolis exchanges during the holidays.

Middle West Theater Changes.

By Kansas City News Service.

Cumberland, Ia.—T. H. Henderson has purchased the Lyric theater and has taken possession.

Deming, N. M.—The new Cody theater has been opened to the public. Sol. Carragion is the manager.

Snyder, Tex.—The Cozy theater opened December 20.

Lincoln, Neb.—A moving picture film caught fire in the Wonderland theater recently. The damage was small.

Oakland, Neb.—Seth Oak has sold his moving picture business to P. Kace.

Ravenna, Neb.—Dr. Gehrke has leased the Pastime theater here.

Callaway, Neb.—W. H. McCulloch has leased the Star theater from C. W. Wright.

Independence, Kan.—The Maple theater, a picture house on West Maple avenue, was damaged by fire December 26 to the extent of $16,000.

Junction City, Kan.—N. H. Gibbons has been appointed house manager of the Columbia theater.

Inman, Kan.—Mr. Oldfield of Canton has been putting on a moving picture show here recently and if well patronized expected to locate a permanent show.

Sand Springs, Okla.—Bill Strickler, manager of the Liberty theater at Collinsville, is putting in a picture show here and expects to open it for business in the near future.

Coffeyville, Kan.—A new theater for moving pictures is being built here by John Tackett, which will have a seating capacity of 1,000.

Cherryvale, Kan.—A new house for the showing of moving pictures will be built here soon.

Eldorado, Kan.—Charles Parten has opened the Empire theater here. A new pipe organ has been installed. Mr. Parten formerly had the Royal theater here.

Yates Center, Kan.—G. L. LaMont has bought the Star theater here from Charles DeVore. Mr. LaMont was formerly owner of the Wigwam theater at Overlin.

Mulberry, Kan.—The Mystic theater here has been bought by Reede and Gees. The new owners have thoroughly remodeled the theater.

Great Bend, Kan.—E. G. Brodock now has the Regent theater here. This theater has a seating capacity of 800.

Made Huge Provision for Kiddies' Week

Kahn & Greenfield Circuit, With Help of Merchant's Organization, Made a Bright Christmas for Thousands of Youngsters.

By T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Following its usual custom the management of the Kahn & Greenfield circuit, which conducts three large houses in this city, played host during the Christmas holidays to thousands of children in the Mission and Fillmore street districts. The plan, found to be so successful last year, was followed this season at both the New Mission and the New Fillmore theaters and aroused an immense amount of interest.

In both of these thriving business districts the merchants have formed strong organizations for promotion work, and the management of these theaters secured the co-operation of the organized business men in making "Kiddies' Week" a huge success. Ten thousand toys were purchased for distribution at each house, and each day for five days the merchants in the neighborhood distributed two thousand tickets upon request and without the need of purchases being made. The lobby of each house was converted into a veritable fairyland of toys, with Santa Claus himself on hand to hand out one to each holder of a free matinee ticket. As many of the youngsters were accompanied by their parents, who paid their way into the theaters, the receipts for the week were not lessened.

A little while before "Kiddies' Week" Joseph E. Levin, manager of the New Fillmore theater, entertained the youngsters of the neighborhood at a special matinee, the attraction being Marguerite Clark, in "The Prince and the Pauper," and Fatty Arbuckle. The interesting feature of the event was the fact that although there are but 2,889 seats in this house a grand total of thirty-five hundred children were accommodated, and all were seated. Chairs made for one were made to care for two and youngsters even seated themselves in the aisles.

Nasty Billboards Condemned.

San Francisco, Cal.—It has been a long time since any objection has been filed against pictures shown on the screens of local theaters, but the management of certain downtown houses are being condemned by the thoughtful public and by the press for the indecent tone of the billboard advertising that is being done. Two of these houses are apparently vieing with each other in the matter of suggestive publicity, and the contest has reached such a stage that editorials are appearing in the daily press condemning the use of billboards for such a purpose and calling upon the Board of Supervisors to put a stop to the practice by revoking billboard privileges. Since the censorship of moving pictures was abolished in this city exhibitors have steadily striven to keep their screens clean, and the representative men of the industry are steadfastly against such schemes as these to achieve notoriety.

Eugene H. Roth to Go East.

San Francisco, Cal.—Now that the California theater is running along smoothly and its operating staff has been completed, Managing Director Eugene H. Roth is preparing to leave for New York on a business trip and will probably get away before the middle of January. While away he will inspect many of the large theaters elsewhere and will be open for suggestions that might be used to advantage in his beautiful house in this city. Not only does Mr. Roth supervise the policy of the California theater and arrange its bookings, but continues to act in a similar capacity in regard to the Portola theater. Business at this house has not been affected by the opening of the California and it is still in the market for the same kind of features upon which its success has been built in the past. Harry David is house manager at the California, while Van B. Clement is in charge at the Portola.

Mary Pickford Helps Red Cross.

San Francisco, Cal.—San Francisco has adopted Mary Pickford as its very own "Darling Mary," and just to show that she is willing, the diminutive screen star has twice within the past two weeks led a parade through thronged streets. Her first appearance was in the role of a U. S. Marine, to stimulate enlisting, and the last one was to aid this city in a Red Cross drive for membership. The parade on her last visit was led by her St. Bernard dog, bearing the emblem of the Red Cross, with Miss Pickford at the head of a large body of troops, dressed in the uniform of a Red Cross nurse. She reviewed the parade at the St. Francis hotel and was visibly affected by the ovation in her honor. "Not until today," she said, "did I grasp the full meaning of the slogan, 'San Francisco Knows How.' Now it is plain to me. I say that nowhere else in all the world people honor me as this community has done." In the afternoon following the parade a tea dance was given at the hotel and the receipts turned over to the Red Cross. On the following day she visited the Union Iron works and addressed four thousand men during the noon hour, after which she visited Camp Fremont, San Francisco's great training camp

"Human" Music Urged.

San Francisco, Cal.—The organized musicians of the city are running a series of advertisements in the daily press urging theater patrons to go to houses where "human" music is used as an accompaniment to moving pictures, instead of to those which features the "canned" variety. The following theaters are listed as employing from six to twenty-five musicians: California, Tivoli, Jewel, Rialto, Imperial, Strand, Portola, Alhambra, Valencia, Verdi, Pantages, Casino, Hippodrome, Wigwam, Princess, Garrick and the Lyceum.

Investigates Advertising Mediums.

Berkeley, Cal.—Sam Y. Edwards, manager of the local T. & D. theater, is making an interesting study of the value of various forms of publicity in the College City. Recently he ran a series of slides giving the telephone number of this theater and making the suggestion that use be made of this to secure any information desired. The nature of the telephone calls that resulted were then tabulated and it was found that out of the average of one hundred and fifty calls daily fully three-quarters of these were in regard to the program, with a few asking for the time schedule. The opinion arrived at was that newspaper advertising in Berkeley was not especially effective. Thousands of the residents of this city, which is a unit of the Greater San Francisco, work across the Bay, have their entire interests there, and read the San San Francisco newspapers. The rates of the latter are too high to permit a suburban theater to advertise its program, and it is asserted that the local papers do not cover the field.

Camp Pictures to Be Released.

San Francisco, Cal.—The Turner & Dahnken circuit recently sent a cameraman to American Lake, Wash., to secure moving pictures of soldier life at Camp Lewis, and the first of the series has been received. These will be sent to Washington to secure the approval of officials and will then be shown over the T. & D. circuit and throughout the West. E. M. Asher, head of the exchange department of this concern, will leave shortly on a trip over the territory to explain to exhibitors the policy of the First National Exhibitors' Association.

Ink Thrower Gets Jail Sentence.

San Francisco, Cal.—Alice Smith recently amused herself by spattering the interior of a moving picture theater on Powell street with ink, and upon being taken before a police judge was sentenced to sixty days in the county jail.

San Francisco Newslets.

William Bernard is now covering the northern California territory for the Select Pictures.

The Rialto theater, 1129 Market street, is having extensive changes made in its electric signs.

S. Hasterlick has purchased a one-half interest in Fisher's theater, Seventh avenue and Clement street.

The California Camera Club held its annual Christmas jinks at the clubrooms on Dec. 27. Edward H. Kemp, the local Motiograph representative, took a prominent part in this.

Herman Lubfin, business agent of the Moving Picture Operators' Union, with John O'Connell, is working to organize the film exchange workers, who recently received a charter from the American Federation of Labor.

Good Films Draw Holiday Crowds in Seattle

"Seven Swans," "Cinderella Man," "Mad Lover" and Other Attractions Keep Seats Full—Some Fine Xmas Decorations.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—In spite of turkey dinners and home parties during Christmas week the motion picture theaters of Seattle have been drawing good crowds. Realizing the hold of home upon Seattleites at this season the theater managers took special pains to book features of such strong appeal that people would be drawn from their firesides in spite of themselves.

A real Christmas picture is being shown at the Coliseum for the special benefit of the kiddies during the holiday week. It is "Seven Swans," featuring Marguerite Clark. From the way the grown-ups have been flocking to see the play it seems that it is pleasing the parents as much as the little ones. Manager Tate of the Coliseum has promised the kiddies an extra treat at 10 A. M. on Saturday, Dec. 29, when a showing of Baby Marie Osborne's latest picture, "The Little Patriot," will be given for the benefit of the Seattle Day Nursery.

Another film that carries with it the spirit of Christmas is "The Cinderella Man," starring Mae Marsh and Tom Moore at the Strand. Mae Marsh has many admirers in Seattle, and the Strand has been doing an unsual Christmas business all week.

At the Clemmer "The Mad Lover," with Robert Warwick and Elaine Hammerstein, drew so well that it was held over all week, instead of remaining only the four days originally intended.

Charles Ray, in "His Mother's Boy," at the Liberty, also proved so popular that it was held over for the full week. The Pathe news picture, "France in Arms," was specially advertised on the Liberty program and drew its quota of the Christmas crowds. A special feature of the decorations at the Liberty were the lighting effects in the two boxes at the sides of the stage. In one of these boxes a country snow scene with fir trees and a lake in the background was made to

show all the glories of sunrise over snow-clad hills by the use of different colored lights in succession, and the lake caught the gleam of the sun when fully risen. On the other side a life-size soldier stood guard in a snow-covered trench, his figure dimly outlined at first by the dull glow of a campfire beside him. Gradually the day dawns, showing wire entanglements in front of the trench and, farther on, the shell holes and snow-covered debris of "No-Man's Land."

At the Rex the double headline attraction of the Bushman-Bayne feature, "The Voice of Conscience," and the Arbuckle comedy, "Coney Island," has had its share of Christmas popularity.

Cedar and holly and flowers have been used, both in the lobbies and the interiors, in order that the theaters may be pervaded by the spirit of the holiday season.

There has been very little disorder in the city during the holidays, and none of the theater managers have had any trouble with rowdy persons. It is true that an I. W. W. tried to stir up a row at the Strand on Christmas eve, but certain members of the audience took care of him, and Manager Smythe's services were not even requested. It was during a four-minute speech by H. A. Ford. Mr. Ford made some very strong arguments for joining the Red Cross when the I. W. W. member of the audience interrupted him with some sneering epithet. Several men immediately around the man took him up, carried him to the door and pitched him across the street. When they returned they were cheered by the rest of the audience, and Mr. Ford continued his speech.

Exhibitor Rebuked for Removing Scenes from Film.

Seattle, Wash.—The Northwest Film Board of Trade held its meeting on Wednesday, Dec. 26, this week. That the organization means to accomplish its purpose of benefiting both exhibitors and themselves is shown by the action taken at this meeting against an exhibitor who, in conjunction with his operator, removed certain scenes from films. He has been informed that he will get no more film until he has paid for the damage already done and given dependable assurance that the same thing will not occur again. In the large territory covered by the exchanges of the Northwest, a great many circuits have to be made with the films, and those exhibitors to whom such a damaged film is next sent, without the exchange having an opportunity of inspecting it, must suffer for the action of their dishonest fellow exhibitor.

Action was also taken against an exhibitor who had returned a film C. O. D.

After the business of the meeting had been transacted the Board of Trade's general counsel, Harry Sigmond, outlined the plan of action governing N. S. F. checks.

Every exchange manager in the city was present.

Meetings are held every Tuesday.

Exhibitors' Film Salesmen Hard at Work.

Seattle, Wash.—F. D. Fisher, manager of the Exhibitors' Film exchange, states that his two salesmen, George J. Ekre and C. H. Feldman, are already getting big results in their respective territories in booking the new Chaplin and Petrova Pictures and "On Trial" and "Alimony." When "Alimony" was booked for the Liberty theater, Seattle, it was intended to show it only four days, but owing to its popularity it was held over for the entire week.

E. H. Emmick Coming to Seattle.

Seattle, Wash.—E. H. Emmick, well-known film man of the Northwest, is coming to make his headquarters in Seattle soon to handle the two-reel reissues for Greater Features.

Passable Holiday Business in Portland

Compared Favorably With That of Other Years—Mercantile Houses Did Better—Several One-a-Week Theaters Open.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The holiday season at the Portland downtown theaters compared most favorably with that of other years from a box office standpoint, notwithstanding the many drives on the pocketbooks of the people. Indications are, however, that the mercantile houses did a better business in proportion than the theaters.

The Majestic showed "The Cinderella Man" and the second chapter of the "Battle of Arras" pictures to big audiences; the Liberty did good business with "Joan the Woman" and a fourteen-piece orchestra led by Albert Hay Mallotte; the Columbia made "Tom Sawyer" a popular attraction and the Peoples featured "Maciste" to good business.

Shipbuilding Helps Business.

M. B. Donovan, owner of the Portsmouth theater, a suburban house, is enthusiastic over the way the new shipbuilding industry in Portland has helped the business in his neighborhood. Everybody out there seems to have money.

W. E. Tebbetts, of the Alhambra, in the Hawthorne district, is planning having more fifteen-cent days, due to the liberal patronage of his shows on Sunday, when fifteen cents is the price of admission. Mr. Tebbets says the public has become most discriminating and that it is only the good pictures that can command the money.

New One-Day-a-Week Theaters.

This territory is now getting several new theaters, but they are running only one day a week. Touchet, Washington, recently went on the picture show map with a show that is conducted by the Woodmen of the World and operated only on Friday nights. At Elgin, Oregon, a municipal theater, conducted by the city council one night a week for the purpose of paying the interest on the building investment, has been opened to run in opposition to the Gem theater, conducted by Mrs. George James. A civic club has arranged to run the theater at Carlton, Oregon.

Myrick Entertains the Kiddies.

Portland, Ore.—By actual count, 4,260 children were guests of E. J. Myrick, of the Liberty theater, on the Monday morning preceding Christmas when he gave a children's party to view his Christmas trees and incidentally "Joan the Woman." Mr. Myrick gave away that number of Christmas packages. He gave only one performance for the children and those that couldn't get in to see the show were marched in through the entrance of the theater, given a package of candy, and sent out through the side exit.

Theater at Wodburn Cuts Down Shows.

Portland, Ore.—The Bungalow theater at Woodburn, Oregon, has cut down its running days from seven to four a week. Road men report cuts in running days in several of the small towns, due to the falling off of patronage.

Exhibitor W. S. Trites Dies.

Harrisburg, Ore.—W. S. Trites, owner of the theaters in Junction City and Harrisburg, is dead from pneumonia, having been sick only a short time. The Junction City house is closed for good, the fixtures having been torn out by V. Cartright, who, it is reported, plans a new theater for Harrisburg this summer.

New Films Show Fruit Drying.

Portland, Ore.—Jack Woods leaves soon for Chicago with the industrial films of the Wittenberg-King Company, driers of Oregon fruit, to exploit the product by means of films gotten out by Burnett Goodwin. The company plans to send men with copies of the films throughout the United States.

Norman and Gray Dissolve.

Rainier, Ore.—The partnership of Norman & Gray, recently formed to manage the Grand theater here, has been dissolved and the theater is now being operated by Gray and son.

Theater at Kelso Sold.

Kelso, Ore.—E. P. Peck, of the Edison theater, has sold his show to C. C. Vaughn of the Vogue theater who will operate both houses. Mr. Vaughn came to Kelso not so very long ago with a lot of new ideas in the show game, and has made a success of it.

Another of Those Rumors.

Portland, Ore.—All of Film Row is agog over the rumor that George Jackson is going to get married. It was known for some time that the genial Mutual manager had made up his mind on this question some time ago but that he had spoken to any charming young lady about it was news.

Claude Cannon Back in Portland.

Portland, Ore.—Claude Cannon, who owned the Nob Hill theater for several years, was seen the other day on Film Row and it is understood he is looking for another location. Mr. Cannon has been living in Roseburg for the past year or so and has not been in the picture business.

Majestic Decorations from Piney Hills.

Portland, Ore.—Manager J. J. Parker, of the Majestic theater, took his Christmas decorations from the woods of Oregon and made a showing in that line that excited many favorable comments from the Majestic patrons. The lobby was a big bower of firs and cedars, set with red lights and it radiated the fragrance of the Oregon forests. Inside of the foyer was hundreds of feet of tinsel hung with tiny silver stars and there were several decorated Christmas trees to please the children. The decorating was directly in charge of house manager H. D. Green, who spread himself for the occasion.

With the Portland Road Men.

Portland, Ore.—B. J. Sperry, traveler for the Paramount company, returned recently from southern Oregon and the Tillamook country where he reported things progressing nicely with the exception of a few of the small towns south of Portland which seem to be hard hit by the war conditions.

Harry Hunter, also of Paramount, and Fred Simonton, traveler for General, both made a trip into eastern Oregon and reported good business throughout. Mr. Simonton was particularly pleased with the outlook for a prosperous season in the Walla Walla territory. His next trip will be in behalf of Paralta pictures.

H. H. Hearn and E. R. Redlich, of Triangle and Metro, respectively, were recent visitors in Portland.

H. G. Mapes with General.

Portland, Ore.—H. G. Mapes, former manager of the Sunset theater, has been employed by the General Film Company as booker. Mr. Mapes left the Sunset recently to take this position, his place being taken by W. L. Reauveau. The new General booker was formerly house manager for the Portland T & D, and for the Alta and Cozy theaters in Pendleton.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

BETTY TAKES A HAND.

Triangle Presents Beautiful Olive Thomas in Katherine Kavanagh's Original Five-Act Story of the Son of Millions Who Made Good.

Cast.

Betty Marshall.....Olive Thomas
Peter Marshall.....Frederick Vroom
Mrs Hamilton Haines.....Bliss Chevalier
Ida Haines.....Mary Warren
James Bartlett.....George Hernandez
Tom Bartlett.....Charles Gunn
Miss Catherine.....Margaret Cullington

Directed by Jack Dillon.

The Story: Blood feuds may run true to form, but when the disowned son of a millionaire and the daughter of the man to whom a part of those millions rightfully belong unite to make a success of a boarding house in the home of the millionaire's partner in swindling something is bound to happen, and in this fast moving little story a whole lot happens before the kinks are all straightened out.

For the Program: Olive Thomas in a play of poverty and plutocracy.
Betty's brains beat Bartlett's millions.

Advertising Phrases: An auto wreck that cost half a million.
With Cupid for a star boarder.

Feature These Players: Olive Thomas as the girl with brains.
Charles Gunn as the millionaire's son who helped run a boarding house.

Stunt Suggestions: For the lobby borrow what is left of an automobile from some repair garage. Put up a sign, "Would you pay the girl who wrecked your machine like this $50,000 to marry your son? James Bartlett did in 'Betty Takes a Hand.' (Date.)" If the lobby is too small use a display window, or display a couple of broken wheels and other parts in a heap. Get some dry-goods store to make a display of silk and cotton stockings. Use a window card announcing, "Betty Marshall started in cotton stockings, but she wound up in silks. Buy your stockings here then see 'Betty Takes a Hand' at (house and date)." If you can get a badly battered car of good make run it through the streets with a banner on each side, "I've met Betty Marshall. You can meet her at (house and date), in 'Betty Takes a Hand'."

Advertising Aids: Two one-sheets, one each, three and six-sheet herald in rotogravure. Slides. Lobby displays 11x14 and 22x28. Electros and mats. Press sheet.
Released January 6.

THE BLIND ADVENTURE.

Greater Vitagraph Presents Edward Earle and Betty Howe in the Five-Part Blue Ribbon Feature Based on Earl Derr Biggers' Novel.

Cast.

Geoffrey West.....Edward Earle
Marion Larned.....Betty Howe
Congressman Larned.....Frank Norcross
Capt. Fraser-Freer.....William Bailey
Lieut. Frader-Freer.....Gilbert Rooney
Col. Hughes.....P. D. Standing

Directed by Wesley H. Ruggles.

The Story: Geoffrey West is fascinated by a girl he sees in the breakfast room of the Carleton Hotel, London. She is reading the "agony" column of the Times, and to gain her interest he appeals next morning through the personals. She responds through the same medium, demanding that he prove himself an interesting person. He replies with the recital of a mystery murder that induces her to hurry her father to his aid to find that—.

For the Program: The mystery of a murder never done.
He killed a man to win a girl's attention.

Advertising Phrases: He loved a lady, she loved adventure, and so he took "The Blind Adventure."
What's a man's life to a woman's interest?

Feature These Players: Edward Earle as the young American who kills a man on paper.
Betty Howe as the girl who wanted to be entertained.

Stunt Suggestions: Use a street wagon with signs reading, "Would you kill a man to gain a woman's interest? See 'The Blind Adventure.' (House and date.)" Repeat in teaser advertisements in the papers, first asking the question, and adding the title the day before the showing. Repeat on the lobby signs with portraits and stills. Hammering on this fact will help the surprise climax.

Advertising Aids: One style each, one, three and six-sheets. Window card. Lobby displays 11x14 and 22x28. Slide. Heralds. Plan book. Press sheet.
Released January 7.

CONVICT 993.

Pathe Presents the Astra Five-Act Play by Wallace Clifton with Mrs. Vernon Castle in a Drama of Daring.

Cast.

Roslyn Ayre.....Irene Castle
Rodney Travers.....Harry Benham
Bob Ainslee.....J. H. Gilmore
Neva Stokes.....Helene Chadwick
Dan Mallory.....Warner Oland
Jim Morton.....Paul Everton
Bill Avery.....Bert Starkey
Stella Preston.....Ethyle Cooke

Directed by William Parke.

The Story: Neva Stokes was too cynical to believe Roslyn Ayre's story of how she came to be a convict. She knew all the "stalls," and she hated Roslyn for her successful escape from behind stone walls. She made it a point to look her up when her own sentence was ended, and forced her to join Dan Mallory's gang of jewel thieves and aid in a big robbery—but there was just one thing Neva did not know that spoiled the scheme and brought an unexpected ending to the story.

For the Program: Irene Castle in a series of sensational surprises.
Iron bars could not restrain Convict 993.

Advertising Phrases: How did Convict 993 break out of jail?
Something new in detective stories.

Feature These Players: Mrs. Castle as Roslyn.
Harry Benham as the man who loves her.

Stunt Suggestions: If the fire laws permit—build a false entrance from joist and cotton cloth painted to suggested a jail entrance. Put your doorman in uniform with a bunch of keys and with "Warden" lettered upon his cap. Over the door letter, "Join Convict 993 inside." Use the phrase, "Go to jail with Irene Castle," in all your advertising.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby display 11x14, both sepia and colored. One 22x28 scene, one 22x28 portrait. Art portrait. Campaign book. Two one-column newspaper cuts of star. Photos of star in black and white.
Released January 6.

GHOSTS OF YESTERDAY.

Joseph M. Schenck Presents Norma Talmadge in a Fascinating Dual Role in a Screen Version of Rupert Hughes' Stage play, "Two Women."

Cast.

Ruth Grahame; Jeanne La Fleur, Norma Talmadge
Howard Marston.....Eugene O'Brien
Count Pascal de Fondras...Stuart Holmes
Duc de Lissac.....John Daly Murphy
Roger Stearns.....Henry J. Hebert
Mrs. Whitaker.....Ida Darling
Marie Calleaux.....Blanche Douglas

Directed by Charles Miller.

The Story: Howard Marston is saved from suicide by Ruth Graham, and under his good influence he takes a new hold upon life and wins a fortune through an improvement in engraving, but money cannot defeat death, and Ruth dies with Howard's portrait of her still unfinished. Howard goes to Paris and in the gay underworld he finds Ruth's physical double in Jeanne Le Fleur. At his solicitation she poses for the completion of the portrait, and Howard does not realize that in completing his wife's picture he is giving something of her soul to the model. In anger at his blindness, she slashes the completed painting and rejoins her old companions—there Howard finds her and light and darkness come to him.

For the Program: A fascinating study of two women wholly unlike.
The girl with a soul and the girl who found a soul.

Advertising Phrases: Found his wife's double at the Bal Tabarin.
Which Norma Talmadge would you prefer.

Feature These Players: Norma Talmadge in vividly contrasting roles.
Eugene O'Brien as the artist.
Stuart Holmes and Ida Darling in the support.

Stunt Suggestions: Offer pairs of seats to all doubles (men or women) presenting themselves at any performance. Feature this in throwaways and newspaper ads, "Have you a double? Is there some one in town who looks like you? If you can find your counterpart you will be made welcome as our guests at any performance of 'Ghosts of Yesterday,' the new Norma Talmadge production in which she plays two women who loved one man (house and date)." For the lobby decorate with streamers of serpentines and confetti. Fasten the serpentines thickly to the dome of the lobby. Use a card, "See the wonderful scenes at the Bal Tabarin in 'Ghosts of Yesterday.' Now showing."

Advertising Aids: Two styles each, one and three-sheets. One style each, six and 24-sheets. Window cards. Heralds. Lobby displays 8x10, 11x14 and 22x28. Cuts on production: Two one-column, two two-column, one three-column. Cuts of star one-half, one and two columns wide.
Released in January.

DAYBREAK.

Metro Presents Emily Stevens in an Adaptation of the Play by Jane Cowl and Jane Murfin, Arranged by June Mathis and Albert Capellani.

Cast.

Edith Frome.....Emily Stevens
Arthur Frome, her husband, Julia L'Estrange
Dr. David Brett.....Augustus Phillips
Herbert Rankin.....Herman Lieb
Carl Peterson.....Frank Joyner
Alma Peterson.....Evelyn Brent
Otway.....Joe Daly
Meta Thompson.....Evelyn Axzell

Directed by Albert Capellani.

The Story: Edith Frome, fearful of her husband's drunken humors, leaves him and conceals from him the fact that she is about to become a mother. A year later she returns to him, but still conceals from him the fact of his paternity. Through a detective, Frome learns of the existence of the child, and believes their family physician, Dr. Brett, to be its father. The husband of the woman Frome has employed as a detective becomes suspicious and shoots him. The shock brings about moral rebirth, and under the guidance of Dr. Brett, Frome finds his way to his wife and child.

For the Program: A striking plea for prohibition.
A loveless home turned to the home of love.

Advertising Phrases: She feared to tell her husband of his child.
Baby hands brought the dawn of a new day.

Feature These Players: Emily Stevens as the young wife.
Julian L'Estrange as the husband.
Augustus Phillips as Dr. Brett.

Stunt Suggestions: For the lobby arrange a well furnished buffet with plenty of bottles, and before this place a cradle, the sign reading, "Which wins, the buffet or the baby? See 'Daybreak' (date)." Interest the temperance societies with a form letter or personal solicitation. Arrange with a furniture store to make a display of a nursery, with a card, "The little child in the cradle lived here because his mother dared not let its father know he had a son. For the reason see 'Daybreak' at (house and date)."

Advertising Aids: Two styles each, one, three and six-sheets. Press sheet. Filler sheet. Ten minute novel for newspapers. Slide. Herald. Lobby sheet. Lobby displays 8x10, 11x14 and 22x28. Mats and cuts.
Released January 7.

EMPTY POCKETS.

First National Presents a Screen Vivification of Rupert Hughes' Well-Known Novel of New York Life.

Cast.

Maryla Sokalska.....Ketty Galanta
Muriel Schuyler.....Barbara Castleton
Dr. Worthing.....Bert Lytell
Perry Merithew.....Malcolm Williams
Jacob Schuyler.....Ben Graham
Red Ida Ganley.....Susan Willa
Shang Ganley.....Thornton Baston
Pet Bettanny.....Peggy Betts

Directed by Herbert Brenon.

The Story: Perry Merithew, a well-known society man, is found dead upon the roof of an east-side tenement. The only clew to his murderer is a strand of copper colored hair, but it is sufficient to direct suspicion against five women with titian hair, ranging from society buds to the wife of a gangster, but when the net seems to tighten about the society girl a young interne extricates her from her awful predicament.

For the Program: Thrill piled on thrill, sensation on sensation.
Five red headed women face a murder charge.

Advertising Phrases: An absorbing study of real New Yorkers.
A fascinating tale of dives and drawing rooms

Feature These Players: Feature the general excellence of the ensemble cast in which no particular player is featured to the detriment of the story.

Stunt Suggestions: The press sheet offers two good ways to use the book, and the matinee for red headed girls is excellent. You can hire red "Biddy" wigs from a theatrical costumer. Get five, place them on dummies in a store window, back to the street, and below ask, "Which of these five red-headed women killed Perry Merithew? See 'Empty Pockets' at (house and date)." Put on special red-headed ushers for the day, and advertise prominently for them, both in the newspapers and in your lobby. Get the local paper to write up the advertisement. Get a couple of yards of red crepe hair and glue to the lobby posters.

Advertising Aids: Two styles one-sheet, one style each three, six and 24-sheets. Line cuts from one-half to four columns wide. Three styles single column halftones. Four styles double column halftones. Window cards. Lobby displays 8x10, 11x14 and 22x28. Four designs of book marks to use instead of heralds. Three styles of slides. Press book.
Released December 31.

HER SISTER.

Empire All-Star Corporation Presents the Charming Broadway Actress, Olive Tell, in a Charles Frohman Stage Success.

Cast.

Eeanor Alderson.....Olive Tell
Ernest Bickley.....David Powell
Jane Alderson.....Eileen Dennes
Mrs. Herriard.....Eileen Errol
Mrs. Bickley.....Madeline Meredith
George Saunders.....Sidney Blair
Charles Hamilton.....Herbert Evans
Mrs. Hamilton.....Eleanor Seybolt

The Story: Nell Alderson and her sister, Jane, are models, but to shield Jane and provide her with the luxuries she covets, Nell becomes a fashionable and high-priced fortune teller. Jane, in spite of Nell's care, goes to a road-house with a married man, providing a jealous wife with the excuse she seeks for suing for divorce. To shield her sister, Nell takes the burden of her indiscretion, but the real co-respondent is unmasked and two weddings are planned.

For the Program: An innocent lark and its consequences.

She told fortunes, but could not foresee her own.

Advertising Phrases: She took the shame to shield her sister.
She sought pleasure and found scandal.

Feature These Players: Olive Tell as Isis, the fortune teller.
David Powell as her sweetheart.
Eileen Dennes as the amusement-loving sister who nearly spoils her sister's life.

Stunt Suggestions: For window work get stationers and department stores to make displays of fortune telling books and games with a sign. In the lobby place a black pedestal with a crystal globe (an inverted globe aquarium will do for want of better) and placard, "Gaze into the crystal and see if you can read your future. Isis could read all things save the shame her sister would bring her. See 'Her Sister' (date), with Olive Tell."

Advertising Aids: One style each, one three and six-sheets. Cuts in one-half, one, and three-column widths. Mats one, two and three columns. Program cover cut 4x4. Slides. Lobby displays 11x14 and 22x28. Press sheet.
Released December 24

FACE VALUE.

Bluebird Presents Mae Murray in the Story of a Girl from Nowhere, Written by Herself and Robert Z. Leonard.

Cast.

Joan Darby.....Mae Murray
Mrs. Van Twiller.....Clarissa Selwynne
Margaret Van Twiller.Florence Carpenter
Bertram Van Twiller....Wheeler Oakman
Louis Patrick Naquire..Casson Ferguson

Directed by Robert Leonard.

The Story: Joan Darby as the drudge for a washerwoman, delivering the clean linen and collecting soiled clothes, but she aspired to higher things and promoted a prize fight between the leaders of two rival gangs. She appropriated the gate receipts, and when her mistress saw the money she accused her of theft—Joan ran away. She was doing well for herself, when one of the gang leaders discovered her and forced her to aid his nefarious schemes, but she got into society in evading the reform school and found real happiness.

For the Program: She jumped from a moving train into high life and happiness.
She took a long chance, but she won.

Advertising Phrases: From prize-fight promoter to social belle.
See Mae Murray in her own play.

Feature These Players: Mae Murray as the little girl from nowhere.
Wheeler Oakman as the millionaire reformer.

Stunt Suggestions: Get the dry goods stores to display a cheap gingham apron in their windows with the card, "To buy a pinafore like this, Joan Darby staged a prize fight in the livery stable, and ran away with the money. See what happened in 'Face Value' at (house and date)." For a lobby display get two ragged boys of about sixteen to pose in the lobby with boxing gloves and announce the championship fight in "Face Vaue."

Advertising Aids: One style each, one, three and six-sheets. Stock ones of stars. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts in one and two-column widths. Heralds. Press sheet.
Released January 14.

FIELDS OF HONOR.

Goldwyn Presents Mae Marsh in Irvin Cobb's Realistic Story of New York's Unknown—Appearing in The Saturday Evening Post Under the Same Title.

Cast.

Marie Messereau.....Mae Marsh
Helene.....Marguerite Marsh
Paul.....George Cooper
Hans Grossman.....John Wessell
Robert Vorhis.....Vernon Steele
Judge Vorhis.....Neil Moran
Mrs. Vorhis.....Maud Cooling

Directed by Ralph Ince.

The Story: Evil pursues Marie Messereau, a little French girl, who came to this country with her brother and sister in search of better things. The brother is called to the French colors, leaving the two girls alone. Then the sister falls ill, and Marie cannot afford to give her the trip to the mountains that the doctor orders. At last fortune seems to smile. She wins the love of Robert Vorhis, the son of a wealthy judge, but a jealous friend tells Robert she is a fallen woman, and her apparent confession, due to her lack of understanding of English, drives Robert away. Then comes word that their brother and her sister's sweetheart have fallen, and this brings about the collapse of Helene. Marie, seeking to locate a charitable home, is suspected of accosting men, and is taken to the night court. Meantime the waiting sister, doomed to death, commits suicide, and the detective sent to investigate Marie's story finds her dead. Marie is released,

and at last the clouds blow away from the brave little stranger, fighter upon the fields of honor in a strange land.

For the Program: Can you ask more than Irvin Cobb interpreted by Mae Marsh?
The story of a heroine of the lowly.

Advertising Phrases: Mae Marsh in one of Irvin Cobb's best stories.
Sobs and smiles lie strangely close.

Feature These Players: Mae Marsh as the brave little French girl.
Marguerite Marsh, formerly known as Marguerite Loveridge.
Vernon Steele as Robert.

Stunt Suggestions: Interest the welfare societies if there are any in your town, also French societies. The story does not lend itself to stunting, but is better handled through newspaper publicity playing up the name of the star and the author.

Advertising Aids: One litho and one rotogravure one-sheets, two litho three-sheets, one six and one 24-sheet. Coming and current slides. Lobby displays 8x10 and 11x14. Two double and three single column scene cuts, single and double-column mats of star. Four advertising cuts. Press sheet.
Released January 14.

THE MARIONETTES.

Clara Kimball Young and Her Own Company Present Their Screen Interpretation of the French Play of the Same Title by Pierre Wolff.

Cast.

Fernande de Monclars, Clara Kimball Young
Marquise de Monclars, Mrs. Ethel Winthrop
Roger de Monclars.....Nigel Barrie
Pierre Vareine.....Corliss Giles
Ferney, Fernande's uncle.Edward Kimball
Nizerolles.....Alec. B. Francis

Directed by Emile Chautard.

The Story: Fernande de Ferney, a young French girl, has spent her time between the convent and the country home of her uncle, where she has learned to passionately love Roger, the son of the Marquise de Monclars. He marries her for her fortune, but does not value what he has so lightly won until she profits by the lesson taught in the little marionette play written by their friend, Nizerolles, and finds that men are much like marionettes.

For the Program: She found that clothes make the woman.
There are two routes to a man's heart —his stomach and jealousy.

Advertising Phrases: The country mouse learns city ways.
The dressmaker is cupid's best friend.

Feature These Players: Clara Kimball Young. Refer to Magda or Shirley Kaye if you have shown those productions.
Nigel Barry as the indifferent husband.

Stunt Suggestions: For the lobby use marionettes, large dolls with strings fastened to the tops of their heads and to hands and feet. If you can rig a motor with an eccentric shaft you can give motion to the figures and greatly increase the attraction of the display. The same display can be used for store windows, with a card, "To gain your husband's love dress well and make him jealous. That is the lesson taught in the Clara Kimball Young production of 'The Marrionettes' at (house and date). Come in and see our displays." With a little trouble you can erect a float with a proscenium on either side with marionettes taking their motion from the vibration of the vehicle if they are strung with springs.

Advertising Aids: Two styles each one and three-sheets. One style each, six and 24-sheets. Window cards. Heralds. Lobby displays 8x10, 11x14 and 22x28 One three-column cut and two each two and one-column cuts on production, one each one-half, one and two-column cuts of star.
Released in January.

MOLLY, GO GET 'EM.

Samuel S. Hutchinson Presents Margarita Fischer in a Dashing Comedy Drama of Real Love and False Pretensions by Beatrice Van.

Cast.

Molly Allison.....Margarita Fischer
Billy Wilcox.....Jack Mower
Robert Allison.....Hal Clements
Julia Allison.....Margaret Allen
Gordon Gilbert.....David Howard
Count Renaud.....True Boardman
Mrs. Vanderverr.....Emma Kluge

Directed by Lloyd Ingraham.

The Story: Molly didn't give a whoop for her sister's suitors, for she had a sweetheart of her own, though her father wouldn't let her marry him, but sister's suitors took so much interest in Molly that sister stayed single. Then came the count, and to help along, his accomplice inveigled Molly out to a road-house, and she would have had to walk back twenty miles in the dark, after she slapped his face, only she met a Chinese vegetable peddlar. To scare the count off she told him she really was a squaw, Molly-Go-Get-'Em. The count was also a member of the Get-'Em family, and he got sister's pearls, only they were as false as his title, and Molly—she got married.

For the Program: Molly was a good little getter.
The tribulations of a younger sister.

Advertising Phrases: American girl outwits French count.
Ten days on bread and water for Margarita Fischer.

Feature These Players: Margarita Fischer as Molly.
Jack Mower as the real sweetheart.
True Boardman as the count.

Stunt Suggestions: Arrange with jewelers to display imitation pearls, with a card, "Pearls like these were stolen by a jewel thief in 'Molly Go Get 'Em', and they deceived even the expert.' See the play at (house and date), and let your face relax." A novel street stunt would be a girl in a ball dress and furs on the seat of a huckster's cart with a Chinese driver, and proper banners. For the lobby set a table with elaborate silver service, but with only bread and water and a card explaining, "This is not a war dinner, but what Molly got for staying out all night. See Margarita Fischer (date)."

Advertising Aids: Not stated.
Released January 7.

MRS. DANE'S DEFENSE.

Adolph Zukor Presents Pauline Frederick in an Adaptation of Henry Arthur Jones' Great Play, Made by Margaret Turnbull.

Cast.

Felicia Hindemarsh.....Pauline Frederick
Sir Daniel Carteret.....Frank Losee
Lionel, his son.....Leslie Austen
Lady Eastney.....Maud Turner Gordon
Janet, her niece.....Ormi Hawley
Mr. Bulsom-Porter.....John L. Shine
Mrs. Bulsom-Porter.....Ida Darling
James Risbee.....Cyril Chadwick
The Duchess of Grantby, Amelia Summerville
The Vicar.....Frank Kingdon
Mr. Trent.....Howard Hall
Mrs. Trent.....Grace Reals
Mrs. Dane of Canada.....Mary Navarro

Directed by Hugh Ford.

The Story: One of the most famous stories of an English dramatist who delights in presenting the problems of life in caustic fashion, masking his preachments with vivid and gripping stories of human interest. Felicia Hindemarsh is not made to pay the price of her early indiscretions. She pays for supposing that these indiscretions could be hidden, and it is the hiding of her identity behind that of her cousin, Mrs. Dane, which is condemned. It may be regarded as a problem play or merely as a gripping human document.

For the Program: A stage classic that is classic still
The story of a woman's last stand.

Advertising Phrases: A famous play from Famous Players.
The woman pays—for women make her pay.

Feature These Players: Pauline Frederick, who wears some unusually gorgeous gowns.
Frank Losee in a strong character part.
Amelia Summerville, Ormi Hawley, Ida Darling, and Grace Reals.

Stunt Suggestions: Use this copy for mailing cards or throwaways, "Are you a woman? Will you come to Mrs. Dane's defense? See the reason at the (house and date)." Induce some woman's club to discuss the play at a meeting prior to showing, or offer free matinee tickets that the members may see the play to be discussed, always working the papers in this connection. Borrow or roughly make large balance scales for lobby display. On one weight paint "Happiness," and on the heavier, "Deception." On the card, "Deception outweighed happiness in Mrs. Dane's defense. Henry Arthur Jones' absorbing study of a social problem. (Date.) With Pauline Frederick."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14, 22x28. Eight by ten photos of star. Cuts and mats on stars and production, five of each one-column, three two-column, and two three-column. Heralds. Advertising layouts. Window cards. Slides. Press book.
Released January 7.

MAN ABOVE THE LAW.

Triangle Presents Jack Richardson in Lannier Bartlett's Novel Play Dealing with the Squaw-man Who Bowed to No Law but Love.

Cast.

Duke Chalmers.....Jack Richardson
Esther Brown.....Josie Sedgwick
Natchah.....Claire McDowell
Tonah.....May Giracia

Directed by Raymond Wells.

The Story: Disappointed in love and disgusted with religion, Duke Chalmers seeks the desert, where he lords it over the Navajos and the Mexicans through lavish use of whiskey. He rules with iron will, and the Indians name him Man-Above-the-Law. But a teacher comes to the little school, and when Chalmers orders his people to stay away she fights back and wins even Chalmers half-breed daughter as her pupil. Then Chalmers finds that love is above all laws, and he passes on with his squaw and child, leaving his kingdom to the little teacher.

For the Program: The love story of a lawless man.
Even the lawless must bow to love.

Advertising Phrases: The Desert King finds his ruler.
As vivid as the Painted Desert.

Feature These Players: Jack Richardson as the Desert King.
Claire McDowell as his squaw wife.
Josie Sedgwick as the school teacher.

Stunt Suggestions: Your local library may have some Government publication on the Navajo Indians that will suggest, through colored plates, many window displays easily and cheaply made, or you can build an Indian village with modeling clay for a lobby display, using the stills as models, with the trading post and school. An Indian can be used for street word, with a placard, "The 'Man Above the Law' ruled the Indians with whiskey and violence, but the little teacher won with love. See the play (house and date)."

Advertising Aids: Two one-sheets, one each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays 11x14 and 22x28. Electros and mats. Press sheets.
Released January 6.

OVER THE HILL.

Pathe Presents Gladys Hulette in a Five-Part Astra Story of Small-Town Newspaper Life by Lois Zellner.

Cast.

Esther.....Gladys Hulette
Roy.....William Parke, Jr.
Allan Stone.....Chester Barnett
Amos Winthrop.....J. H. Gilmour
Rose Lawlor.....Joyce Fair
Jim Barnes.....Richard Thornton
Mr. Neal.....Dan Mason
"King" Arthur.....William Sullivan

Directed by William Parke.

The Story: Left alone by the death of her father, a superannuated minister, Esther takes up his work as a book canvasser, and her enterprise wins for her a position on the local paper as assistant to Allan Stone, the business manager, who has been promised a better position if his skill can put the paper "over the hill" of its losses. One certain advertisement can turn the balance, and it is Esther who finally wins the contract, but only after a quick succession of tense situations.

For the Program: Spend an evening in the Editor's sanctum with Gladys Hulette.

She risked her job to save a girl's fair name.

Advertising Phrases: She spoiled the edition, but she saved the day.

A yellow journal and a girl who dared.

Feature These Players: Gladys Hulette as the plucky wage earner.

Chester Barnett as the business manager.

Joyce Fair as the merchant's daughter.

Stunt Suggestions: Arrange with local merchants to advertise in a special one-sheet edition of your local paper, but with a fanciful title, such as the "Clarion." You can get enough outside advertising to pay for the sheet. Print up with reprinted locals and boiler plate with a two-column spread announcement on the front page that "Owing to an accident to our forms we are unable to offer our readers a complete newspaper this morning. For the reason see Over the Hill at (house and date)." Put these out the day before the showing, using boys to distribute the same as throwaways. Borrow the "hell-box" from the local paper, or a mass of linotype slugs, a form and an imposing stone for a lobby display.

For the card: "Esther 'pied' the forms to save her friend's good name, but she put the paper 'Over the Hill.' (Date.) With Gladys Hulette."

Advertising Aids: One style each one, three and six-sheets. One sepia 22x28 of star and same of scene. Slide. Cut of star. Colored lobby display. Campaign book.

Released Dec. 30.

ROSE OF THE WORLD.

Adolph Zukor Presents Elsie Ferguson in the Spectacular Artcraft Production of the Famous Novel by Agnes and Edgerton Castle.

Cast:

Rosamond English.....Elsie Ferguson
Capt. Harry English..Wyndham Standing
Lieut. Bethune.....Percy Marmont
Lady Cunningham.....Ethel Martin
Aspasia, her daughter.....June Sloane
Sir Arthur Geraldine.Clarence Handysides
Jani .....Marie Benedetta

Directed by Maurice Tourneur.

The Story: Made a widow by the death of her husband in action, Rosamond English marries the conceited Governor of the province, a man of sixty. To her horror, she finds her love for her first husband increases until she can scarcely bear the presence of Sir Arthur. To complicate matters Lieut. Bethune, her first husband's comrade in arms, who is writing of English's life, falls in love with Rosamond, but her affairs find satisfactory solution in a most unexpected fashion.

For the Program: Masters of literature made more real through masterly screen production.

A book of life in living form.

Advertising Phrases: All the color of the Orient with the interest of the Occident.

Three men loved this woman—so will you.

Feature These Players: Elsie Ferguson in her third Artcraft production.

Wyndham Standing as a modern Enoch Arden.

Clarence Handysides as Sir Arthur.

Stunt Suggestions: Use real or artificial roses on a wire structure in the form of a globe for a frame for the 8x10 portrait of the star or one of the 22x28 tinted scenes, according to size of the frame. Use other roses to dress the lobby or frame the box office, if practicable. Florists, milliners and dry goods stores can be interested in window displays of roses through the loan of parts of the lobby displays, and stationers can be induced to feature the books of the Castles in return for a slide display. Prizes might be offered for the best artificial roses made by patrons of wax, cloth or paper, and in this way you can hook up your house with stationers selling crepe paper and findings.

Advertising Aids: Two styles each, one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14, 22x28 and 8x10 portraits of star. Cuts and mats for both star and production, five of each one column, three each two-column, two each three-column. Rotogravure one-sheet. Advertising layouts. Heralds. Slides. Press book.

Released Jan. 7.

THE SEVEN SWANS.

Adolph Zukor Presents Marguerite Clark in An Unusually Gorgeous Spectacle Based Upon the Familiar Fairy Tale. Adapted by J. Searle Dawley.

Cast:

Princess Tweedledee....Marguerite Clark
The King .....William Danforth
The Wicked Queen....Augusta Anderson
The Witch.....Daisy Belmore
Prince Charming....Richard Barthelmess

Directed by J. Searle Dawley.

The Story: Snow White, Paramount's last season fairy production, has probably been enjoyed by a greater number of persons than any other motion picture ever made. But Seven Swans, with the same dainty star, has been given an even more sumptuous production and forms a most important new chapter in the history of the Land of Make-Believe.

For the Program: Paramount's annual Fairy Spectacle with Marguerite Clark.

Snow White outdone by Seven Swans.

Advertising Phrases: The Fairy Spectacle Supreme.

For all children from 7 to 77.

Feature These Players: Marguerite Clark as the Princess.

Richard Barthelmess as Prince Charming.

William Danforth (screen debut) a comic opera favorite.

Stunt Suggestions: Work for window displays. For example, a toy store will make seven celluloid swans in a basin of water the centre of a display of bath toys, and dry goods stores can use a cut-out from a one-sheet in an open umbrella as the attractor for a display of similar goods with "Marguerite Clark, in Snow White, used one of our famous $1.98 umbrellas as a boat. They're waterproof." If you can borrow seven pedestals, you can set up seven sun-dials in the lobby with appropriate reading matter on the dial faces. Swans can be made of white card and feathered with glue and a little down

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28 and 8x10 photos of star. Cuts and mats for five one-column, three two-column and one three-column each for star and production. Advertising layout mats. Heralds. Slides. Window cards. Press book.

Released Dec. 31.

THE PRICE OF A GOOD TIME.

Jewel Presents Mildred Harris and Kenneth Harlan in Lois Weber's Masterly Adaptation of The Whim, by Marion Orth.

Cast:

Linnie .....Mildred Harris
Her Mother.....Ann Schaeffer
Molly .....Helene Rosson
Mr. Winfield.....Alfred Allen
Mrs. Winfield.....Adele Farrington
Preston .....Kenneth Harlan
Miss Schuyler.....Gertrude Astor

Directed by Lois Weber and Philips Smalley.

The Story: Her father was a paralytic, her brother a "soap-box socialist." She was a department store slave, and she longed for a good time. He was the son of wealth, deceived, disillusioned, lonely. He, too, wanted a good time. Together they sought their desire—and the price they paid was a heavy one.

For the Program: Stronger than Shoes—and as clean.

Lois Weber's newest film classic.

Advertising Phrases: A play of irresistible appeal.

It bares the mysteries of a young girl's heart.

Feature These Players: Mildred Harris as the little girl who felt her right to happiness.

Kenneth Harlan as the man who found that money was not all.

Stunt Suggestions: Make a generous use of window cards and stills for window work. Use plenty of paper, getting out twenty-four sheets a week or ten days before showing. Start before then with teaser snipes and liners reading "What would **you** pay for a good time?" Use a street wagon several days in advance, if possible. In the advertising call attention to the previous work of these producers and announce this as their best. Give emphasis in the press work to the fact that the story does not depend upon nastiness for its appeal. Lay stress upon the human interest of the story.

Advertising Aids: One, three, five, twelve and twenty-four sheet stands. Photographic stills in various sizes, rotogravure heralds. Window cards. Lobby displays. Special advertising campaign books. Newspaper cuts from one column to half pages.

(*This department continued on page* 416)

SPECIAL Roll Tickets

PRICES

Five Thousand..... $1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand... 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Calendar of Daily Program Releases

Releases for Weeks Ending January 19 and January 26, 1918

(For Extended Table of Current Releases See Pages 426, 428, 430, 432)

Universal Film Mfg. Company

MONDAY, JANUARY 14, 1918.

UNIVERSAL SPECIAL PRODUCTION—Hell's Crater (Five Parts Drama)	02847
NESTOR—Maimed in a Hospital (Comedy)	02848

WEDNESDAY, JANUARY 16, 1918.

L-KO—Home-Run Ambrose (Two Parts—Comedy)	02849
UNIVERSAL ANIMATED WEEKLY—No. 7 (Topical)	02850

SATURDAY, JANUARY 19, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 54 (Educational)	02851
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Topical)	02852
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 14—"The Fugitives"—Two Parts—Drama)	
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 8—"Hidden Hands"—Two Parts—Drama)	

MONDAY, JANUARY 21, 1918.

UNIVERSAL SPECIAL PRODUCTION—Madame Spy (Five Parts—Drama)	02855
NESTOR—Who's to Blame (Comedy)	02856

WEDNESDAY, JANUARY 23, 1918.

L-KO—Ashcan Alley (Two Parts—Comedy)	02857
UNIVERSAL ANIMATED WEEKLY—Issue No. 8 (Topical)	02858

SATURDAY, JANUARY 26, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 55 (Educational)	02859
UNIVERSAL CURRENT EVENTS—Issue No. 37 (Topical)	02860
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 15—"Hell's Riders"—Two Parts—Drama)	02861
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 9—"The Black Masks"—Two Parts—Drama)	02862
UNIVERSAL SPECIAL—The Finley Nature Pictures (One Reel—Educational)	02863

Mutual Film Corporation

MONDAY, JANUARY 14, 1918.

MUTUAL STAR PRODUCTION—The Impostor (Frohman—Five Parts—Drama)	3FAM5
MUTUAL WEEKLY—Issue No. 3 (Topical)	3W1

TUESDAY, JANUARY 15, 1918.

STRAND—Burglars (Comedy)	3CST1

MONDAY, JANUARY 21, 1918.

MUTUAL STAR PRODUCTION—In Bad (American—Five Parts—Drama)	4FR5
MUTUAL WEEKLY—Issue 4 (Topical)	4W1

TUESDAY, JANUARY 22, 1918.

STRAND—Their Litle Kid (Comedy)	4CST1

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supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
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LUDWIG G. B. ERB, President

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FILM MFG. CO. CHICAGO. U.S.A.

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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

STOLEN HONOR.

William Fox Presents Virginia Pearson in a Story of Washington Official Society Life and the Art Studios by George Scarbrough.

Cast:

Virginia Lake.....Virginia Pearson
Robert Macklin.....Clay Clement
Betty .....Ethel Hallor
Hon. Richard Belfield.....Walter Law
Countess Collonna.....Dorothy Rogers
Signor Conte.....Mr. Ardrizonia
Paul Hollister.....George Marazonia
The Ambassador.....Edward Roseman

Directed by Richard S. Stanton.

The Story: A famous picture, stolen from an Italian gallery, finds its way to the Corcoran gallery in Washington. When its identity with the stolen painting is discovered, plans are made to restore the canvas to the rightful owners, but in pursuance of a plot of jealousy, it is made to appear that Virginia Lake has copied the painting and has substituted the copy for the original; retaining the latter. The plot is helped by Virginia's absence on an errand of mercy, but in the end her innocence is established and justice is done.

For the Program: Undercurrents of international diplomacy.

A gorgeously gowned story of Washington society.

Advertising Phrases: Society girl bests astute diplomats.

Love, intrigue and innocence.

Feature These Players: Virginia Pearson, who wears 25 handsome gowns in this production.

Clay Clement, as her sweetheart.

Ethel Hallor as Betty.

Stunt Suggestions: One or more dealers in most towns stock the process prints that are in close imitation of the original paintings. Get them to run a drive on these with a card: "These paintings can scarcely be told from the originals. Virginia Lake might have been accused of substituting one of these for the stolen painting in Stolen Honor. At the (house and date)." A similar display might be taken into the lobby, with a credit card for the dealer.

Advertising Aids: Two styles each one, three, and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Free mats. Press sheet.

Released Jan. 6.

THE WILD STRAIN.

Greater Vitagraph Presents a Five-Part Blue Ribbon Feature with Nell Shipman in an Original Story by George Randolph Chester and Lillian Chester.

Cast:

Winifred Hollywood.....Nell Shipman
Harold Burton.....Alfred Whitman
John C. Hollywood.....Otto Lederer
Kingsley Royce.....Ed Alexander
Colonel Bull.....R. Bradbury
Mrs. Hollywood.....Mrs. Buskirk

Directed by William Wolbert.

The Story. A delightfully dashing story of a girl who has seven ancestors of the utmost respectability—but the eighth was a bandit. She is engaged to a bank president who had seven eminently respectable ancestors—but the eighth was a prize-fighter. And the ninth generation is much the same as the first until youth has had its fling in a series of the most unexpected happenings.

For the Program: More fascinating than a "Wallingford" story.

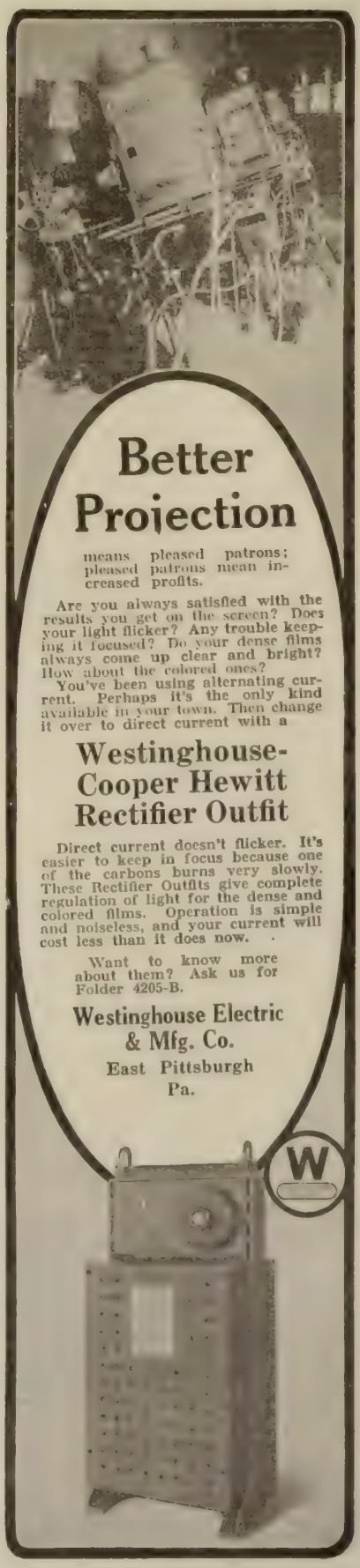
For once society and the circus mixed.

Advertising Phrases: Return of Nell Shipman.

See the circus roustabouts clean up the road house.

Feature These Players. Nell Shipman, who makes her reappearance as a Vitagraph player.

Alfred Whitman, the bank president with a pugilistic ancestor.


Better
Projection
means pleased patrons; pleased patrons mean increased profits.
Are you always satisfied with the results you get on the screen? Does your light flicker? Any trouble keeping it focused? Do your dense films always come up clear and bright? How about the colored ones?
You've been using alternating current. Perhaps it's the only kind available in your town. Then change it over to direct current with a
Westinghouse-Cooper Hewitt Rectifier Outfit
Direct current doesn't flicker. It's easier to keep in focus because one of the carbons burns very slowly. These Rectifier Outfits give complete regulation of light for the dense and colored films. Operation is simple and noiseless, and your current will cost less than it does now.
Want to know more about them? Ask us for Folder 4205-B.
Westinghouse Electric & Mfg. Co.
East Pittsburgh
Pa.
W

Stunt Suggestions: Any circus stuff you may have used for street work will be available for this picture with "See the circus men clean up the road house in The Wild Strain." "Society belle does daring bareback stunts in The Wild Strain," etc. Do not give too much of a circus suggestion to the lobby, but play up the authors and the return of Miss Shipman in special cards

Advertising Aids: One style each one, three and six-sheets. Window card. Lobby displays, 11x14 and 22x28. Slide. Herald. Plan book. Press sheet.

Released Jan. 14.

THE WINDING TRAIL.

B. A. Rolfe Presents the Dainty Star, Viola Dana, in an Unexpected Story of the West of the '70s, by Katherine Kavanaugh and June Mathis.

Cast:

Audrey Graham.....Viola Dana
Zachary Wando.....Clifford Bruce
Alvin Steele.....Hayward Mack
Lou .....Mabel Van Buren

The Story: To avenge her sister's disgrace and death, Audrey Graham leaves her theatrical engagements in New York, and in one of the caravans of the early '70's seeks Hell's Paradise, a mining camp to which Steele, the betrayer, has gone. The caravan nearly perishes in Death Valley, and Audrey, disguised as a child, goes to seek relief from a band of outlaws. Her subterfuge is perceived and she is given her liberty only on condition that she bring Steele to the bandit, who married a woman Steele deceived. Audrey keeps her word but turns aside the happiness within her grasp for the sake of the other woman.

For the Program: She would not take happiness at the price of another's suffering.

She braved Death Valley to avenge her sister's dishonor.

Advertising Phrases: The hell-holes of the West before the railroads came.

Broadway star becomes dance-hall girl to gain revenge.

Feature These Players: Viola Dana as Audrey.

Clifford Bruce as the bandit.

Stunt Suggestions: A prairie schooner is the most obvious street stunt, and can be easily framed up with old tarpaulin and saplings. For a lobby flash mount an old-fashioned revolver on a card reading: "If you had to use this to shoot either your husband or the man you loved, but who wronged you, who would get the bullet? For one answer see The Winding Trail (date)." The gun should be as old as possible to attract curiosity.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Mats and cuts.

Released Jan. 14.

STOLEN HOURS.

William A. Brady Presents Ethel Clayton in a Charming Story of the London That Was, from the Story by Olive Wadsley.

Cast:

Diana Lester.....Ethel Clayton
Hugh Carton.....John Bowers
Cosmo Lester.....Joseph Herbert
Lady Drayton.....Louise De Rigney
Lord Harron.....Jack Drumier
Lord Windlesham.....Victor Kennard
Philip Duran.....Frank Mayo
Benson .....Richard Clarke
Lady Hermione.....Lila Chester

Directed by Travers Vale.

The Story: Diana Lester is the daughter of a gambler, whose mother died at her birth and who has never known a woman's loving care, yet for all of that she has grown up pure and unspoiled. She aids Hugh Carton, a rising young poli-

tician, to escape the consequences of a gambling raid, and they fall in love, but Carton has a wife who will not divorce him, though they live apart. Diana at last determines to leave Hugh, but finds that her will is not strong enough, and goes to him, spoiling his chances of a cabinet portfolio. Then she leaves him to his career, but he finds her again just in time.

For the Program: The M. P. and the Gambler's Daughter.

Stolen hours and stolen kisses are the sweetest.

Advertising Phrases: The photoplay of happiness.

Her love meant more than a cabinet portfolio.

Feature These Players: Ethel Clayton as the gambler's daughter.

John Bowers as the Member of Parliament.

Stunt Suggestions: Cards, chips and other gambling material can be used for lobby decoration, or perhaps you can contrive a roulette table. For the sign: "Diana Lester was only a gambler's daughter, but for the sake of her love the Parliament man counted a portfolio well lost. See Stolen Hours (date)." Fake the suggestion of a wall with door for a store window display, with the door just ajar and a cut-out of Miss Clayton's head and shoulders showing. By the door place a number of wrapped dress boxes bearing the form's name. On the window place a card lettered: "This letter rather surprised Hugh Carton's valet, but it showed that Carton knew what all women know —that (store name here) is the best. See the details in Stolen Hours at (house and date)." The letter is to be written: "Benson, there is a lady occupying my room for tonight. Go to (local store) and get some decent clothes. She is about five-feet-four."

Released Jan. 7.

THE STUDIO GIRL.

Louis J. Selznick Presents Constance Talmadge in La Gamine, Adapted by Paul West from the French of P. Veber and H. de Gorsse.

Cast:

Celia Laird.....Constance Talmadge
Frazer Ordway.....Earle Foxe
Adriana Peroni.....Edna Earle
Obediah Daw.....John Hines
Mrs. Daw.....Gertrude Norman
Harriet Farnum.....Isabel O'Madigan
Rachel Farnum.....Grace Barton
Dr. Walter Grierson.....Ferd Tidmarsh

Directed by Charles Giblyn.

The Story: Constance Laird, living in a small New England village, is doomed by her aunts to marry Obediah Daw, the village lout, because marriage is the expected thing. When Celia becomes interested in a visiting artist, they hurriedly advance the wedding date, but while Obediah is waiting at the church Celia is nestling in the tonneau of the departing artist's car. When he discovers her he starts her home, but she is waiting for him when he arrives at the studio and his jealous fiancee advises the village authorities who come to arrest him for an abduction of which he is more than innocent, but Celia finds the way out for all.

For the Program: She knew what she wanted and how to get it.

She never can say she didn't propose.

Advertising Phrases: Constance Talmadge as another "real" American girl.

The goddess in the machine.

Feature These Players: Constance Talmadge in her third study of real girls.

Earle Foxe as the artist who was eloped with.

John Hines as the village lout.

Stunt Suggestions: Print up some cards reading: "What would you do if you should find a girl in your car? See what Frazer Ordway did in The Studio Girl at (house and date)." Punch and provide with a string loop and hang these on cars that stop along the main streets. A couple of small boys can keep enough cards up to get the advertising. The same thing can be used in automobile salesrooms in the display cars, with a cut-out of the three-sheet appearing above the top of the tonneau. A somewhat similar mailing card might be sent to all car owners.

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheets. Window cards. Heralds. Lobby displays, 8x10, 11x14 and 22x28. Two one-column, two two-column and one three-column cuts on production and one-half, one and two-column cuts of star. Press book.

Released in January.

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574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

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**HE'S gone across—
YOU "come across"!**

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City

Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908
THE FILM EXCHANGE
729 7th Avenue, New York City

Film Stories

General Film Company, Inc.

ESSANAY.

HE LOVED HER SO (One Reel—Comedy).—The jealous husband suspects that his wife is fickle but cannot discover any evidence until the butler hands her a letter one morning. He snatches it from her, and only waiting to read "My Dearest Sweetheart," tears it up and storms about the room. The wife pleads with him, but he goes out and buys a revolver. The wife, changing her clothes, also goes out. The cook, spying the discarded dress across her mistress' bed, puts it on, in celebration of an evening with the butler. When the husband returns and sees, in the half-lit dining room, the cook with his wife's dress on, in the arms of a man, he draws his revolver and fires. The cook, though unhurt, falls to the floor. The husband turns in the hall just as his wife enters with a man by her side. The wife introduces her father to the trembling husband, who then realizes his mistake in not reading all of the letter which told of the parent's coming. The three go into the other room where the cook and the butler laughingly tell of the mistake in identity.

ONE NIGHT (One Reel—Comedy).—The Gentleman Drunk returns to the hotel about midnight, climbing into bed with his silk hat on. Upstairs the Ham Actor climbs through the window and down a rope, beating his board bill. Across the hall, talking in whispers the Girl and her fiance plan an elopement, enraged at parental objections to kissing in the hotel parlor. Hearing the Ham Actor scuffling down the wall on the rope, the Drunk staggers to the window and peers out, his silk hat falling to the ground below. Stealthily he creeps down stairs and onto the sidewalk to regain it. In the meantime the Girl and Man are ready for flight, but the irate parents catch them. The Drunk loses his nightgown, and to hide from some girls entering the hotel, rolls up in a rug and runs wildly through the halls. The Ham Actor has aroused the guests of the hotel, who think him a burglar. Nora in the kitchen is entertaining the Cop. Together they capture the Ham Actor and finally discover the Drunk in hiding under the sofa.

AGRICULTURAL OPPORTUNITIES IN WESTERN CANADA (One Reel—Scenic).—This scenic reel shows the tremendous output of the Canadian soil and the open country still waiting to be sown. It reveals how the land is irrigated by the many dams; the Brooks aqueduct, the cutting of alfalfa, the industries of dairying, chicken raising, sheep raising and woolen milling. You will also see the ultra modern methods of sanitary milk handling in the dairies by electricity, which power, as is also shown, even serves in the threshing of the grain.

SPARKLE.

DOUBLE CROSS (One Reel—Comedy).—Bill and Leola, old sweethearts, meet in the park and talk over old times. That evening in their respective homes they are preoccupied and at last the suspicions of Bill's wife and Leola's husband are aroused. They visit Prof. Chiro the next day and the husband is told to beware of a dark young man, while Bill's wife is warned that a blonde is trying to alienate her husband's affections. Each determines to pursue the cause of the trouble and an exciting search follows. Finally, wearied of the chase, they call on Prof. Chiro again for advice, and he tells them to see Jingse, the detective, who occupies the next room to his. They do so,

but do not recognize the detective, who is the professor in disguise. Each gives him a portrait to be used in tracing the parties.

While visiting the two homes in the discharge of his duties the detective recognizes the originals of the pictures and comprehends the situation. He tells Bill and Leola to be in his fortune telling parlors at a certain hour, and also tells the husband and wife, respectively, to be at his detective's rooms at the same time. He first interviews the husband and wife in his role of detective, collects his money, and then tells them that the professor next door will fix them up. The detective makes a quick change and slides through a door into the house next door, where, as the professor, he again collects. Then bringing the two couples together, an explanation follows.

JUDGE BROWN STORIES.

BUD'S RECRUIT (Two Parts).—The cast: Bud (Wallis Brennan); Reggie (Robert Gordon); Reggie's fiancee (Ruth Hampton). Directed by King H. Vidor.

Reggie learns that his number is so far down on the draft list that there is little likelihood of his being drawn, and he and his mother and fiancee are delighted. Bud, his kid brother, however, feels the disgrace of having a "slacker" in the family, and shows his contempt for Reggie in various ways. Bud's patriotism finds an outlet in a demonstration of his company of "soldiers" in front of the house where his mother is entertaining the Peace Society. As a recruiting party the demonstration is a success, for Reggie's fiancee comes to the door with the others to see what the noise is all about, and is touched by the undoubted earnestness of the young "soldiers," and, taking a flag, joins them.

Finally Bud can stand it no longer, and not being able to enlist himself, he impersonates Reggie and enlists in his name. Reggie is at once congratulated on all sides and is bewildered until he sees the announcement of his enlistment in the newspapers. The realization that the part he is playing is not a manly one dawns on him gradually. He arrives at the recruiting desk just in time to answer to his name. Bud, still in the role of Reggie and ready to go on with the affair, reluctantly takes off his disguise and watches the activities of his big brother with mingled feelings of pride and longing.

BROADWAY STAR FEATURE.

THE CLARION CALL (One of the O. Henry Series—Two Parts).—The cast: Barney Woods (Walter McGrail); Johnny Kernan (Bernard Randall); Eileen Murphy (Alice Terry). Directed by Ashley Miller.

Johnny Kernan, who pursues the Goddess Pleasure on a shoestring income, and sometimes catches up with her, pals with Barney Woods, always his friend, sometimes his meal ticket and never beyond the reach of a "touch." In an exchange of Christmas presents Barney presents Kernan with a small gold pencil with his initials J. W. K. on it. Soon after, having a lucky day playing the races, Kernan sets out on the tin-horn trail to the white lights. Barney makes the acquaintance of Eileen Murphy the day she is moving into what she hopes isn't as disappointing a place as she knows it is going to be.

Their friendship ripens into love. Kernan comes back, meets Eileen, decides he'll have her. He induces Barney to accept a thousand dollar loan from him and go to New York. Barney finally accepts, but before he leaves he and Eileen are married. In New York Barney gets a job with a salary just large enough to support himself, but just as hope is dying out in Eileen he gets a better job as patrolman, and she and her mother join him in New York. He is ambitious, and becomes a detective. Seeking clues to the murderer of Mr. Norcross, who had been shot by a burglar, Woods traces it to Kernan through the small gold pencil. Kernan plays upon Barney's indebtedness to him to force Barney not to make the arrest. It is only when Barney Woods reads an extra offering a reward of $1,000 for the murderer's arrest that he sees his way clear to pay his debt to Kernan and do his duty by making the arrest.

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L-KO.

TORPEDO PIRATES (Two Parts—Jan. 9).—The cast: The Professor (Harry Lorraine); His Assistant (Hughie Mack); Prof's Daughter (Gladys Varden); Sherlock Holmes (Walter Stevens); The Vamp (Catherine Young). Directed by Noel Smith.

Mr. P. Nutt invented a wonderful flying torpedo, which was worth millions when it flew, but his happiness was marred by his daughter's crush on his help hound. The president of the Midnight Thieves' Association craved the torpedo, so he sent Vampa, a well set-up young woman, to find a man who looked like Sherlock Holmes. They found him in an ash-can pulling a Hoover on the garbage. When the inventor learned that the eyes of the spies were upon him, he hastened to the Detective Agency and besought the ash-can dweller to take the case. Father returned—they always do—delighted at his date with Vampa. She arrived with a copyrighted scheme of her own to make the old duffer jealous. She winked her pretty eyes at the help hound, who could not withstand temptation. The scheme worked fine—the inventor became crazy jealous. "You tub of lard—I could kill you—there!" shouted the frenzied P. Nutt slapping him on the wrist. His rough words had an awful effect on Fatty, who resorted to tears. Suddenly a tremendous noise was heard, a storm came up—big ocean waves r—ound—d their morbid chanting—the family was eating soup. Camouflaged by this tempestuous ordeal, the gang was making way with the torpedo, when Detective Snitch smelt trouble and dashing up into the private chamber he kicked the crooks in the hallway and flew out on the marvelous torpedo. He was nearing France, and the gas was giving way, when he was rescued by the inventor and the family.

NESTOR.

CAVE MAN STUFF (Jan. 7).—The cast: Priscilla Pringle (Gale Henry); Dolliver Dipple (William Franey).

Priscilla Pringle, an old maid, is so much interested in Cave Man methods that she will not tolerate the courtship of a society fop for her niece's hand. She tries to get the niece interested in a cave man.

Dolliver Dipple is also in love with the fair niece. She spurns him. He conspires with a couple of tough characters to kidnap his beloved, thus forcing her to wed him. They, however, kidnap Aunt Priscilla, who is brought to Dolliver's cave man plant. The toughs then return with the minister only to find that Priscilla is the authority.

The law of compensation begins to work. The two young lovers, separated by the aunt's cruelty, find their opportunity to slip off and become one while the aunt is being kidnapped. The same minister that married them is the one chosen by the toughs. By following them, the newlyweds come upon the cave man plant in time to see Aunt Priscilla married to Dolliver. Every one is satisfied but Dolliver, and he is too far gone to care.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 3 (Dec. 19).

King Winter is a Sportsman.—The white monarch affords his hearty subjects many a thrill, and ice boating is one of their favorite pastimes—Shrewsbury River, N. J.

The Red Cross in the White House.—President's granddaughter, Ellen Wilson McAdoo, hangs grandpa's service flag in window of his home—Washington, D. C.

A Long-Distance Wallop at the Hun.—Miss Janet Beecher and other actresses in "Pipes of Pan" do stagehands' work to release men for war.

French Batteries "Warming Up."—Poilus, reinforced against winter hardships by specially constructed clothing, can continue their fight for Democracy in comfort—Somewhere.

Wave of Patriotism Swamps Army Post.—Thousands of young men not drafted but anxious for a crack at the Boche tax officers to the utmost to find billets for them—New Rochelle, N. Y.

The Laugh is on the Thermometer.—"Snow-

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bird" frolic marks first real winter Sunday of the season—Coney Island.

No Sufferer's Cry is Unheeded by Americans.—Our Red Cross and bluejackets from our warships work ceaselessly to aid stricken city—Halifax.

These Soldiers Never Say Die.—Blinded or maimed, French victims of the Kaiser's war cheerfully learn tasks which will make them self-supporting—Somewhere-in-France.

Cartoons by Hy. Mayer.

ISSUE NO. 4 (Dec. 26).

Cutting a Cord to Save a Ton.—Wealthy folks, as well as poor, like to keep warm, so, with coal lacking, these millionaires combine exercise with profit—Suburbs of Boston, Mass. Subtitles: "Coffee and"—is the proverbial New England cure-all.

Unique Stockholders' Meeting.—Thousands of employees who are also share owners in big tire concern, vote in new directorate—Akron, O. Subtitles: Every kind of worker is represented in the big gathering. They pour into the assembly hall. The meeting adjourns. President H. S. Firestone is congratulated by his men. Their thoughts turn to the comrades at the front as they face their flag of a thousand stars.

Even the Sea Gives Up to Feed Our Boys in France.—Salt marshes, once tide-swept, are reclaimed in drive for bigger crops—San Francisco, Cal. Subtitle: This half-brother of the tank doesn't know what "obstacle" means.

The Pride of the Seven Seas.—American sailing ships were once famous in every port in the world, and war has again brought them into their own—Fall River, Mass. Subtitles: Miss Helen Farrar is sponsor for the Luther Tuttle. She is the first schooner launched at Fall River in forty years.

We'll Win this War if it Takes Our All!—While American men fight for democracy American women are the "Men behind the men behind the guns—All Over America. Subtitles: Mary Pickford grabbed a score of recruits for the marines by "hitting in the pinch" for the well known Sousa. "Bird-woman" Stinson, christened Katherine, who has made a new non-stop aeroplane flight, wants to work for Uncle Sam. Fifteen guys who ought to be in the army stood around and watched the "Cheer-Up" girls in the Hippodrome shovel snow. "The smile on the face of the tiger" denotes approval. Miss Katherine Bleeker, "Showman," and manager of the Broadway theater, New York.

A Long Step Ahead.—The Republic of Mexico adopts a new constitution in place of laws dating back to 1857—Queretaro, Mexico. Subtitles: Mexico now has an army of excellent fighters, well equipped and trained in modern warfare. Delegates from 27 States were present. President Carranza signs the new laws.

It'll be a Tough Winter for the Kaiser.—Every kid in the country is out to get him and in our Northern States ammunition is free and plentiful—Chicago, Ill. Subtitles: "Over the Top" if your legs are too short, go around. The spoils of victory consist of one tin helmet.

Cartoons by Hy. Mayer.

ISSUE NO. 5 (Jan. 2).

Fierce Blaze Threatens U. S. War Munitions.—Fire destroys buildings only ten feet from Federal barred zone on Eastern waterfront—Boston, Mass. Subtitle: Hot coffee!

Daring Boys Keeps the Home Fires Burning.—Street urchins steal coal from under the shovel of janitor of building which managed to buy some—New York City. Subtitle: They took chances, but they beat the shortage.

World-War Has Taught Spain Her Lesson.—Although neutral, the Castillian kingdom, completely surrounded by battling nations, works overtime to develop military strength—Madrid, Spain. Subtitles: King Alfonso watches his soldiers practicing modern warfare. Bombs fired from rifles have been proved effective in trench fighting.

Money May Not Grow on Bushes, but—Hundreds of boys picked pennies from the air when a "nut" in a window above showered them with coppers—Los Angeles, Cal.

May the Kaiser Reciprocate Our Treatment of War Prisoners.—Interned German sailors, skilled at toy making, turn out complicated playthings which are sold for spending money—Ft. McPherson, Ga. Subtitles: This isn't the only German-built ship now flying the Stars and Stripes. A replica of the William P. Frye, a U. S. ship sunk by U-boats. Evidently this man can't forget the teachings of the Prussian War Lord. Detail is life-blood to most Germans. The home-made instrument will forecast everything except when the war will be over. Fritz has a "cold bottle" on his Yankee guard.

Farmers' Enemies Make Food for Poor.—Thousands of rabbits which destroy crops rounded up by gunners and given to needy persons—Near Los Angeles, Cal. Subtitle: Plenty of Hasenpfeffer—we beg your pardon—Yankee Hot Bunny here.

Pancho Villa's Still Very Much Alive and Now and Then He Kicks.—With 1,500 men the Mexican bandit drives the Carranza army from Ojinag into the United States—Presidio, Texas. Subtitles: Fearing Villa would cross the river, reinforcements were rushed to the fords. U. S. army headquarters at Presidio. U. S. observers kept constant eyes on the bandit leader. American surgeons cared for the wounded. Twelve-year-old soldiers are common in Mexican armies. U. S. officers questioned the refugees closely. The Carranza officers were placed under special guard. Carranzistas were herded into a refugee camp by U. S. troops. No Mexican army is "regular" without camp followers.

Italy is Battling Mightily to Check the Hun's Advance.—High in the snowbound Alps her famous soldiers on skils furnish some of the most striking scenes of the war—Somewhere on the Italian Front. Subtitles: The fiercest winter weather has no terror for this army in the clouds. They zig-zag up the steepest slopes. In heavy going American snowshoes replace the skils. Maneuvers are easily and silently accomplished. The firing line on runners. No obstacle too difficult to overcome. They charge down the mountains with the speed of express trains.

Cartoons by Hy. Mayer.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 34 (Dec. 29).

"Roll" to Reduce is Tip to Women.—The fair sex is rapidly taking up the sports which have kept hubby out so late o' nights—Chicago, Ill. Subtitles: "Strike out!" No wonder the pinboys are lax.

The Mighty Hand of Nature Laughs at the Work of Man.—Water, let loose, is the most irresistible force, and the most ruthless foe of human ingenuity—Tacoma, Wash. Subtitles: Railways and their freights were wiped out by the ravage of waters. Street cars stopped where the deluge met them.

"Once More, Dear Home, We With Rapture Behold Thee."—Scarred veterans, nursed back to health at Base Hospital in France, return to their native town—Sydney, Australia. Subtitles: Still alive and kicking after sixteen gunshot wounds. "Here comes my daddy, now, oh, Pop! oh, Pop!"

"Good Morning, Judge," Gets Aid for Red Cross.—170 persons on Pacific Coast ship sentenced to contribute $142 to war relief work—Somewhere at Sea. Subtitles: Staying on the bridge all night cost skipper $1.23. Charge, wearing silk stockings. Evidence, *not* shown to jury. Fine, $1.

Heads of Our Nation Join in Hymns of Praise.—Thousands gathered to sing carols on steps of Treasury Building, led by members of Cabinet—Washington, D. C. Subtitles: Secretary and Mrs. McAdoo—the President's daughter. Secretary and Mrs. Daniels.

"There's a Providence Guiding Our Destiny."—Government freight the only cargo to escape unscathed in big railroad wreck—Alpine, Texas. Subtitles: Cars turned to kindling wood in an instant. Right of way for supplies for our boys "Over There" was cleared in record time.

France Honors Her Heroes of the Aisne.—Brave Poilus, who have just finished beating the Kaiser's best troops, are rewarded—Somewhere in France (Official French War Pictures). Subtitles: Gen. Petain reviews the victorious troops. Whole regiments were honored by their Commander-in-Chief. Lumbering engines of peace—London omnibuses—carry French troops to the front. The siege gun train moves. The river of men flows on. Back on the job walloping Fritz.

Pershing's Boys in Khaki on the Road to Berlin.—Yanks "Over There" are busily engaged in arranging for a call on Mr. Bill Hohenzollern—Somewhere in France. (Photo-

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graphed by the Photographic Section, U. S. Army Signal Corps.) (Official war pictures of the U. S. expeditionary forces in France. Released by the Committee on Public Information through the American Red Cross.) Subtitles: Our fighting sons-of-guns march to the music of the Blue Devil's Band. A good soldier can take an awful beating. Fritz hates cold steel and just for that our boys are going to land him some. Sam is no dull boy. Cleanliness is the watchword of the American Army. Yankee flour for Yankee stomachs. Why worry about coal shortage? Dough for "Dough-Boys." One of the daily 350,000. Given the range, these boys could pick the ends of the Kaiser's mustache. Practicing up for "Little Willy"—the first real shot fired by American boys in Europe. The big boss looks over his help, in company with General Petain.

Cartoons from the World's Greatest Newspapers.—Subtitles: The Separate Pieces, by Evans in the Baltimore American. Oliver Twist Hoover, by Knott in the Dallas News. A Popular Song Hits Petrogad, by Shafer in the Cincinnati Post.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 13—"New Enemies"—Two Parts—Jan. 12).—The cast: Virginia Dixon (Marie Walcamp); Sergeant Winthrop (Lawrence Peyton); Dr. Hirtzman (Harry Archer); Steele Heffern (Chas. Brindley); Bertha Schweir (Nellie Allen).

Virginia and Winthrop burst into the cabin and prevent Hirtzman from throwing the plainum overboard. Hirtzman promises to turn over the metal if Winthrop will promises to say nothing of their differences until they arrive at San Francisco. He promises, and securing the metal, he and Virginia hurry to place it in the safe keeping of the purser.

Meanwhile Hirtzman wires a confederate to meet the boat, arrest his (Hirtzman's) party, take Virginia and Winthrop as witnesses. The gang will overpower them and secure the metal again at a certain street corner in the city.

When the boat docks, the fake inspector and his men arrest Hirtzman's party, and Virginia and Winthrop go willingly as witnesses. The journey abruptly ends in a deserted alley. The two are overpowered by the spies. Steele secures the platinum while Hirtzman escorts his pursuers to an upper room, where he tells them they will be safe until he leaves. To make doubly sure, he sets fire to the building. They are locked in and bound, but Virginia escapes, and going to the window, sees Steele leaving. She tries the desperate feat of climbing out of a fifth story window, and jumping to the wires. In a final burst of flame Virginia jumps.

THE MYSTERY SHIP (Episode No. 7—"One Minute to Live"—Two Parts—Jan. 12).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Jack Fay (Kingsley Benedict).

Miles Gaston finds himself securely bound and a prisoner in a strange house, with Jack Fay and Betty Lee all in separate rooms. Fay evades the gang, reaching the roof. To escape, Jack makes a perilous leap and swims safely ashore. While the gang is chasing Jack, Gaston frees himself and rushes into the next room to save Betty. The gang returns, and Harry Russell discovers Gaston and Betty together. While Miles Gaston attempts to ward off the gang, a strange figure, vested with uncanny power, appears and carries Betty into the room in which the stolen treasure is hidden, after which he disappears. Jack Fay reaches the police station and summoning help, speeds with motor cops toward the house where Miles Gaston and Betty Lee are.

Betty Lee hides the valuables in a hole in the wall, and secrets herself in the trunk. One of the gangsters seeing the cops, gives warning. In the fracas, Miles Gaston escapes and joins Jack Fay. The Spider hides behind a packing box, and opening a trap-door, lets the cops fall through to a locked room below. Fearing trouble, The Spider orders his henchmen to remove the trunk, which they supposed contained the treasure, but which contains Betty instead. Miles sees them carrying the treasure away in an automobile, and follows. The automobile which Miles and Jack are in crashes into the other car, sending it over the edge of the dock into the water. Jack is thrown into the water and Miles, seeing him unconscious, dives in after him. While Miles is rescuing Jack, Betty is in the rapidly sinking trunk.

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STRAND.

BURGLARS (One Reel—Comedy—Jan. 15).—Billie receives an invitation to visit her uncle, and at the same time uncle's wife invites her nephew to spend a few days with them. Neither niece nor nephew has seen each other since baby days. Uncle and aunt are motoring to meet the train when the machine breaks down. When Billie arrives at the house there's nobody home, but the door being unlocked she enters. She sees a young chap wandering around whom she mistakes for a burglar, and notifies the police. The young fellow, who is in reality her cousin, makes the same mistake, and two squads of police arrive on the scene. At the height of the general melee which ensues, uncle and aunt come in, explanations are in order, and the police retire disgusted while the family celebrate the occasion in a fitting manner.

MUTUAL WEEKLY.

ISSUE NO. 2 (Jan. 7).

Everywhere-in-America. "Traitors at Home."—The man who does not observe meatless day. Subtitles: Help conserve the supply of beef for our soldiers. Each of 16 cantonments consumes over 20,000 pounds of meat every day.

Sacramento, Cal.—Attempt to kill Governor Stephens proves failure. Only one corner of Gubernatorial mansion wrecked in dynamite plot.

San Diego, Cal.—Mme. Schumann-Heink presents flag to U. S. Infantry. World-famous contralto adopts regiment as "Her Boys."

Mare Island, Cal.—A way with a jack tar in the making. Intensive training with time for play makes happy and efficient fighters for America's new navy. Subtitles: Capt. Harry George, commandant. Sack races and athletic stunts furnish healthful amusement. Blind boxing. Hit or miss—it's all the same—just fun. Physical drill with arms. The review.

Sending Reinforcements to Italy.—The Allies have commandeered all types of motors to rush supplies and munitions across the Alps to aid Italians.

Fresno, Cal.—This little city combines pageantry and fun with its drive for members of the Red Cross. Follow the footsteps.

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Somewhere-in-France.—After the victory of the Aisne. French engineers start to restore the reconquered territory. Subtitles: A battery of 75's take their position on the new advanced line. Guns mounted on automobiles police the air. When the enemy retreated they left vast stores of material, guns and ammunitions. The shell cases were gathered to be reloaded and reused against the Huns. Bad roads are being rebuilt with timber. Shell craters offer a shelter for a quick lunch during a lull in the fighting. All that remains of the village of Allemant. The Fort of Malmaison was reduced to a few standing walls and empty caverns.

Miscellaneous Subjects

KING-BEE FILMS CORP.

THE BARBER (Two Parts—Jan. 15).—After an exciting chase, Billy escapes from his keepers and wanders out into the park. There he meets Joy, a manicurist, and makes such a hit with her that she takes him home to introduce him to father. Mr. Budd, her father, runs the barber shop, but he is an inveterate "chicken-chaser." A fair damsel passes and Budd, pressing Billy into service, starts out after her, leaving Billy in charge of the shop.

Billy makes a fine barber. A bum comes in for a shave and Billy removes his whiskers with a vacuum cleaner. As he refuses to pay for the "shave," Billy reverses the cleaner and squirts the whiskers back on to his face. A cowboy, with a pair of bearskin chapps, is next. He orders a haircut and while he snoozes, Billy clips all the hair off his chapps. He gives the next customer a rough shave with sandpaper and a massage with a rolling-pin, and makes a mess of the day's business in general.

Oliver is Joy's sweetheart. He invites her to the barbers' ball that evening and takes the chair to get "fixed up" for the ball. Billy "fixes him" by trimming his moustache to look like his own. Several other customers with moustaches come in and Billy trims them all to look like his own.

At seven o'clock Billy turns the clock an hour ahead and, convincing Joy that Oliver has disappointed her, he takes her to the ball himself. At the ball are Budd and Gladys, the chicken he has been chasing. Oliver comes in later with Joy's mother, who has been waiting in vain for Budd and altogether some interesting situations develop.

The warden, meanwhile, has put two new keepers on Billy's trail. He gives them a photo of the lower part of Billy's face showing mostly his moustache and they start out to find him by means of this. Later in the evening they wander into the ball but seeing half a dozen men there with the same style of moustache they are completely baffled. When they finally land Billy, he breaks away from them and after a wild chase runs home to his asylum and, locking the keepers outside, returns to his old quarters.

PLIMPTON EPIC PICTURES, INC.

THE SONG OF THE SOLDIER (Produced under the supervision of The National Bureau for the Advancement of Music.—One Reel).—This picture opens with a view of a community chorus singing "The Red, White and Blue." Fred Hale and Annette Thurber are among the singers. On the way home he tells her that he is now an enlisted man in the United States Army; that he has passed his physical examination and is to report at once. She is glad that he has done his duty. Fred has now to break the news to his mother, and the natural sorrow which she feels is tempered by the announcement that he and Annette are engaged to be married. Now it is the last evening at home. Fred is in his uniform, envied by his younger brother. It is the custom of the family to sing every evening, and to relieve the strain of the fast approaching separation Fred asks why they should not follow their usual custom. They gather around the piano and sing "Annie Laurie"—his favorite. At the second verse his mother breaks down while he, himself, is overcome. Bravely Annette finishes the song alone.

The regiment marches away and next we see Fred at night in a rear line trench "over there" with a few of his comrades, during a brief rest from their danger and hard work. To a banjo accompaniment they sing "Dixie." His thoughts go to the loved ones at home and the last evening when they sang "Annie Laurie."

There is a charge and Fred is wounded. He is carried from the battlefield by two of his comrades. In the hospital his nerves are found to be badly shattered. The wound itself is not necessarily fatal but, as in so many cases, the country is liable to lose his services through nerve shock.

In the next room to his ward a nurse is singing with a few convalescent soldiers. One of them suggests "Annie Laurie" as his favorite. Tossing upon his cot Fred becomes conscious of the well-remembered air. He imagines that Annette is near him, singing it.. His brain, tormented by suffering and weeks of dreadful sights and sounds, becomes easier, and on her next round the nurse finds, for the first time, that he is having a restful sleep.

At home Fred's mother receives a letter. It tells of his wound, of the song which started him to recovery and of his leaving again for the front. As this letter is being read Annette rushes in with one she has received. In this Fred says: "Sing Annie Laurie as we used to sing it. I think I can hear you." In the fading twilight they do as he wishes sure that their boy will come back to them. Throughout the picture familiar airs are suggested, to which the scenes are synchronized.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 1 (Dec. 29).

Tacoma, Wash.—Hundreds are rendered homeless and great havoc is caused when the Puyallup River rises and inundates the entire city. Subtitles: Submarine trolleys would do a profitable business. A vast number of logs and tree-stumps are washed ashore.

Detroit, Mich.—With Berlin as the ultimate destination, thirty new army trucks start on cross-country run to an Atlantic port. Subtitles: Crowds in Pittsburgh, Pa., cheer the train on its way. Over the Appalachian hills the cars exhibit remarkable endurance.

Chicago, Ill.—All records are smashed and famous champions of the turf hopelessly outclassed as Axel Olfort's steeds enter the lists. Subtitle: The inventor and his bucking bronco.

With the Stars and Stripes Abroad.—Official U. S. war films released by the Committee on Public Information through the American Red Cross. Subtitles: The busiest men at the U. S. training camp are the gunners as they prepare a fiery message of steel for the Kaiser. Uncle Sam's batteries using the famous French "75's." America's guns are now thundering at Autocracy's gates and these are the boys that fired the first shot. Feeding the gunners keeps pace with feeding the guns. The doughboys never miss their mark—every "shot" hits home. Another contingent off for the firing line—as French Chasseurs sound the call of Victory.

New Orleans, La.—More than two hundred thousand dollars damage is done when fire of unknown origin destroys several big buildings. Subtitle: Dense volumes of smoke handicap the firemen.

New York City.—The Yuletide spirit rules over the land and good will to all prevails. Gifts galore are distributed at the 69th Armory. Subtitles: Bluecoats act the part of Santa Claus to the little folk. The soldier boys are showered with gifts; no one is forgotten. Scene at Camp Meade. Thousands gather on the steps of the Treasury in Washington to sing Christmas carols.

Washington, D. C.—To solve the transportation difficulties, the Government takes control of all American railways. Secretary McAdoo is appointed Director-General. Subtitles: Relief from the traffic tie-up which has hindered America's war preparations is in sight. Guided by the firm hand of Uncle Sam, these big engines will now speed the way to success. The new engineer.

Boston, Mass, Local.—Two giant papier-mache statues are erected on the Commons to aid the Red Cross campaign for more members. Subtitle: Their mute appeal has been nobly answered by New England.

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

TWO BIG FILMS AT THE LYCEUM THIS WEEK
LAST CHANC
Tonight, Saturday Matinee and Saturday Night to See
THE MAN WITHOU
COUNTRY
MAN WITHOUT A COUNTRY IS BIG FILM WONDERPLAY
Positively Last and Only Week
—OF—
THE MAN WITHOUT A COUNTRY
A Jewel Production
25c Any Seat in the House
M THEATER
Today 1:30
LAST CHANCE
Saturday Matinee and Saturday Night to See
THE MAN WITHOUT
COUNTRY
A Jewel Production
STIRRING FILMS AT LYCEUM TONIGHT
LYCEUM WEEK DE
PUPILS GREET PATRIOTIC FILM INSTRUCTING MAN
WARM APPLAUSE GREETS PICTURES AT THE LYCEUM
France in Arms
Any Seat in the House
25c
LYCEUM THEATER
LYCEUM TODAY 1:30
SHOW AT LYCEUM FOR RED CROSS CLOSES SATURDAY
LYCEUM THEATER
THE MAN WITHOUT A COUNTRY
The Benefit of the Red Cross
Admission 25c
RED CROSS
PUPILS DEEPLY INTERESTED IN PATRIOTIC PLAY
PUPILS ENJOY FILM PLAY AT LYCEUM

The Above Cut Shows Some of the Publicity Received in the Pittsburgh Chronicle During the Run of the Jewel Production of "The Man Without a Country."

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

$7,000 Meisel Press for $3,500
Movie Ticket Printers can make money on this press—Speak quickly
KELLER PRINTING CO., 297 Lafayette St., N. Y.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

OPERATOR desires position, eight years' experience. Massachusetts license, best references. E. R. Wilcox, 117 Prichard St., Fitchburg, Mass.

BUSINESS OPPORTUNITIES.

MOVING picture theaters, laboratories and studios wanted and for sale, all sizes, throughout the country, as we have clients interested who will buy, rent, lease or co-partnership at all times. Send photos and full data. Studio Contracting Co., Knickerbocker Theater Bldg., N. Y. City.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.

PHOTOPLAY AND VAUDEVILLE HOUSE, one of the largest theaters in New Castle, Pa., seating and standing capacity over fifteen hundred, admission ten to fifty cents; six days week; matinee and evening; stage sixty by forty; modern machinery and equipment; our client is leaving for the South and is ready to accept ten thousand; two weeks ago was offered fifteen thousand and refused. Here is a bargain. The receipts last week were $1,883.85; expenses about twelve hundred. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT FOR SALE.

GURANATEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE about 400 moving picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

CAMERAS, ETC., FOR SALE.

WINTER CLEARANCE OF USED M.. P CAMERAS————400 ft. U. S. M. P. Camera, $95.00————400 ft. Ernemann Model B, $225.00————400 ft. Williamson, $135.00 ————200 ft. Davsco, Slightly Used, $80.00 ————200 ft. Universal, late model, $175.00 ————200 ft. Ernemann Model A, $110.00 ————Universal Tripod with Pan and Tilt, $55.00————Many others. WRITE OR WIRE FOR DETAILED DESCRIPTION ON ANY OF THESE. SEND FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY, 1027R. MADISON ST., Chicago, Ill.

JANUARY CLEARANCE SALE—EXTRAORDINARY VALUES—ACT QUICK. 1917 Model Universal, like new; 50 M.M. Tessar ser. 1C. f.3.5 lens. List $300.00, our price $215.00. New Universal Tripod. List $90.00, our price $72.50. 400 ft. Prof. Photo Cines. Complete equipment with 50 M.M. Tessar f.3.5 lens, Panoram and Tilt Tripod. Fine condition. Cost $400.00, our price $200.00. 200 ft. Ernemann Model A. Outside Focusing Device, 50 M.M. Ernen f.3.5 lens, 2 extra magazines. Worth $175.00. Our price $85.00. 4" Dallmeyer Telephoto f.4.5 in bbl. List $45.00. Our price $30.00. 50 M.M. Carl Zeiss Tessar f.3.5 in bbl. Condition new, price $30.00. All Guaranteed. WRITE TODAY TO AMERICA'S CAMERA HEADQUARTERS. BASS CAMERA COMPANY, 109R. Dearborn St., Chicago.

WILLIAMSON Topical model, 100 foot capacity; leather carrying case, tripod and extra magazines; $75. Leon Goetzman, 205 Third St., N. E., Washington, D. C.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE complete new set drums and traps, all packed in new 40 inch trunk, smallest to largest imitations. Will sell reasonable. Write for list and price. R. Painter, Tribune Office, Independence, Kan.

FILMS, ETC., FOR SALE.

FOUR-AND-FIVE-REEL features at $35 per feature, including posters. M'Liss, Protea I, Protea II, Marked Woman, What Happened to Jones, Lights of London, Conspiracy, Chimes, Winning His First Case, Rip Van Winkle, Honor of Old Glory, One of Millions. Walter Scheuer, Room 1203, 145 West 45th St., N. Y. City.

FOR SALE—Official French Government war pictures, six reels, "Fighting in France." Plenty paper on same. Adirondack Film Service, Malone, N. Y.

MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

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Substantially Bound in Cloth

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Transportation Charges Additional

Ready January 15, 1918

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 414.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Thing's the Play (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).

ESSSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.
One Night.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Sixth Series.*)

Out and In (Finn & Haddie).
The Inspector's Wife.
Close Shaves (Finn & Haddie).
Anybody's Money.
In Wrong (Finn & Haddie).
Marooned.
Sherman Was Right.
Her Fatal Shot (Finn & Haddie).
What Will Happen Next?
Which Was Lucky?
Hash and Horrors.

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
The Chocolate of the Gang (Two parts—Comedy-Drama).
The Preacher's Son (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).
Two Boys and Two Lies (Two parts—Drama).

KALEM.

The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(*Fifth Series.*)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Med Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 30.

Over the Hill (Five parts—Drama—Astra).
The Hidden Hand (No. 6, "The Flower of Death"—Two parts—Drama—Pathe).
The Eighth Annual Round-Up, Pendleton, Ore. (Three parts—Topical—F. C. Quimby).
Argus Pictorial No. 4 (One reel—Educational—Argus Laboratories).
Step Lively (One reel—Comedy—Rolin).
Rocky Mountain Park (Combitone-Travel—One Reel—Earle).
Katzenjammer Kids, "Peace and Quiet" (Cartoon Comedy) and Making the Comic Section (Educational—International Split Reel).
Hearst-Pathe News No. 2 (Topical).
Hearst-Pathe News No. 3 (Topical).

RELEASES FOR WEEK OF JANUARY 6, 1918.

Convict 993 (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 7—"The Fire Trap"—Two parts—Drama—Pathe).
The Tip (One reel—Comedy—Rolin).
Picturesque Rivers of France, the Tarn and Its Gorges (Colored—Travel—Pathe) and Here and There in Keswick, Cumberland, England (Colored—Travel—Pathe) (Split reel).
Katzenjammer Kids—"Der Captain's Birthday" (Cartoon Comedy—Half reel) and War Bibles (Educational—Half reel) (International split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 13, 1918.

The German Curse in Russia (Five parts—War Film—Donald C. Thompson).
The Hidden Hand (Episode No. 8—"The Slide for Life"—Two parts—Drama).
Argus Pictorial No. 5 (One reel—Educational—Argus Laboratories).
Our National Park, Yellowstone Park—Its Wonders and Oddities (One Reel—Travel—Ralph Earle).
The Movie Dummy (Two parts—Comedy—Rolin).
Happy Hooligan—Hearts and Horses (Half reel—Cartoon) and My Lady's Furs (Half reel—Educational) (International Split Reel).
Hearst Pathe News No. 6 (Topical).
Hearst Pathe News No. 7 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex

THE SCREEN SPEAKS

By E. M. P.

(Apologies to K. C. B.)

JUST FOR a moment
* * *
LOOK AT me
* * *
AND SEE how I
* * *
AM THE victim
* * *
OF THAT contraption in
* * *
THE PROJECTION room.
* * *
IT SENDS to me
* * *
BEAMS OF light
* * *
THAT SEEM nervous,
* * *
THEY QUIVER so;
* * *
AND I have got to
* * *
STAND RIGHT here and
* * *
TAKE THEM all in
* * *
AND SEND them back
* * *
INTO THE eyes
* * *
OF THOSE who paid
* * *
GOOD MONEY to
* * *
COME AND see me.
* * *
THE TROUBLE is,
* * *
I AM helpless,
* * *
FOR I can give
* * *
NO BETTER
* * *
THAN I receive.
* * *
I WISH the boss
* * *
WOULD REALIZE that and
* * *
NOT BLAME war times
* * *
FOR LACK of patronage.
* * *
HE OUGHT to know
* * *
THAT ALTHOUGH
* * *
MODEST AND plain,
* * *
I AM the most
* * *
VITAL SPOT
* * *
OF HIS business.
* * *
PEOPLE COME here
* * *
FOR ME alone;

EVEN A deaf person
* * *
CAN GET a big
* * *
MONEY'S WORTH
* * *
IF PROPER attention
* * *
IS PAID to me;
* * *
BUT TO feed me
* * *
ON PALPITATING pictures
* * *
AND EXPECT me to
* * *
REFLECT THE kind
* * *
THAT IMPELS people
* * *
TO COME again
* * *
AND AGAIN and again,
* * *
IS LIKE throwing a
* * *
SAUCER AT your neighbor
* * *
ACROSS THE table
* * *
AND EXPECTING him
* * *
TO CATCH a platter.
* * *
SOME TIME ago
* * *
A MOVIE fan
* * *
TOLD ME that he
* * *
HAD DROPPED in here
* * *
BECAUSE I was near;
* * *
BUT NEVER again
* * *
WOULD HE return
* * *
UNTIL I was like
* * *
A SCREEN in a
* * *
HOUSE DOWN the street
* * *
IN WHICH the show
* * *
IS NO better than
* * *
THE ONE given here,
* * *
BUT THE screen is
* * *
EASY TO look at.
* * *
THE SIMPLEX would
* * *
MAKE ME so, too.
* * *
I THANK you.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 414.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).
Jan. 16—Number 7 (Topical).

GOLD SEAL.

Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).

NESTOR.

Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bulicon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).

SPECIAL PRODUCTION.

Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCEEN MAGAZINE.

Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).
Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 15—"Hidden Hands"—Two parts—Dr.).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 9—Polly of the Circus (Seven parts—Comedy-Drama).
Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

MARIE DRESSLER COMEDIES.

The Scrub Lady (Two parts).
Fired (Two parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Under Suspicion (Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Nov. 10—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).

TRIANGLE KOMEDY.

Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.

KEYSTONE COMEDY.

Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).

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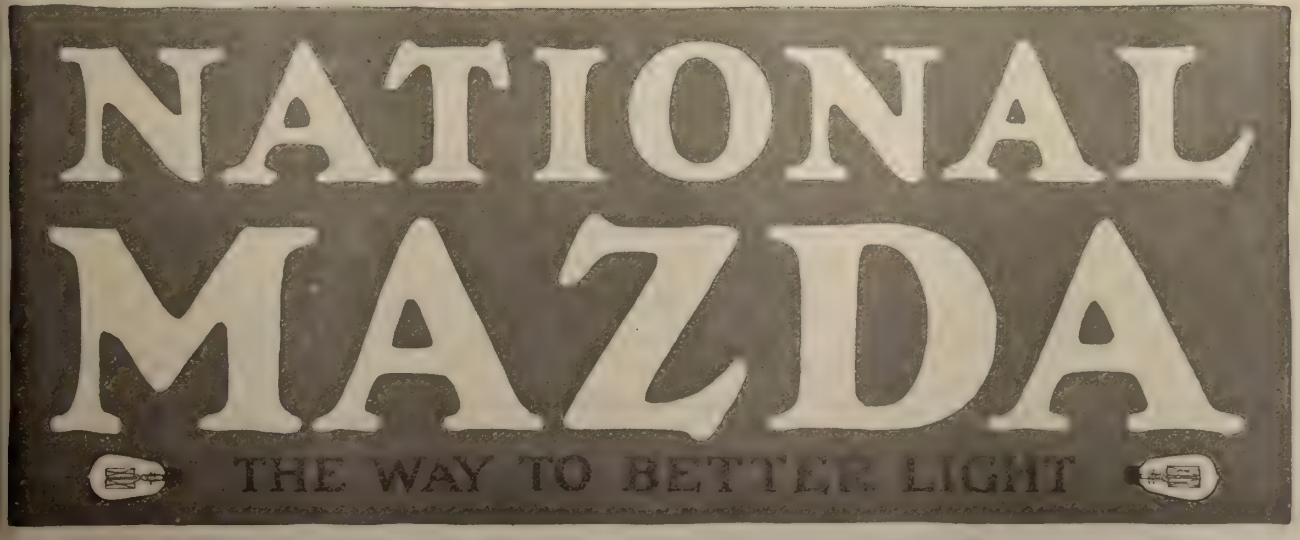

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 414.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

GAUMONT.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Collie, from "Life."

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 26—The Silent Man (Five parts—Dr.).
Dec. 17—The Devil Stone (Six parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 3—The Raggedy Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Dec. 23—Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).

FOX STANDARD PICTURES.

Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).

GREATER VITAGRAPH.

Dec. 17—In the Balance (Five parts—Drama).
Dec. 17—The Fighting Trail (Episode No. 15—"Out of the Flame"—Two parts—Drama).
Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Grand Passion (Seven parts—Drama).
K (Seven parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 8—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy — Edison Perfection Picture.)
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flagg Series—One Reel—Comedy—Edison Perfection Picture).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series—One Reel—Comedy—Edison Perfection Picture).

SELECT PICTURES CORP.

Oct.—The Moth (Six parts).
Oct.—Magda (Five parts).
Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

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Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 414.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

AMERICAN-JAPAN PICTURES CORP.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
The City of Purple Dreams (Seven parts—Drama—Selig Production).

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).
The Submarine Pirate (Keystone-Mack Sennet Comedy—Four parts).
Fatty and Mabel Adrift (Keystone-Mack Sennet Comedy—Three parts).
Cinders of Love (Keystone-Mack Sennet Comedy).
He Did and He Didn't (Keystone-Mack Sennet Comedy).
The Other Man (Keystone-Mack Sennet Comedy).
Bright Lights (Keystone-Mack Sennet Comedy).
Bucking Society (Keystone-Mack Sennet Comedy).
The Snow Cure (Keystone-Mack Sennet Comedy).
The Village Scandal (Keystone-Mack Sennet Comedy).
Saved by Wireless (Keystone-Mack Sennet Comedy).
Fatty and the Broadway Stars (Keystone-Mack Sennet Comedy).
Dizzy Heights and Darling Hearts (Keystone-Mack Sennet Comedy).
His Wild Oats (Keystone-Mack Sennet Comedy).
Waiters' Ball (Keystone-Mack Sennet Comedy).
His First False Step (Keystone-Mack Sennet Comedy).
Ambrose Cup of Woe (Keystone-Mack Sennet Comedy).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

LYMAN H. HOWE PICTURES CO.
The U. S. Navy.

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).
Jan. 15—The Barber (Two parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
Tarzan of the Apes.

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japeland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).
The Bandit and the Preacher (Five parts—Second of the Hart Superfeatures).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).
The Public Defender.

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

STERLING PICTURES CORP.
Peg of the Sea (Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TWEDE COMEDY CO.
The Recruit.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

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June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

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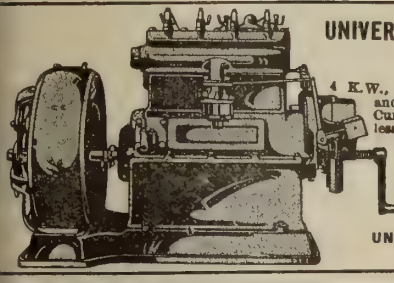

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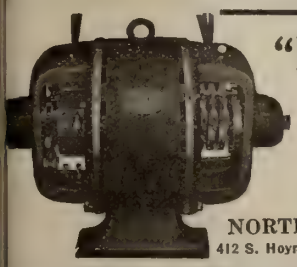

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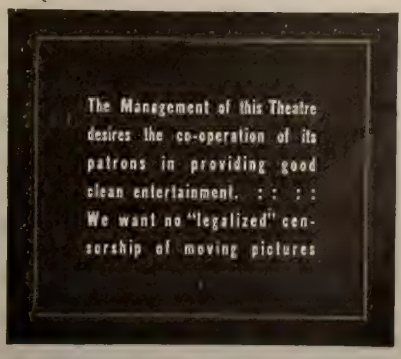
Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.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We want no "legalized" censorship of moving pictures

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These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

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THE undersigned committee of the **Allied Exhibitors' Organizations** of **America** elected by the **Joint Conventions** of all **Exhibitors' Organizations,** held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee,
407 Indiana Trust Building, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

DO IT NOW!

Did the war tax affect your business? and to what extent?

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General remarks: .....

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Your answer will be doubly effective if you send it immediately.
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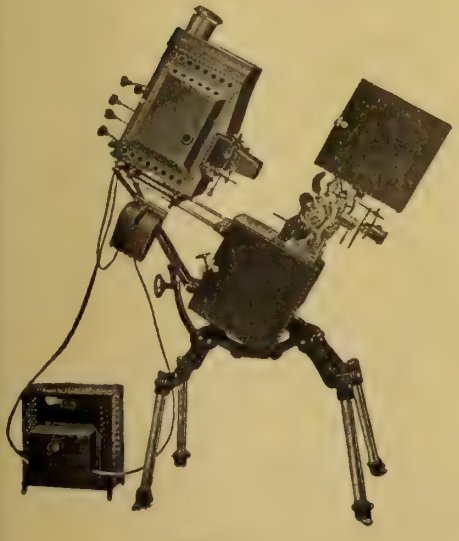

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:Name Another Feature Today That Can Equal This!

IN New York City "The Price of a Good Time," the Jewel Wonder-play featuring Mildred Harris and made by Lois Weber, the BELASCO OF THE SCREEN, played at the Mt. Morris Theatre for three days. It was then REPEATED two weeks later with full knowledge that the Picture was showing at Moss's "Regent," ONLY TWO BLOCKS AWAY.

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(A Lois Weber Production)

is destined to be the very biggest money-getter of the year 1918. Reserve NOW. "The Price of a Good Time" W-O-N-T W-A-I-T!

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IN

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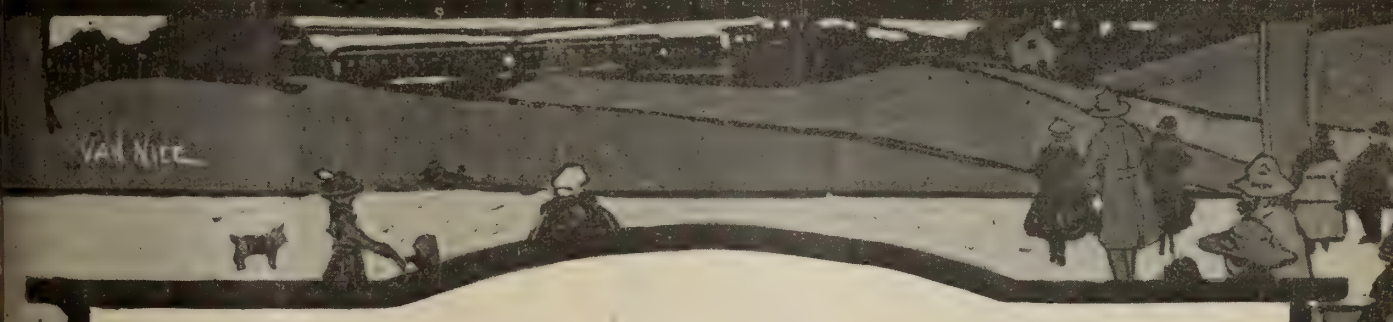

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I, Mary MacLane, believe in truth.
I care not for false standards nor artificial morality.
I paint the things as I see them.

I have had six startling love affairs.
I portray them as they are.
I spare neither myself nor my lovers.
I reveal everything—the truth.

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20 reels in length, released in 10 chapters of 2 reels each, teeming with thrills, pathos, and laughter.

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Benjamin Chapin is a stellar attraction strong enough to follow a big week at the Strand Theatre, New York, with 235 performances at the Globe Theatre, nearby.

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Paramount Pictures

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They Please All

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Gentlemen:

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MAJESTIC THEATRE
W. J. Johnson, Manager

Paramount-Mack Sennett Comedy

"Taming Target Center"

with

POLLY MORAN

BEN TURPIN

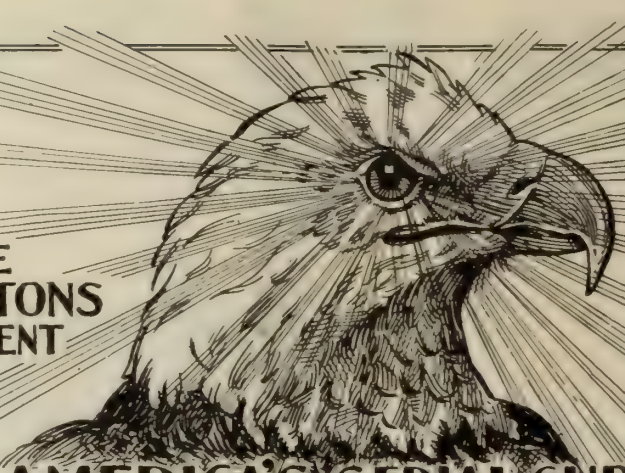
and

TOM KENNEDY

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

Paramount Pictures

Paramount Pictures



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¶ Each episode the story of a spy plot detected and exposed.

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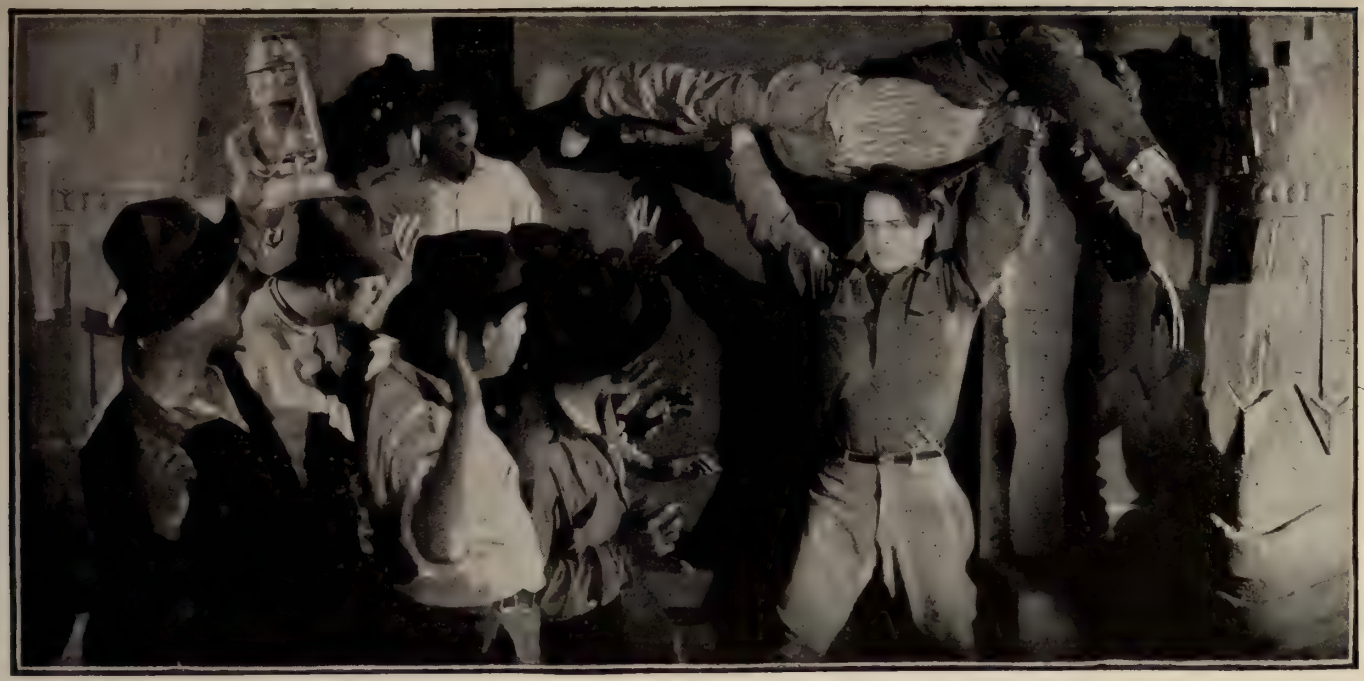


MR. WILLIAM RUSSELL
in "IN BAD"

William Russell is appearing in a series of successively better pictures. "In Bad" is an extraordinary photo-drama, thoroughly "Russellistic," in which a precocious young man experiences thrilling and humiliating adventures in his pursuit of a fair maiden's heart. Produced by American Film Company, Inc—

Available January 21
at all exchanges of the
Mutual Film Corporation—

Announcing the

SCREEN TELEGRAM

A TWICE a week news reel of the highest excellence. A pictorial review of events of significance and interest. Made and assembled by experts. Offered as a highly finished product fitted for the finest screens and the most discriminating theatres in America.

MORE than "just a weekly," a screen journal of de luxe quality and polish which makes it a choice supplement to the dramatic program.

FIRST edition to be released March the fourth—and available twice a week thereafter.

Distributed from
Exchanges of the
MUTUAL FILM CORPORATION

¶ How do you know it's a Rose?

Your nose knows!

¶ How do you know it's Helen Holmes?

Your Box Office knows!

She Stars in

Presented by Signal Film Corporation

"THE LOST EXPRESS"

fifteen chapters of desperate mystery and adventure

Screen tested and proven by big successes in best neighborhood houses, as for example:

Lane Court, *Chicago*
Fine Arts, *Detroit*
Lyric, *Fort Dodge*
Palace, *Lincoln*
New Grand, *Whitehall, N. Y.*
New Liberty, *Cincinnati*
Texahoma, *Fort Worth*
Paris, *Santa Fe*
Orpheum, *Anderson, Ind.*
Bijou, *Hibbing, Minn.*
Pekin, *Montgomery*
Judith, *Lewiston, Mont*
Lyric, *Annapolis*
Crystal Palace, *Philadelphia*
Garden, *Elizabeth, N. J.*
Crescent, *Little Rock, Ark.*

AVAILABLE AT ALL EXCHANGES OF THE MUTUAL FILM CORPORATION

Goldwyn Pictures

Here Are A Star and Story That Repay You For All Your Waiting!

THE story—one of romance and adventure; of thrills and mystery; of fashion-shop elegance and love and laughter.

The director is George Loane Tucker, who made *your* and our big box-office success—Mae Marsh in "The Cinderella Man."

The star is the world-wide favorite returning after a year's absence from the screen

radiant

Mabel Normand
in
Dodging A Million

by Edgar Selwyn & A.M.Kennedy

Released everywhere: January 27

Goldwyn Pictures

Here's the Box-Office "Prescription" For A Big Money Maker!

ONE MILLION dollars. A beautiful heiress. A handsome lover. A mysterious foreigner. A trunkful of jewels. ***A bottle of slow poison.*** Two dozen gorgeous mannequins and nearly all the clothes in the world.

Combine all of these elements before the camera; bring Mabel Normand back for her sensational reappearance into filmland under the direction of the genius George Loane Tucker and the result will be ***packed houses everywhere.***

Following the box-office successes scored by Madge Kennedy in "Nearly Married;" Rex Beach's greatest story "The Auction Block;" Mae Marsh in "The Cinderella Man" and Mary Garden in "Thais," Goldwyn predicts equal success for exhibitors with Mabel Normand in "Dodging A Million" and repeats the proved assertion that ***powerful productions banish depression in the theatre.***

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President* MARGARET MAYO, *Editorial Director*

16 East 42d Street New York City

USE THIS HEADLIGHT FOR A CLEAR ROAD AHEAD

For 1918

"William Fox promises that he will secure the rights and will produce the stories of the world's best authors"

FOX SPECIAL FEATURES

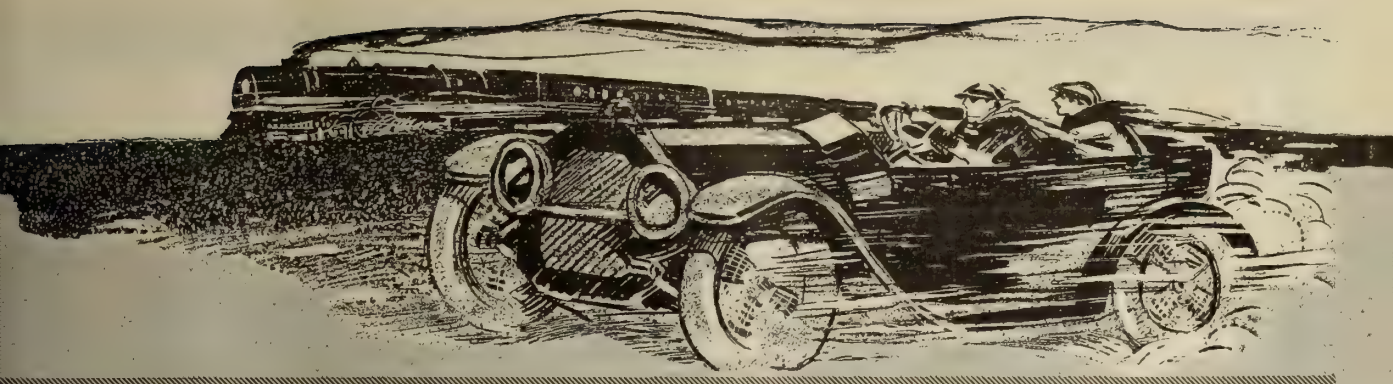
One a week
52 a year

Coming Releases

TOM MIX *in* "CUPID'S ROUND UP".....
SONIA MARKOVA *in* "A HEART'S REVENGE..
JUNE CAPRICE *in* "THE HEART OF ROMANCE"..
GEORGE WALSH *in* "JACK SPURLOCK-PRODIGAI

Contract now at nearest branch

FOX FILM CORPORATION



SEE

THE THRILLING FOOD RIOTS
THE FIGHT BETWEEN MAN AND GIRL ON GOLDEN STAIRS
THE 100-MILE-A-MINUTE-RACE-AGAINST DEATH
THE ELECTRIC CHAIR IN OPERATION
THE FIGHT IN THE JURY ROOM
THE POWERFUL SCENE IN THE COURT ROOM
SUSPENSE! SUSPENSE! SUSPENSE!

PERFECT ALL STAR CAST

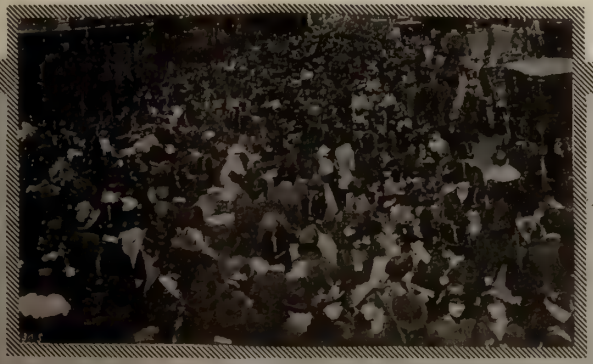
William Fox Presents

THE 1918 CINEMELODRAMA STANDARD PICTURE

CHEATING *the* PUBLIC

Story by Mary Murrillo ~ Scenario by Richard Stanton and Ed. Sedgwick
Directed by Richard Stanton

BOX OFFICE SENSATION OF THE YEAR-BOOK NOW AT ANY BRANCH
TURNING THOUSANDS AWAY at the LYRIC THEATRE, B'WAY *and* 42ND ST. N.Y.



10.000 RICH MONOPOLISTS' SILK HATS ON 5TH AVE. N.Y

WALL STREET WHERE MONOPOLY THRIVES

FOX FILM CORPORATION

No Matter If You're Booked Solid, Read—Ponder—ACT!

IN one of William Fox's Theatres on December 9th, the crowd broke down the doors in their haste to get in and see

"THE PRICE of a GOOD TIME"

THE *Title* lured them—the *Posters* pulled them—the fame of the *Producer* drew them on. And they crowded and pushed and shoved in front of the doors till the doors smashed in and the management had to call out the reserves.

IN all earnestness—in all sincerity we say to you—here is one of those amazing, astounding, country-sweeping successes which come only once in a blue moon—which no one, *not even the Producer,* can predict—*which simply take the business into their own hands and walk away with it.*

How Do We Know That "The Price of a Good Time" Will Sweep the Country?

WE know it just as every merchant knows when an article suddenly takes the country by storm—by the *unanimously favorable* criticisms in the papers—by the enthusiastic word-of-mouth advertising of the *audiences*—by the *rush* on the box-offices—by the *jumping figures* on the sales sheet.

Who Made This Commercial Marvel?

LOIS Webermade it! Lois Weber, the *Balasco of the Screen*—who made "Scandal" and "Hypocrites" and "Shoes." Lois Weber—who came to the rescue of the Exhibitors of the country in the *infantile-paralysis year* with that wonderful winner, "Where Are My Children?"—the *Title* and the *Play* that made a fortune for Exhibitors.

"The Price of a Good Time"

has the same kind of Box-office *Title* as "Where Are My Children?"—is the same wondrously beautiful kind of *Play*—has the same *Masterhand* behind it all.

AND "THE PRICE OF A GOOD TIME" is already rushing at tremendous speed towards the same record mark in what is, admittedly, a bad year for us all.

NO matter if you're booked *solid* with all kinds of wonderful pictures—no matter if it seems *impossible* to postpone even a single Feature to make room for a bigger money-getter—

WE *ask* you—*advise* you—*urge* you with all the force we can put behind printed words to show *just as quickly as you can* this whirlwind Jewel Success.

JUST as sure as sunrise this marvelous picture is the one really *great* money-getter of the year 1918.

—a Title so enormously alluring,
—a Story so tremendously affecting,
—a Star so heart-touching,
—a Producer so widely known,
—a Play so perfect in detail that you will be the short-sighted loser of your biggest profit of the year if you don't—

—book this picture at once *by wire,*
—advertise it to your limit *and beyond,*
—show it at your *first opportunity,*
—run it *twice as long* as you ever ran a picture before.

DON'T let *anything* take the big sure profit on "The Price of a Good Time" away from you. Don't hesitate to postpone your very biggest Feature for this wonderful money-maker.

Be *First* to Show "The Price of a Good Time" in Your Section. You'll do your *Biggest Business*—So get it *All.* Act *now.* Wire for Reservation. Most important of All—reserve for at least *Twice* Your Ordinary Run.

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

OUR representative leaves New York within a few days for a tour of the open territory on *Pyramid Comedies*. He will carry prints of the four completed pictures. His trip is for the purpose of disposing of the remaining franchises and we are going to release *Pyramid Comedies* throughout the entire world simultaneously.

We have refrained from quoting prices or negotiating with any one who has not seen these four completed pictures. Such is our confidence in our product; it has not been done before in film history.

We have received numberless letters from substantial exchangemen saying they were in need of such comedies as we are making, but that they could not possibly come to New York at present.

We are going to them.

If interested write or wire us and the Four Completed Prints will reach you shortly.

Address

Pyramid Comedies, Inc.

220 West 42nd Street New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Madame

PETROVA

in her second

Petrova Picture

"The Light Within"

To be released on or about February 1st 1918

Exchanges of

First National Exhibitors' Circuit

Petrova Picture Company

Frederick L. Collins.. President

25 West 44th Street.. New York

Are YOU Paying SUICIDE PRICES?

"Exhibitors throughout the country are paying entirely too much for film service."

¶ This is the opinion of Lubliner and Trinz of Chicago. It is also the opinion of hundreds of progressive exhibitors like Tom Moore of Washington; Mr. Dooley of Paterson, N.J., and Mr. Ascher of Chicago.

¶ All of these exhibitors are booking Pathe Plays because

The Pictures Are Right and the Prices Are Right

¶ Don't take our word for this. See for yourself. Prints of some of the early releases, including Fannie Ward in "Innocent," Frank Keenan in "Loaded Dice," Bessie Love in "Spring of the Year," and Bryant Washburn in "Kidder & Ko." will soon be shown in our exchanges.

¶ Big stars in big plays at prices that insure exhibitors a profit is the Pathe policy.

¶ Read what Lubliner and Trinz say:

> "Unless something is done immediately to correct the evil of exorbitant film rental, a large percentage of the theatres now existing will be closed during the coming year.
>
> "We are pleased to note your policy of reasonable rentals and want to assure you that the day of suicide prices has passed in so far as we are concerned. ***We are arranging for Pathe Plays in ALL our houses.***"

PATHE EXCHANGE, Inc.

PATHE PLAYS

A.H. Woods presents th
sensational success of th
dramatic stage .....

"INNOCENT

with

FANNIE WARD

Written by George Broadhur
Directed by George Fitz-
maurice .....
Produced by ASTRA

PATHE IS PROUD TO OFFER "INNO
CENT" TO THE EXHIBITORS .....
IF THEATRES COULD ALWAYS SHOW
PICTURES AS GOOD THEY WOULD P
TO CAPACITY EVERY PERFORMANC

A SUPERLATIVE PRODUCTION AT A
REASONABLE PRICE — A PRICE AT
WHICH YOU CAN MAKE MONEY! ..

Released Jan. 27th

COMING!

"LOADED DICE" with FRANK KEENAN

"KIDDER and KO" with BRYANT WASHBUR

"SPRING of the YEAR" with BESSIE LOVE

"HOW COULD YOU, CAROLINE?" with BESS
LOVE

..... ONE EVERY TWO WEEKS ...

Pathé

RUTH ROLAND

proved her worth as a box office attraction for you in "Who Pays" and "The Neglected Wife", two very successful Pathé Serials. Now she is presented in —

The PRICE OF FOLLY

a series of eight chapters, each in two parts and each complete in itself. "The **PRICE OF FOLLY** *" is based upon themes somewhat similar to those of "***WHO PAYS?***" and "The* **NEGLECTED WIFE,***" problems of everyday life, questions that everyone is interested in and which everyone will wish to see on the screen. Play up Miss Roland and get the business!.....*

RELEASED JANUARY 20th

Pathé

DORIS KENYON

SHELDON LEWIS

HE RUNS SIX DIFFERENT SERIALS A WEEK BUT FINDS PATHÉ SERIALS AND .....

The HIDDEN HAND ...

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY, *and* MAHLON HAMILTON IN A CLASS BY ... THEMSELVES .....

OPERATING:
MORNINGSIDE THEATRE
REGENT THEATRE
72nd ST. PLAYHOUSE
DRURY LANE THEATRE
YORK THEATRE
NEW AMSTERDAM
MOVIES THEATRE
IDEAL THEATRE
ARENA THEATRE
VILLAGE THEATRE

CONSOLIDATED AMUSEMENT ENTERPRISES
189 EIGHTH AVENUE
TEL. CHELSEA 2900

NEW YORK, December 28th, 1917.

PATHE EXCHANGE, Inc.,
1600 Broadway, New York City.

Gentlemen:—Allow me to voice my unstinted praise of your newest serial THE HIDDEN HAND. It gets away with a flying start in the first episode and looks, for all the world, like another IRON CLAW.

The Drury Lane runs six different serials a week and has been doing so for years and I can truthfully say that the Pathe brand "brings home the bacon" every time. They are in a class by themselves. With best wishes for a Happy and Prosperous New Year, I am

Sincerely yours,
JOHN BURKE, Mgr. Drury Lane

"*The* HIDDEN HAND" – *written by Arthur B. Reeve and Charles A. Logue*

Pathé

ARLINE PRETTY

MAHLON HAMILTON

AMERICA'S BIGGEST CITY HAS FOUND AMERICA'S BIGGEST SERIAL

The HIDDEN HAND

A FINE BOX OFFICE ATTRACTION .....

The following are a few of the well known houses in New York which are showing the

FOUR STAR SERIAL

Arena Theatre.....40th Street and 8th Avenue, City
Costello Theatre.....23 Fort Washington Avenue, City
Drury Lane Theatre..... 615 Eighth Avenue, City
Fox Comedy Theatre.....Grand Street, Brooklyn, N. Y.
Grand Opera House..... 23rd Street and 8th Avenue, City
Halsey Theatre....Halsey and Broadway, Brooklyn, N. Y.
Hamilton Theatre..165 Hamilton Avenue, Brooklyn, N. Y.
Harlem Strand Theatre.....East 125th Street, City
Hopkinson Theatre.....Pitkin Avenue, Brooklyn, N. Y.
Keith's Bijou Dream Theatre..... Jersey City, N. J.
M. & S. Crescent Theatre..... 1175 Boston Road, City
New Comet Theatre.....West New York, N. J.
New Law Theatre.....25 Second Avenue, City
Opera House Theatre..... Bayonne, N. J.
Park West Theatre .....103 West 99th Street, City
Pastime Theatre.....Union Hill, N. J.
Schuyler Theatre.....82nd Street and Broadway, City
Strand Theatre..... Portchester, N. Y.
Tremont Theatre ..... 1942 Webster Avenue, Bronx
U. S. Theatre....195th Street and Webster Avenue, Bronx

Pathé

IN GOOD COMPANY!

The exhibitor who shows

HAROLD LLOYD

IN THE

"LONESOME LUKE"

(TWO REELS)

AND

ROLIN COMEDIES

(ONE REEL)

is in good company. The best houses everywhere show them and swear by them!

The best in Comedy is not too good for you! .....

W. W. HODKINSON

has laid down in these pages the principles upon which he believes the motion picture business must stand. The principle of Equitable Values to the exhibitor is being demonstrated in striking manner today by the bookings of

PARALTA PLAYS

through GENERAL FILM Exchanges at prices that balance producer requirements with exhibitor ability to pay. The quality of the Paralta Plays and the triumphant working out of our wide distribution at just rentals is focussing attention on the

W. W. HODKINSON CORPORATION

527 FIFTH AVE. NEW YORK TELEPHONE MURRAY HILL 2123

PARALTA PLAYS
PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

It isn't organization,
nor selling methods — nor advertising
you're interested in.
What you want is
great pictures at a reasonable price.
We make great pictures.
The PUBLIC says so. That's final.
And as to price,
ask your brother-exhibitor.
HE won't spoof you.
He'll tell you the truth.
And we are glad to abide by His judgment.

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by OSCAR APFEL

"A Man's Man"

Written by PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Now, here is an exhibitor,

Mr. G. N. Shorey,

who says:

"If every picture of PARALTA issue is as good

as 'A Man's Man,'

we will willingly pay you

three times the rental

you are charging us."

Did you ever hear that said

about any other brand of pictures?

Do you want to feel like saying what Mr. Shorey said?

Talk to us!

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

THE OPEN BOOK

MR. FOREIGN BUYER

ARE YOU GETTING THE BEST RESULTS ON THE PRODUCTIONS YOU ARE BUYING FOR YOUR PARTICULAR TERRITORY?

ARE YOU AWARE OF THE FACT THAT WE ARE SPECIALISTS IN FOREIGN FIELDS - AND THAT WE STUDY YOUR REQUIREMENTS WITH THE SAME INTEREST AS YOU DO?

DO YOU KNOW THAT WE HAVE JUST PURCHASED FOR EXCLUSIVE FOREIGN DISTRIBUTION

PARALTA PLAYS

THE PICK OF THE PICTURES AND THAT WE ARE READY NOW TO CONTRACT YOU FOR SAME?

AND - MR. FOREIGN BUYER DO YOU KNOW THAT WE HAVE A THOUSAND AND ONE SUBJECTS FOR YOU TO CHOOSE FROM?

NOT ONLY DRAMAS - BUT COMEDIES - SERIALS - EDUCATIONALS - IN FACT EVERY FORM OF MOTION PICTURE PLAYS WHICH ARE ESSENTIAL FOR YOUR SUCCESS IN

FOREIGN FIELDS

OF COURSE YOU KNOW

"WE OPERATE EVERYWHERE"

AND THAT WE ARE THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS AND THAT WE ARE EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

SCHLES

GOOD SHOWMANSHIP DEMANDS THESE BIG SPECIAL ATTRACTIONS

THOS. H. INCE SEVEN PART DRAMATIC THUNDERBOLT

Bessie Barriscale in THOSE WHO PAY

WRITTEN BY C. GARDNER SULLIVAN
DIRECTED BY RAYMOND B. WEST

SIDNEY OLCOTT SEVEN PART TIMELY SENSATION

Walker Whiteside and Valentine Grant in The Belgian

WITH THE OVERWHELMING APPEAL OF MARTYRED BELGIUM
BY FREDERIC ARNOLD KUMMER

THOS. H. INCE NEWEST AND GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID

WRITTEN BY
C. GARDNER SULLIVAN
DIRECTED AND PHOTOGRAPHED BY
IRVIN V. WILLAT

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK	729 Seventh Ave.
BUFFALO	47 W. Swan St.
CHICAGO	207 S. Wabash Ave.
DETROIT	304 Jos. Mack Bldg.
DENVER	1735 Welton St.
SEATTLE	2014 Third Ave.
PITTSBURGH	127 Fourth Ave.
LOS ANGELES	514 W. 8th St.
PHILADELPHIA	1325 Vine St.
CINCINNATI	301 Strand Theatre Bldg.
ST. LOUIS	301 Empress Theatre Bldg.
CLEVELAND	310 Sloan Bldg.
WASHINGTON	8 E St., Northwest
KANSAS CITY	1120 Walnut St.
SAN FRANCISCO	191 Golden Gate Ave.
MINNEAPOLIS	206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA	114 Walton St.
DALLAS	1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND...20 Winchester, Boston, Mass.

FRANK GERSTEN, Inc.

NEW JERSEY...220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

U.S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL — PRES.
TOP O' THE TIMES BLDG. NEW YORK

TRIANGLE

S. A. LYNCH, President — R. W. LYNCH, Vice-President
FRED KENT, Treasurer — Y. F. FREEMAN, Gen. Mgr.

is operated on U. S. Railroad Principles

When press despatches burned the wires with the announcement that President Wilson had taken over the railroads, an electric thrill passed through the great body of the nation. For a second people were dazed. And then the great fact dawned on them; that the nation has passed through a gigantic economic movement for traffic stabilization, that the public welfare would come first and private profits were no longer a first consideration. From the four corners of the greatest nation of the world arose a shout of praise.

While the Railroads of the United States represent an investment of billions and Triangle investment is but a fraction of this great sum; and while the railroads are a great governmental institution and Triangle but a private enterprise; yet principles of a common nature govern both and make Triangle worthy of more than passing attention.

Triangle, in stabilizing the production and distribution of its pictures and issuing them in a program of the highest merit and utmost box-office power, has solved the problem of exhibitors who wish to be **constantly certain of consistent service and ever-growing patronage.**

Triangle has first and foremost the welfare of the exhibitor at heart. The success of Triangle exhibitors means the continued success of the Triangle investment of millions at the Culver City studios, and of the great Triangle distributing organization.

Triangle strikes at the heart of commercial weakness—waste. Like the government, it will have no empty freights lying on side switches because of inefficiency. Every dollar of investment brings its proper return. Directors are artists who plan before they produce. Waste is as hateful in Triangle as a snake to a plainsman. The standing order is, "Kill Waste."

There is a to-morrow, Mr. Exhibitor, which is as important as to-day. To-day should bear its profits but to-morrow will see the public convinced that you and not your competitor are to be the continued success. **Triangle exhibitors face to-morrow confidently, knowing that they are more than making good with the public to-day.**

Get aboard the Triangle train. Triangle steam is up. There's a Triangle track ahead of you that leads straight to success. Any Triangle exchange manager or salesman will insure your passage to Triangle Service. RUN TRIANGLE.

TRIANGLE

1457 Broadway
New York City

The Kind of Pictures that Make Money in War Times

BECAUSE:

They are first class entertainment.
They are fascinating and intensely interesting.
They carry pleasing, cheering comedy action.
They raise the spirits and your patrons go home thoroughly satisfied.

AND BECAUSE:

the public in these times of depressing war conditions, are satiated with the grim and tragic and wish to see pictures with the joy of life.

LOOK THEM OVER

"SADIE GOES TO HEAVEN"
Presenting Little Mary McAlister

"THE DREAM DOLL"
Written and directed by Howard S. Moss

"THE SMALL TOWN GUY"
Presenting Taylor Holmes

"GIFT O' GAB"
Presenting Jack Gardner

"TWO BIT SEATS"
Presenting Taylor Holmes

"YOUNG MOTHER HUBBARD"
Presenting Little Mary McAlister

"THE FIBBERS"
Presenting Bryant Washburn

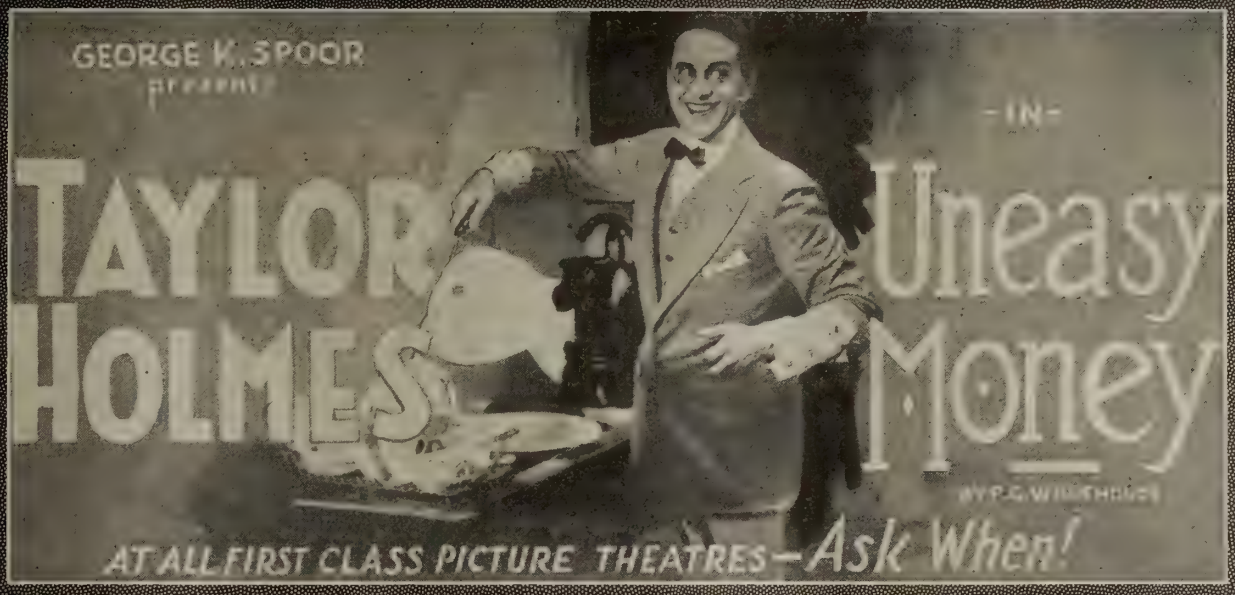
"FOOLS FOR LUCK"
Presenting Taylor Holmes

Screen time 65 minutes

Essanay

Distributed by George Kleine System throughout the United States.

Perfection Pictures



What the Critics Say

"'Uneasy Money' is another Taylor Holmes SURE WINNER. It cannot fail to please everyone."—**Exhibitors' Trade Review.**

"A story that holds the spectator in its meshes from the first to the last scene."—**Moving Picture World.**

"Clean, humorous, interesting—with an inimitable screen entertainer."—**Exhibitors' Herald.**

"Humor keenly infectious under the skillful treatment of Taylor Holmes."—**Dramatic Mirror.**

Paramount

Distributed by George Kleine System Throughout the United States

Perfection Pictures

The Thomas A. Edison Studios

present

A Seven-part super-feature
of romance and action

"The UNBELIEVER"

based upon the story "THE THREE THINGS
by
Mary Raymond Shipman Andrews
featuring
RAYMOND McKEE and MARGUERITE COURTOT

To be released February 11, 1918

distributed through
THE GEORGE KLEINE SYSTEM
63 East Adams Street, Chicago
Branches in all principal cities

NOW BOOKING
Perfection Pictures

The Thomas A. Edison Studios present

JAMES MONTGOMERY FLAGG'S

"GIRLS YOU KNOW"

Types of attractive Americans

A series of twelve original, humorous single-reel stories featuring distinctive types of attractive girls

First release January 2, 1918 with succeeding releases every two weeks thereafter.

Distributed by THE GEORGE KLEINE SYSTEM

Perfection Pictures

63 East Adams Street, Chicago
Branches in all principal cities

SELECT SP PICTURES

ALICE BRADY

re-creates one of the famous characters of fiction in the new production which she has recently finished for Select Pictures. With wonderful sympathy and meticulous fidelity to type she has brought to the screen in

"WOMAN AND WIFE"

a living, moving, feeling portrayal of Charlotte Bronte's immortal "Jane Eyre," beloved heroine in the deathless romance of the same name. It is Alice Brady's finest achievement on the screen, and Select Pictures Corporation is proud to present it.

Adaptation by Paul West; direction by Edward Jose.

Distributed by
SELECT PICTURES CORPORATION

MABEL NORMAND in "MICKEY"

7 reels

"MICKEY WILL HIT THE BULL'S-EYE and prove a magnet for old and young just as soon as the theatres begin to display their 'MABEL NORMAND in MICKEY HERE THIS WEEK' banners."

from~
THE MOVING PICTURE WORLD
January 12~1918

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CONTROLLED BY
WESTERN
IMPORT CO.
1010 BROKAW BLDG.
NEW YORK CITY.

"THE LITTLE GIRL YOU WILL NEVER FORGET"

MABEL NORMAND
IN
"MICKEY"
7 reels

A PHOTO PLAY
THAT CALLS FOR
THE EXPRESSION
OF EVERY HUMAN
EMOTION

THE LONG WAITED FOR
MACK SENNETT
$300,000
PRODUCTION

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1010 BROKAW BLDG· NEW YORK

FORCE! POWER! STRENGTH! ATTRACTION!

Are the distinctive qualities of our HART Superfeatures.

WILLIAM S. HART

1 "The TWO-GUN MAN" in "The BARGAIN"
6 reels

2 "The BANDIT and the PREACHER"
5 reels

3 "The HELL-HOUND of ALASKA"
5 reels

W. H PRODUCTIONS CO.

71 WEST 23rd St. PHONE GRAMERCY 3027 NEW YORK

STATE RIGHTS BUYERS

MACK SENNETT 28 KEYSTONE COMEDIES

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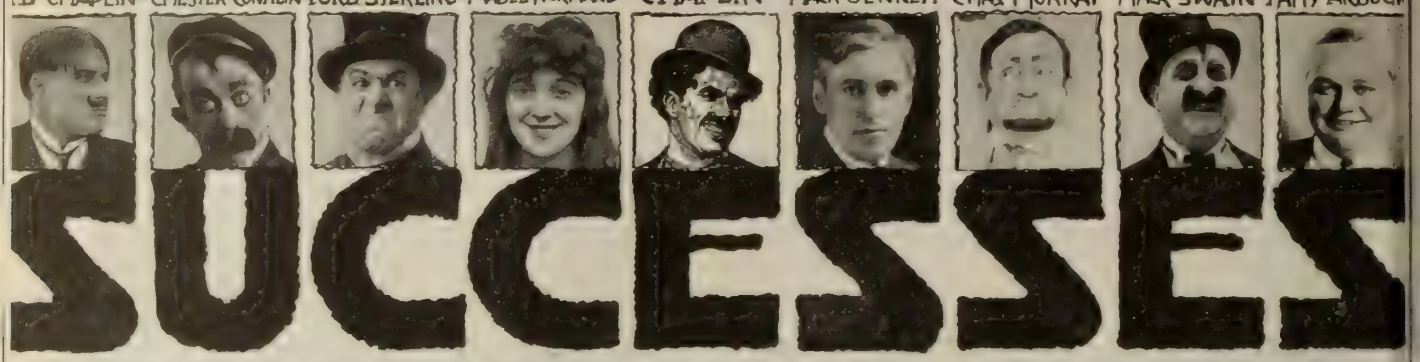

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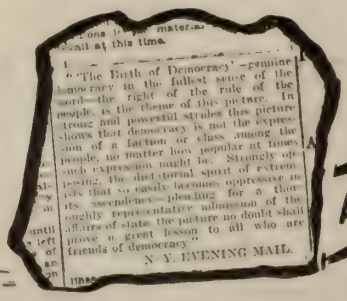

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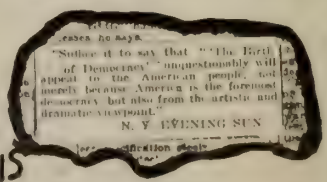

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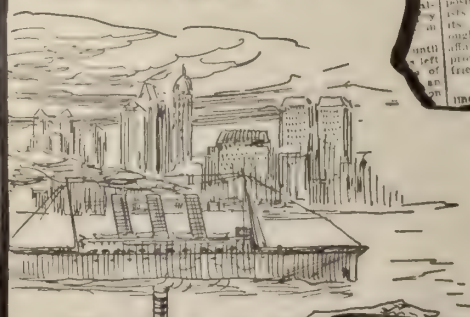

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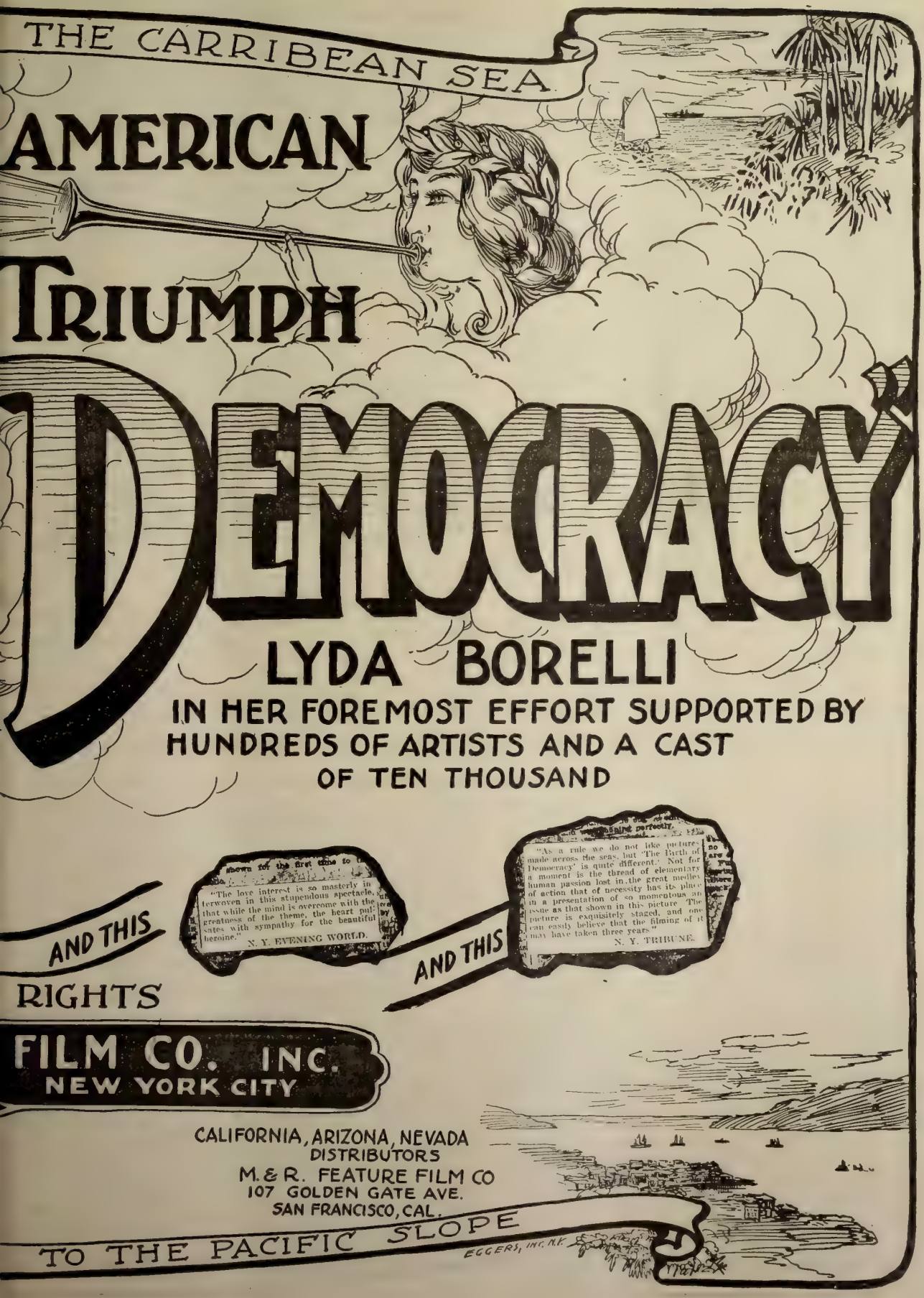
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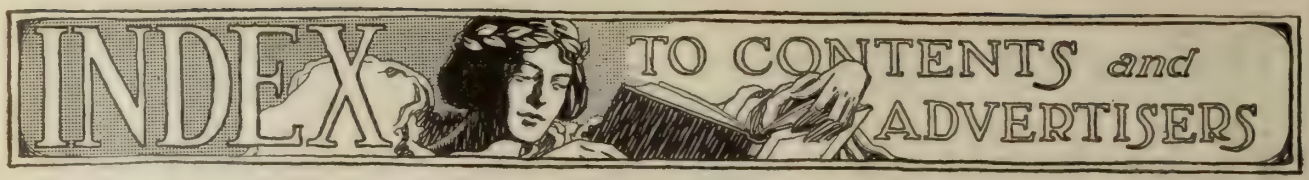

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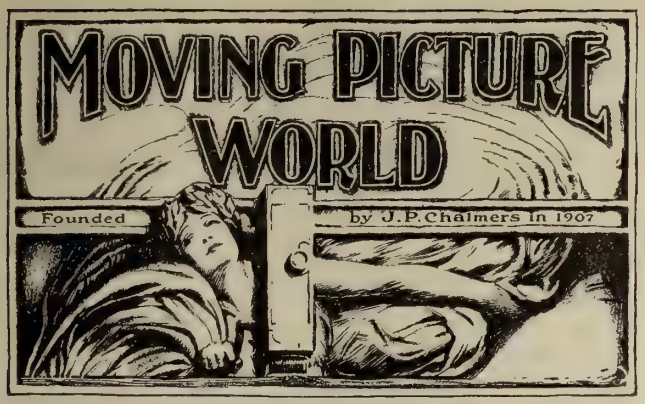

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 26, 1918

Facts and Comments

IN this issue we are publishing an article, the result of considerable careful research and in which we endeavor to present the moving picture industry's side of the all too evident lack of real accomplishment in the work of assisting the Government. No doubt many of those appointed on the various committees have made little or no effort to buckle down and do things or to give the needed time. There is much to be said on the other side, however, and we believe the article in this issue indicates several reasons why the moving picture has come far short of what many of us hoped for in actual and concrete results. There can be no doubt of President Wilson's desire to secure and use to the fullest possible extent the co-operation of the whole industry in the nation's task. A lack of confidence, or whatever else it may be, on the part of the Government, either in the ability or integrity or sincerity of the moving picture men, seems so far to have seriously nullified most of our efforts even in spite of such work as was done throughout the country for the Liberty Loans, especially the last one. Were we expecting too much?

* * *

WE are still in the midst of rumors as to new combinations and consolidations of prominent interests in the producing and distributing ends of the business. Most of these so far are vague and indefinite and largely speculative conjecture as to what might be done. We will not attempt to prophesy but we are convinced that more than one important change will take place in the near future, simply because they must. There is so much that can be accomplished in the way of reasonable economy and better service in the renting and distributing end of the business, that present conditions cannot continue nor can these opportunities be ignored. We also believe that these improved conditions will be brought about by the men now actively engaged in the business and this despite the rumors of consideration of the possibilities by large outside financial interests.

* * *

GETTING down to bed-rock is hard work, but we have got to do it. There is a task ahead of us; a big task, the biggest task we have ever tackled, and we are going to finish it, but only a small percentage of the nation yet realizes what is needed. In the great nation-wide preparation everyone will be affected, everyone must do his part, every industry must readjust itself and the picture business much more than many others. To the picture business, however, and perhaps to it more than to any other activity, this may prove a blessing in disguise. The necessary pruning process will undoubtedly produce a more rapid and drastic result than could have been obtained by years of reasoning and experimentation. Many things may have to be eliminated that have been considered essential and which may prove to have been altogether non-essential. Certain it is that much of the senseless and useless extravagance in film production and distribution will be done away with, to the great permanent gain of everyone.

* * *

IN discussing trade conditions and prospects with an old time and successful small town exhibitor recently, we were asked several questions that provoked consideration. Are there as many of the young people attending our theaters as there were a few years ago and have they gone elsewhere because the present multiple real subjects do not interest them as much as the old time varied program of single and double reel subjects? If they miss the first of the feature nowadays, it means a wait of an hour and a half and they do not wait. There were many more theater patrons than the young people who liked to drop in for an hour in the afternoon or in the evening, but who gave it up when they had to wait for two or three reels to get an intelligent start somewhere in the program. True, we have gained a better type of patron in some ways, but have we gained them in sufficient numbers to offset the loss of the others? Possibly not.

* * *

AS our readers will have noted, the weekly index to contents and advertisers will now be found each week on the page facing this one. The index to contents is made very full and complete, to enable busy theater managers and readers to quickly locate the departments and important news items in which they are more particularly interested. Consult the index regularly, otherwise you may miss something of especial interest to you.

Returned—With Thanks

By Edward Weitzel

UNDER the title "A Prophecy That Missed Fire" the Photoplay Magazine in its February number takes a good natured and well merited "barrage" at THE MOVING PICTURE WORLD for an article in the issue of June 8, 1912, which contains the prediction that as a concise and comprehensive term the word "Photoplay is being so seldom used that it may soon be forgotten, especially so now that the abominable 'movies' has risen. Like all such words, it may not last a generation, but this is written with the wish to drive it into oblivion as quickly as possible."

Many and momentous changes have taken place in the moving picture field during the last five years, and the name photoplay is now recognized as the proper designation for one form of screen fiction. Eventually, as the moving picture acquires a more complete classification, the photonovel will take its place on the list, and the drama and the novel of the screen will be as distinct in name as they are in fact. With this will come a vastly improved technique for both forms; and the photoplay will be dominated by the art of the dramatist and not by the master of pictorial effect. In spite of the warning conveyed in the first paragraph, the WORLD again enters the precarious ranks of the prophets!

And now will the Photoplay Magazine take, with equal good nature, a few comments upon the article "Now Who's the Thief," also published in its February number? The contribution would be a most excellent reply to Louis Defoe's remark: "I refuse to encourage the movies; they do nothing but practice thievery on the theater," only, unfortunately, it has no more foundation in fact than has the assertion of "the eminent dramatic commentator of the New York World." The screen did not invent the "fade-in," nor the fade-out," nor the "close-up." All three were used back of the footlights long before the moving picture was evolved. Stage history, probably, has no record of the birth of any of the three devices, but it is safe to hazard the opinion that they came in with the introduction of illuminating gas and the calcum light.

To the writer's knowledge the "fade-in" was used over forty years ago by Joseph Jefferson in his performances of "Rip Van Winkle." Rip's meeting with the phantom crew in the Catskill mountains was always introduced by a "fade-in," and the writer well remembers being sharply reprimanded in a stage whisper for moving slightly during a performance of the play, in which he appeared as one of Henrick Hudson's men, and did not realize that the audience might detect the move, so gradually was the scene taking shape out of absolute darkness. The mechanism employed was different from that of the camera, but the effect was the same.

Before the invention of the electric light, that fine actor and brilliant man, Frank Mayo, used both the "fade-in" and "fade-out" in the ghost scenes in "Hamlet." His arrangement of the appearances and also the disappearances were perfect examples of the two effects. The ghost seemed to come out of the air, the effect being secured by a complicated arrangement of scrim drops and skillful handling of the lights. His parting with his son on the battlements was wonderfully contrived. At the words. "Adieu, adieu, adieu! remember me!" the spirit seemed to melt into the surrounding gloom. A better "fade-out" was never shown on the screen.

The "close-up" was used in this country, in England, and in France, at least a generation ago. Henry Irving was the greatest master of his time of stage lighting and employed the "close-up" more frequently than any other producer of dramatic art. His most celebrated scene of this nature was the courtroom episode in "The Bells." The stage was set to represent the trial of a man for murder. Judge, jury; witnesses, spectators, all were there. But the curtain went up on absolute darkness. Then, out of the gloom appeared the figure of the accused, a strong light shining down upon him. The voice of the judge was heard occasionally, and other characters were dimly visible at times. But the attention of the audience was focused on the agonized face of the guilty man, as he strove to combat the evidence against him. The "close-up" was here used at its fullest power. Mounet-Sully, the French tragedian, employed the same effect in a novel manner in his production of "Hamlet." For the ghost scenes he had a calcium light in the center of the flies that threw a circle of light straight down on the stage. During these scenes Hamlet always stood within this circle, the ghost a mere shadow that seemed to float in the air beyond the light.

The list of examples could be added to indefinitely, but enough has been cited to show that the claim the screen created the "fade-in," "fade-out" and "close-up," is without foundation. The stage has sins enough of its own to answer for, without being accused of filching from a kindred art effects that were of its own invention, and which are now the common property of all.

By the way, when is this senseless bickering between the adherents of the stage and the supporters of the screen to cease? At the start, when it was the practice of many apparently intelligent persons to sneer at the moving picture, there was some excuse for childish resentment; but the photoplay has won its place as a recognized force in the worlds of amusement, education, and art, and its followers should not attempt to belittle the parent that gave it birth. If the prejudice of certain "highbrow" dramatic critics prevents them from rightly informing themselves as to the merits of the silent drama, nothing will be gained by displaying, intentionally or otherwise, a corresponding attitude toward the stage of Shakespeare and Irving and Booth; of Belasco and Hopkins and Minnie Maddern Fiske.

Guiding the Operator in Fade-Outs

A good friend of the MOVING PICTURE WORLD, a Brooklyn exhibitor operating two large houses, writes to us inclosing a clipping from the current Mutual Press Sheet entitled "Operator's Cues for Fading Reels." "Music cue sheets are made up on mostly all features," says our correspondent, "but a cue sheet for operator is very rarely seen, and I think all film companies should issue one with each feature. I know it would help exhibitors in the proper presentation of their features."

The whole item is comprised within the space of a dozen lines. As an example we have "Reel I—Julia talking to her father." The ending of each subsequent reel is indicated in a similar manner. The operator does not have to depend on the attention-distracting punches the first time he runs a film through a machine. He has his cue. Should he be uncertain as to whether he has before him the exact scene indicated a glance at his reel will resolve any doubt.

The expedient which has received the commendation of our Brooklyn friend would seem to be worth the consideration of producers.

they were informed that Mr. Marc Klaw already represented theatrical interests on the board and that was enough! Such an answer displays abysmal ignorance. It would be as sensible to have a bookman represent the musicians or a sculptor represent the costumes as to have a "legitimate" theatrical manager stand sponsor for the films. The distinguished services of the motion picture industry to the Government were then pointed out. The powerful help given to the Liberty Loan and Food Conservation Campaigns, the donations of positives and negatives for propaganda work in foreign lands were referred to, and it was argued that an industry helping the Government in such effective ways should surely be recognized on a Commission one of whose chief duties it was to show the industry's film products to the soldier boys. Chairman Fosdick replied: "There is no possibility of increasing the membership of the Commission on Training Camp Activities. The Secretary of War has felt all along that a small Commission was highly desirable for many reasons." This of a Commission that contains not one practical film man in its personnel! The utmost Chairman Fosdick would concede was the possible appointment of a cooperating committee.

The impasse as the result of which Walter W. Irwin's trip to Russia was cancelled and the departure of P. A. Powers for France in the interests of the National Cinema Commission was indefinitely postponed, did not make any smoother the relations between the manufacturers and officialdom. This was a dispute over procedure, powers and duties of the commissioners. The prospective commissioners felt that they should receive military rank to give them right of way and authority in military areas; that they should devise the system of film distribution on landing in the foreign country, according to their best judgment of conditions. All of the above seemed to them proper functions of an executive. Delegated authority should be ample; after the proper instrument is secured full confidence should be placed in it.

But just as the Commission on Training Camp Activities delegated no jot or tittle of its authority to the film-makers and distributors, so the Committee on Public Information (through Chairman George Creel) hesitated to clothe with full authority the foreign commissioners. At any rate, a magazine editor distributes the American films in Russia, no commissioner was sent to France, but F. J. Marion, of the Kalem Company accepted the Italian Commission and excellent reports are had from him.

The present situation as to Government films is as follows: First, as to the work in the training camps. With the exception of the Powers "sample" theater now going up in New Jersey, all the picture halls in the camps (over 500 in number) give free "movies" controlled by the Y. M. C. A. or the Knights of Columbus, as the case may be, the Community Motion Picture Bureau being the Y. M. C. A.'s agency of distribution. That bureau has moved its organization from Boston to New York and has established eight exchanges—in New York, Boston, Washington, Atlanta, San Antonio, Chicago, Des Moines and San Francisco. It shows the soldiers (1) the old stuff from its own shelves; (2) the official Government topicals and war pictures; (3) such of the manufacturers' current or standard features as it can buy or lease at less than commercial rates. Warren Dunham Foster, the head of the bureau, is a practical film man on the educational end. He aims at innocuous yet entertaining and inspirational pictures. Considerable criticism has emanated from the camps regarding poor condition of film, old prints and indifferent subjects. On the other hand, much really good stuff is being shown. For example, the bureau recently closed a contract with Walter Greene of the Paramount for run-of-exchange Paramount-Artcraft features (whatever isn't commercially booked up) at the uniform price of $8 per show. The bureau wasn't able to make the same arrangement for the soldier boys in France, as the French rights of Paramount are controlled abroad. The president of the bureau receives no salary, the subordinates are paid, and the total cost of distribution for the past six months, according to Mr. Foster, has been approximately $100,000.

Second, the National Cinema Commission, of which Jules E. Brulatour is the directive head in New York, and which is supervised from Washington by George Creel, deals only with the preparation and shipment of American patriotic pictures to foreign lands. These are intended to be shown to the civilian and soldier population of Allied and neutral countries. The work necessitates, in the judgment of Mr. Creel's committee, the printing up of vast amounts of raw film. Admittedly a large percentage of this is so-called industrial film, obtained in positive or negative from the factories or trusts that have recorded their own achievements in film. There is also much of the topical or news weekly character sent over, for which several of the film corporations have donated subjects. The cost of printing is 3½ cents a foot (with tax 3¾ cents). Many positives are donated. Those that are not are printed by the Commission at the charge of the Government—commonly in the laboratories where the originals were made.

Third, the Red Cross has received from the Government the sole rights of the commercial distribution of official war films. This means that the Red Cross has gone into the film business. After one or two fits and starts the organization has established a film headquarters at 120 West 41st street, where it is now engaged in cutting and showing film and will offer war features for sale a little later. The Red Cross, moreover, handles all the Government topicals, including such footage of Army and Navy scenes as the Creel Committee wishes to have published, and the news weekly editor—whether Universal or Hearst-Pathe or Mutual—is both a customer of theirs and a sworn-in employe of the Government. There was much complaint last month of the chaotic way in which the Red Cross topical film was kept, the disorderly accumulation of negatives and the lack of cataloguing, but, according to Mr. Creel, this neglect, due to hurried inception of the work, has been righted, and an effective means of taking care of negatives has been provided.

Fourth and last is the Motion Picture Division of the Signal Service. The primary object of this division is to make a pictorial history of our battles in France and elsewhere. In the draft are many expert cameramen who will be picked out of the ranks and assigned to this special work. In the same manner, drafted laboratory experts will work in the film development wagons close to the battlefront. It is known at the present writing that the Government will not rely on the drafted men altogether, but will employ others to supervise them. The commercial product of the Motion Picture Division—so far as the Government desires to publish any of these films—will be distributed by the Red Cross. The commander of the division at the present time is a professional army officer.

Keeping the Experts Out of It.

Looking over the whole field after this detailed survey, it is evident that the Government and its auxiliary agencies have gone into motion picture production, distribution and exhibition with the minimum of counsel from the wise heads of the industry and the maximum of direction by those unacquainted with the films. Part of it is the hurry and haste of feverish preparation, but unquestionably part of it is due to the desire to keep the Government film control out of the hands of professional film men and entrust it to semi-educational agencies.

The good aims of the Government to give the soldier decent films, to hand the Red Cross its toll or percentage on War Pictures, and to send much Ally propaganda abroad, are praiseworthy beyond measure. Some of the methods used, however, have met with deserved criticism from the industry. Let us figure how the ends of the Government can be better achieved by some necessary changes in the plans and methods.

There is no sort of objection to the Young Men's Christian Association as a viewer or even an exhibitor of motion pictures in its own halls throughout the thirty-two camps and cantonments. But instead of their paying for pictures as under the present method and often getting the poorest and cheapest ones, why not have the distribution of free pictures done by the film corporations direct? That offer has been made, and it should have been accepted long ago. It now appears that an "advisory committee" from the ranks of the manufacturing distributors is to be appointed to aid Mr. Hanmer. Keep the Community Motion Picture Bureau, if you will, as a viewing and selecting agency. Put a live film leader on the Training Camp Commission, and let him see to it that all the companies furnish as a freewill offering the new and current features that all the boys crave. Encourage also the Rialto type of theater with nominal admission charge, such as Mr. Powers is building at Camp Merritt. Since music and settings constitute 40 per cent. of the value of a picture entertainment, give the lads the whole feast and not a moiety. Send two or three able film men to France and have them cooperate with the military to establish the same conditions for the fighting forces.

As to the Red Cross Campaign.

In the name of common sense, why start the Red Cross in the film business? It would be much more reasonable to

ask them to operate a chain of grocery stores. Try the better plan used by each of the Allied countries—a Government Pictorial Service to sell War Pictures directly to the distributor. That plan works out with the same result, i. e., the British Pictorial Service turns over the net proceeds of its business to the War Relief Fund. The charitable organization is saved from the undignified scramble for business and devotes all its energies to succor and help. There are plenty of brains in the industry to make the American Pictorial Service a brilliant success. Choose good men without questionable affiliations, pay them decent salaries and watch that service grow into the biggest in the world, yielding the Red Cross a splendid income for its beautiful and proper work. The appointment of an "advisory committee" from the manufacturers is now actually under consideration.

Get the authors busy writing for the National Cinema Commission. Titling, cutting and assembling of industrial and topical film is good, but it is not enough. Put stories into the propaganda. "Comrade Democrats," a model patriotic film, borrowed a little industrial here and a little scenic or topical there, but it held the narrative together by a thread of entertainment based on original characters and plot. The same can be done to enhance the attractiveness of every film that is intended to propagate our cause. Finally, send directors as well as cameramen to France. Commandeer Griffith and other good ones and let them plan the war-narrative consecutively. Audiences get tired of marching troops and dreary landscapes. Give them the thrilling fact-story instead.

We can all help and we all will help if the Big Bosses at Washington say the word.

Some Class to Directors' Ball

Coming Function at the Biltmore Will Approach the Last Word in Trade Social Events.

ARRANGEMENTS are practically complete for the ball to be given at the Biltmore Hotel on the evening of Saturday, January 26, by the Motion Picture Directors' Association and, according to the schedule, it will be some event as a trade social function. The number of invitations is limited to three hundred, the purpose being to prevent the ball room from being crowded; then the price of tickets is ten dollars—also calculated to provide standing room for the dancers.

But if the price may seem high the directors promise to give all who attend their money's worth. The ballroom will be especially and richly decorated by Urban; there will be forty pieces of music in the dance orchestra and a large and capable concert orchestra will be provided in addition. A buffet supper will be served and there will be a liberal supply of punch.

Altogether it looks like a big night and the editor intends to use his invitation even though he might have to make a visit to his "uncle" to dig up the necessary coin. From the mysterious air that has spread over the features and is controlling the actions of "Silent Bill" Haddock, press agent for the event, it is certain that there will be something doing at that ball.

W. A. BACH LEAVES UNIVERSAL.

W. A. Bach, who has just completed a tour of the Universal exchanges installing publicity service departments and also acting as personal representative of the general manager of exchanges, has announced his resignation from the Universal Company to take effect on January 19. When spoken to about his resignation Mr. Bach stated that as he had completed the work he was contracted with the Universal to do, his resignation simply meant a termination of contract.

Mr. Bach states that he has made no definite plans as yet and will be pleased to consider any proposition concerning the increasing of sales and the reduction of costs that may be placed before him.

JESSE L. LASKY LEAVES FOR CALIFORNIA.

Upon conclusion of the series of meetings held in New York last week at which all the Paramount-Artcraft exchange managers attended, Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation and head of all the production work of that company, left New York for California. In dividing his time between the studios of the East and West, Mr. Lasky is able to keep in direct touch with all the producing activities of the big organization.

At Leading Picture Theaters

Programs for the Week of January 13 at New York's Best Motion Picture Houses.

"Fields of Honor" at the Strand.

FIELDS OF HONOR," in which Goldwyn presented Mae Marsh at the Strand for the week of January 31, is a screen version of the popular Saturday Evening Post story of the same name by Irvin S. Cobb. It is a vital tale of a grim situation created by the present war. Only the distant rumbles of the European battlefields are heard in the action, but the tremendous grip it has on individual lives this side of the water is shown. Miss Marsh is supported by an exceptionally well balanced cast. "Animals in Midsummer," a Ditmars' Zoological picture; "Yellowstone Park," a scenic study in natural colors, and the Strand Topical Review concluded the film part of the entertainment.

A condensed version of "Carmen" and a violin solo by Mary Zentay made up the special musical features.

"Rimrock Jones" at the Rivoli.

Wallace Reid, in "Rimrock Jones," a Paramount production, was the feature of the Rivoli's program. The story is by Dane Coolidge, and the direction by Donald Crisp. The scenes alternate between New York at its smartest and a mining camp at its roughest, the star appearing as a young prospector who puts up a manly fight to retain a claim which swindlers try to take away from him. The plot has a new twist to it, and there are many comedy touches introduced mainly by George Kuwa, the Japanese, who has been seen in many recent pictures.

"The Hound of the Hills," in which Robert C. Bruce's famous dog is the only performer, is one of the most artistic scenic pictures ever screened; Mr. and Mrs. Sidney Drew in "Why Henry Left Home," the Helen Moller Pupils in a dance number and the Animated Pictorial were also shown.

The "Spinning Chorus" from "The Flying Dutchman" and a solo by Gladys Rieve were on the musical program.

"Jules of the Strong Heart" at the Rialto.

George Beban departs from his familiar Italian characterizations in "Jules of the Strong Heart," the week's principal photoplay at the Rialto, and appeared as a happy-go-lucky French-Canadian. The story by William Marion Rouse, originally printed in Collier's Weekly, deals with the life of the Canadian lumberjack, many of the scenes having been taken at a logging camp in Hoquiam, Washington. Mr. Beban's keen sense of comedy and the equally effective bits of pathos which he introduces find full scope in his new role. Donald Crisp directed the production for the Paramount Pictures Corporation. Among the supporting cast are Helen Eddy, Charles Ogle and Raymond Hatton.

"Kitchen Maid," a Mack Sennett-Paramount comedy; a new scenic feature, and the Animated Magazine balanced the bill.

Mlle. Madelaine D'Espinoy and Signor Bonelli were the soloists.

"Broadway Love" at the Broadway.

"Broadway Love" leads the program at the Broadway Theater. It is a screen version of W. Carey Wonderly's story of the same title, which appeared in Snappy Stories magazine. Dorothy Phillips is the star. A Bluebird feature in five reels, it graphically reveals life and love as it is to be found on New York's Great White Way. The cast includes William Stowell, Lon Chaney, Juanita Hansen, Eve Southern and Gladys Tennyson.

Eighty-First Street Theater Bill.

At the Eighty-first Street Theater Monday, Tuesday and Wenesday Bessie Barriscale in "Madame Who" was the feature. Thursday, Friday, Saturday and Sunday Mary Garden in "Thais" headed the bill.

TRADE SHOWING FOR FLYNN SPY SERIAL.

A trade showing of the first episodes of "The Eagle's Eye," the serial photodrama produced by The Whartons, founded on the story by Chief Flynn, exposing the ramifications of Imperial Germany's spy system in America, will be made at the Strand Theater next Friday morning, January 18, at ten o'clock.

Invitations have been sent to all exhibitors, representatives of the trade and to state and city officials, judges of the courts, clergymen, heads of patriotic, defense and war service organizations and to military and naval officers detailed at this station.

Paramount-Artcraft Exchange Men Meet

Series of Conferences Held to Discuss Distribution—Reports from Coast to Coast Prove Star Booking System a Big Success.

ONE of the most enthusiastic get-to-gether-meetings ever held in the history of the organization took place at the New York headquarters of the Famous Players-Lasky Corporation during the week of January 7, which the branch managers from all over the country attended. The series of meetings was called for the purpose of discussing the distribution plans of the company for the coming year in connection with the releases of Paramount and Artcraft pictures.

At these conferences, it is announced, the reports from representatives in different localities throughout the country proved a most emphatic indication that the star series system of booking, inaugurated last Summer, is probably the most potent advancement in the distribution field since the inception of the photoplay. Glowing addresses by the branch managers announced the success of this plan of distribution in all parts of the United States and cited the appreciation of the equitable values of this system as expressed by exhibitors large and small.

Adjustments and revisions of schedules were carefully worked out to meet the conditions of exhibitors everywhere in the country and new plans pointing to better service and greater co-operation with the exhibitor were minutely discussed and adopted. The work accomplished as a result of the $1,000,000 advertising campaign and the hearty manner in which exhibitors are taking advantage of this big publicity drive, also received much comment.

Present at these meetings were Adolph Zukor, Walter E. Greene, Hiram Abrams, Arthur S. Friend, Al Lichtman, William L. Sherry, John C. Flinn, Max Goldstine, Frederick Gage, C. E. Tandy, A. D. Flintom, Herman Webber, Carl H. Pierce, Harry Asher, Louis Marcus, James Steele, E. V. Chamberlain and William E. Smith.

Zukor Celebrates Birthday.

Concluding the series of conferences a dinner at the Astor to the visiting representatives, the executive committee and the department heads of the Famous Players-Lasky organization and its affiliated bodies, was given by Adolph Zukor. This occasion marked the forty-fifth birthday of Mr. Zukor, and inasmuch as he did not know that his associates were aware of this fact, he was deeply moved and surprised when the Executive Board presented him with an immense silver loving cup. Jesse L. Lasky made a stirring presentation speech, after an appropriate introduction by Toast Master Elek J. Ludvigh, and expressed the great sense of appreciation felt by those present of all Mr. Zukor means to those closely associated with him as well as the entire industry.

In his speech Mr. Zukor fittingly thanked the members of the executive committee and others present for their loyal support of all his undertakings and cited the history of his organization since the very beginning. Greater co-operation with the exhibitor and the continued use of fair and equitable business methods in the pursuits of their daily work was strongly urged by him. In a talk that rang true with sincerity, the President of the Famous Players-Lasky Corporation presented a speech that clearly disclosed the reason for his present great success. His straightforward remarks were felt and appreciated by every one present and upon conclusion of his speech a storm of hearty applause was accorded him.

Other speakers of the evening were Jules E. Brulatour, who it is understood, has just been elected a member of the Board of Directors and J. C. Graham, the London representative. Those present were Adolph Zukor, Jesse L. Lasky, Eugene Zukor, Elek J. Ludvigh, Arthur Friend, Jules Brulatour, Emil E. Shauer, Walter E. Greene, Morris Kohn, Hiram Abrams, Al Lichtman, B. P. Schulberg, Ralph Kohn, Hugh Ford, Whitman Bennett, Frank Myer, Robert Macalarney, J. C. Graham, Arthur S. Kans, John C. Flinn, Charles C. Burr, Charles E. Moyer, Fred Gage, J. Albert Thorne, J. K. Burger, Pete Schmid, A. M. Botsford, Norris Wilcox, B. P. Fineman, Herman Wobber, C. E. Tandy, J. V. Chamberlain, Al Lichtman, A. D. Flintom, W. L. Sherry, William E. Smith, Max Goldstine, Lewis J. Selznick, Joseph Schenck and Julius Steger.

WANDA PETIT ONE YEAR IN FILMS.

Miss Wanda Petit has been a film actress just one year. During this time she has been with the William Fox forces exclusively. She has advanced rapidly from small parts to the position of leading woman, and has appeared with several of the Fox male stars, including William Farnum, George Walsh and Tom Mix. The principal pictures in which Miss Petit has been cast are "The Derelict," "The Broadway Sport," "This Is the Life," "The Heart of a Lion" and "Cupids Round Up." She has worked in both the Eastern and Western studios, being now at Hollywood, Cal.

Group of Famous Players-Lasky Executives, District Managers, Department Heads and the Company's Service Flag.

Left to right: Bottom Row—Al Lichtman, Hiram Abrams, Arthur S. Friend, Adolph Zukor, Jesse L. Lasky, Walter E. Greene, William L. Sherry.

Top Row (Standing)—John C. Flinn Max Goldstine, Frederick Gage, C. E. Tandy, A. D. Flintom, Herman Wobber, Carl H. Pierce, Harry Asher, Louis Marcus, James Steele, F. V. Chamberlin, William E. Smith.

Allied Exhibitors Plan Formed

Committee Appointed at Washington Convention to Consider Proposition of Manufacturing Group for Direct Distribution Submits Report

WHEN the convention of League and Association exhibitors met in Washington on December 11 and 12 representatives of a group of five independent firms appeared at one of the meetings and outlined a proposition for a direct service from the manufacturer to the exhibitor. The companies and their representatives were: Frohman Amusement Corporation, W. L. Sherrill and Joseph W. Farnham; Ivan Film Corporation, J. E. Chadwick; High Class Film Corporation, Harry Rapf; Triumph Film Corporation, J. A. Golden; Crest Pictures Corporation, Lester Park.

The plan as outlined by Mr. Farnham as spokesman for the producers made so favorable an impression upon the meeting that a special committee was appointed, to consider the proposition and to make a report at an early date. Accordingly C. C. Pettijohn and L. L. Levine, members of that special committee, got together in New York and after a week or more of hard work framed a tentative plan upon which the proposed service was to be based, and have issued a report covering the essential features thereof to be sent to the officers of the various exhibitor organizations. The report reads as follows: ———

A great convention of the Allied Exhibitors' Organization of practically every state and large city in the union was held in Washington, D. C., December 11 and 12, 1917. That convention considered and passed many constructive measures which will permanently benefit the entire industry. That convention heard a new plan from five independent producers for marketing films direct from producer to exhibitor. That convention unanimously agreed that the principle of direct dealing between producer and exhibitor is correct, and a committee was selected then and there to consider details and work out a plan with these five producers.

The undersigned was requested to send telegrams (82 in number) into the various states where the addresses of prominent exhibitors and various officers of the exhibitors' organizations were known by the undersigned. Over 70 favorable answers were received, and many suggestions and ideas, which have been invaluable in working out the details, were offered.

These five producers will pay the expenses of two or more prominent exhibitors to attend meetings called by exhibitors for the purpose of taking up this plan, and to then and there explain details and to represent both the exhibitors and producers in the closing of contracts to put this plan into effect at the earliest possible moment.

These same five independent producers whose proposition was approved realize and fully understand, from communications thus far received from prominent exhibitors, that they must make special feature attractions based upon stories with box office values. As a matter of fact these same men have made and are making some of the greatest special features ever distributed, and exhibitors have been buying them at very high prices through present distributing methods. Under this plan these five companies will compete with each other. Their profits are not to be divided, and the company making a highly successful feature will enjoy alone the producer's profits therefrom. These men can and they have pledged themselves to make pictures with box office values and drawing powers under this "direct sales" plan.

Here the committee gives some space in its report to the past productions of the different members of the producing group showing a very creditable record, and then continues:

I desire to here outline in greater detail exactly what these producers have in mind and those elements which, in my opinion, should appeal to the bodies of exhibitors throughout the country. These manufacturers propose to manufacture and release 52 picture a year, one each week. These manufacturers are ready and willing to enter into direct business [illegible] with the exhibitor to the end that the large cost and profit incident to the present methods of distribution of special feature films may be eliminated, and they offer to the exhibitor their combined product upon terms which are as follows: The pictures shall cost, together with prints, not less than $25,000 and not more than $50,000, the cost to be certified to by the manufacturer by his sworn statement.

To the gross cost the manufacturer shall add a sum equal to 25 per cent., which shall be his guaranteed minimum profit. This will make the gross cost of the pictures range from $31,250 to $62,500. This gross cost shall be taken up by all the 48 states in proportion to a just division, based upon its number of theaters, number of cities, population, and all other data that goes to make up a fair quota for each state. Each state will have its allotment based upon this fair division, and the exhibitors of each state shall absorb the quota assigned to them. All revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturer making the particular picture and the exhibitors in each individual state using that picture, that is 50 per cent. to the manufacturer and 50 per cent. to the exhibitors in rebates.

In order to make up the gross allotment there must be secured in the United States 2,700 days of bookings per picture. You will note from the following schedule the number of days' booking which we have figured for your state quota:

	Days		Days		Days
Maine	25	Florida	23	Kansas	86
N. Hampshire	10	Alabama	16	Nebraska	56
Vermont	9	Mississippi	15	Texas	75
Massachusetts	87	Louisiana	27	Oklahoma	46
Rhode Island	11	Arkansas	24	Utah	13
Connecticut	38	Michigan	100	Colorado	23
New York	375	Ohio	156	Wyoming	6
New Jersey	87	Indiana	101	Montana	24
Pennsylvania	205	Kentucky	38	California	80
West Virginia	33	Tennessee	26	New Mexico	8
Maryland	35	Illinois	188	Arizona	10
Dist. of Col.	12	Wisconsin	88	Nevada	4
Delaware	5	Iowa	125	Oregon	29
Virginia	24	North Dakota	26	Washington	38
North Carolina	24	South Dakota	26	Idaho	18
So. Carolina	15	Minnesota	101		
Georgia	23	Missouri	87	Total	2,703

All amounts received in excess of these quotas would be divided as heretofore outlined, namely, 50-50.

You can readily see that all the receipts above the minimum quota above outlined would tend to reduce still further the cost to each exhibitor for the service by reason of the rebates and the profits contemplated.

I suggest to you that this matter is of sufficient importance to exhibitors to warrant their earliest attention, and that the proper way to bring it before them would be at an exhibitors' meeting, either through the state organization or through any organization you might suggest.

In submitting this report the committee asks criticism and suggestions from the exhibitors. It is also requested that the various exhibitors' organizations call meetings at the earliest moment possible at which meetings some one who is competent to discuss the subject will be present and who will also have authority to arrange details and submit contracts.

Mr. Pettijohn characterizes the proposition as "a sincere plan to bridge the gap between the two permanent branches of the industry."

MUTUAL MEN IN TOWN.

John R. Freuler, president of the Mutual Film Corporation; S. S. Hutchinson, president of the American Film Company, and Terry Ramsaye, director of publicity for the Mutual, were in New York during the week of January 6. The Mutual officials made some plans while here looking forward to big production plans. Mr. Freuler and Mr. Ramsaye returned during the week to Chicago, stopping in Philadelphia to attend to some legal matters.

NEW YORK'S NEW LICENSE COMMISSIONER.

John F. Gilchrist, the newly appointed Commissioner of Licenses of New York City, promises to be a very capable and affable official, with a broad grasp of his duties. He has occupied many positions of trust, including two terms as Under Sheriff of New York County, coming in close touch with economic public needs. While he is an unknown quantity to the moving picture interests, we are assured he will give a very satisfactory account of himself on all questions that may arise in that branch of his duties.

Scene from "Under Suspicion" (Metro).

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Maryland Censorship Fight

Maryland League Starts Campaign to Secure Repeal of Present Censor Law.

THE opening gun in the campaign to be fought by the Maryland Exhibitor's League, for the repeal of the Moving Picture Censor Law, which has been in effect in that state since July, 1916, has been fired and much publicity has been given the matter. The League has opened headquarters in the New Theater Building, 210 West Lexington street, and it is understood that the committee handling the publicity end of the work includes Frank A. Hornig and L. A. DeHoff. Jack S. Connolly, a former well known newspaper man, is in charge of the campaign.

A bill has been prepared carrying a repeal of the censorship law in Maryland which, it is expected, will be introduced in both the House and Senate at Annapolis within the next few weeks. It is not the desire of the motion picture exhibitors of Maryland, in asking that this law be repealed, that their theatres may be used for the showing and exhibiting of pictures which would have a tendency to debase the morals of their patrons, and for the most part, many exhibitors take special pains to see that their pictures are thoroughly without taint before they are thrown on the screen for the public.

By the repeal of this law, it would not mean that Maryland would be without any sort of law for the restricting of immoral or improper pictures, for the police have always had the power to stop the showing of any pictures of this sort. Some of the arguments which are being put up by the Maryland exhibitors are:

The law has been given a fair trial and has been found wanting on many grounds, especially as a large revenue producer for the state.

The law gives opportunity to gag one of the largest sources of public expression.

The law gives opportunity for a small group of individuals to pass upon the views and tastes of the community and to arbitrarily say what the public shall not see without the public being given an opportunity to voice its own sentiments.

It is predicted that the revenue from the law will be wiped out during the year, due to the amount of film used in pictures being curtailed and to be further curtailed at the request of the government, which condition will cut down by almost a third the receipts of the Censor Board, which are based on the amount of film by feet which is censored. This, taken together with the additional allowance which is being asked for additional expenses of the board, will, it is thought, cause the revenue to be entirely wiped out. The Censor Board, it is shown, produced a revenue of $8,000 during its first year, with $4,000 to its credit during the first six months of the second year.

A pamphlet has been issued by the League entitled "State Censorship—What It Means." In this book the following facts are given: Emphasis is placed on Article 40 of the Maryland Constitution, which provides for the liberty of the press and the inviolable right of every citizen to speak, write and publish his sentiments, being responsible for the privilege. The history of the Censor Law in Maryland, its origin and result, is reviewed. An extract from Bagby's Annotated Code is given, showing plainly the police power already possessed in the state to deal with obscene or other improper pictures, without resort to the abitrary censor law. Extracts are carried showing George Creel's repudiation of arbitrary censorship, and editorials from many prominent newspapers throughout the country against censorship are given.

The officers of the Maryland Exhibitor's League are Frank A. Hornig, president; Louis Schlichter, first vice president; Eugene B. McCurdy, second vice president; W. A. Stumpf, treasurer; L. A. DeHoff, secretary, and J. Louis Rome, counsel. The legislative committee includes Louis Schlichter, J. Louis Rome, Eugene B. McCurdy and E. C. Sandell.

For several months, members of the League have been actively engaged in obtaining just what the sentiment of the general public is in regard to the censorship question both in Baltimore City and Maryland in general. Due to this investigation, they have come to the conclusion that the censorship law is an unpopular measure.

The work of the Censor Board is now in the hands of two people, Mrs. Marguerite E. Harrison, of Baltimore, understood to be also in newspaper work, and Charles E. Harper, of Salisbury, of whom it is said that he spends as much time at home as censoring pictures. The vacancy which has been open for several months is still vacant. On this phase of the question, the Baltimore News, published this editorial on January 8, under the title, "Waiting for the Right Man":

"In Pennsylvania and Maryland," says D. W. Griffith, film play producer, "the moving picture censorship was made the football of party politics." The moving picture men desire no censorship, and this statement is part of their campaign to eliminate the Board of Moving Picture Censors in Maryland. But are we entirely innocent of their charge?

"William F. Stone, who was the minority member of the Board, died on September 16. His successor has not been named. Governor Harrington has never displayed especial haste in making appointments; but four months does seem rather a long time to search for a guardian of our movie morals. Is the Governor saving salaries? Or is it that the Movie Censorship Board isn't worth while, anyway? Or is it just that the Republican who is the Governor's ideal must possess other qualifications than those of aesthetic sensitiveness and ability to criticise intelligently the celluloid art? Not the last, surely; for it would be wholly incompatible with the Governor's official declaration that he is almost converted to the idea of the merit system. This, of course, precludes any suspicion that the job is being kept for dangling before Republican Legislator's eyes."

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina Motion Picture Exhibitors' Association at Raleigh, N. C.....January 17-18
Massachusetts and Rhode Island Branches, M. P. E. L., at Quincy House, Boston.January 22
New York State M. P. E. L. at Grand Central Palace, New York.....February 2 to 10

Manhattan Exhibitors Elect Officers

Annual Meeting of Local No. 1 Held Thursday, Jan 10. Will Seek New Headquarters.

MANHATTAN Exhibitors' Local No. 1 held its annual meeting for the election of officers on Thursday, Jan. 10, at 1 P. M., at its rooms, 218 West 42d street, New York City. The following slate was unanimously elected: John Manheimer, of Brooklyn, president; Charles O. Reilly, of Yorkville, New York, first vice president; Sol Coleman, of Bronx, second vice president; Ben Kelly, of Queens, third vice president; David Weinstock, Manhattan, financial secretary; Sidney Ascher, secretary; Morris Needle, Manhattan, treasurer; Gus Koemgswald, Brooklyn, sergeant-at-arms.

The retiring president, C. R. Martineau, was given a rising vote of thanks for the efficient and impartial manner in which he had administered the unexpired term of his predecessor—a well deserved compliment to Mr. Martineau, who had conducted his office in a most creditable way and held the organization together through one of its most trying periods.

The committee appointed to secure new quarters for the league made its report and said it had under consideration a building near the Godfrey building, West 49th street, which was eminently suited for the purpose. The committee will again report on this site at a special meeting to be held early in the week of Jan. 13. It is very likely the league will decide upon this location as a permanent club house. Grant Anson called attention to the Sunday opening case to be argued before the Court of Appeals in February and the bill to be brought before the New York Legislature on the same subject. He advised immediate preparation for meeting these movements. It was stated by one of the members that the National Association of the M. P. Industry had these matters under way and would prepare to meet them. Report of Treasurer Needle showed that the league has a considerable amount to its credit in bank.

NEW YORK STATE MEETING IN NEW YORK CITY.

The officers of the New York State Motion Picture Exhibitors' League have decided to change their place of holding their annual convention from Buffalo to New York City during exposition of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, at the Grand Central Palace, on February 2-10. This announcement was made by State President T. A. Buettner, requesting the endorsement of National President Lee A. Ochs. Notice will be sent to all the members of the organization in due course of time.

BAY STATE MEN MEET JANUARY 22.

The adjourned mass meeting and banquet of the Massachusetts and Rhode Island branch of the National League will be held at the Quincy House, Boston, on Tuesday, January 22, at 6 p.-m. Tickets for the banquet, which may be had from E. R. Gregory at 127 Pleasant street, are $2.50 each.

One of the matters of importance to come before the meeting will be the descent of the Boston Boosters on the New York convention the first week in February.

H. B. VARNER ILL.

Hon. Henry B. Varner has been confined to his home at Lexington, N. C., for several days by sickness. Mr. Varner had made plans to remain in Washington almost the entire month of January, starting January 1, in his capacity as legislative chairman of the national organizations, but has been delayed in going on account of his indisposition. However, he expects to be able to go to his post this week and will remain until the North Carolina convention, in Raleigh, to be held January 17 and 18.

DETROIT EXHIBITORS MEET WEEKLY.

The Detroit branch of the A. E. A., now meeting weekly at the Board of Commerce, has added the luncheon feature to its meetings. In other words, the members can now come at 12 o'clock and have their lunch at the building and later go into a private room for its business meeting. The combination is proving quite an attraction to the members judging from the increased attendance each week. Thursday is meeting day.

North Carolina Convention Date

Meeting at Raleigh Will Be Held January 17 and 18—Important Matters to Come Up.

PRESIDENT PERCY W. WELLS has named Wednesday and Thursday, January 17 and 18, as the dates for holding the semi-annual convention of the North Carolina Exhibitors' Association, and every effort will be made to gather together a large percentage of the exhibitors of the state to go into session with the organization upon some of the gravest problems which ever confronted the industry of the nation and of the state.

Raleigh is the place, this having been decided upon at the annual convention last July, this city being selected because it is the State Capital and the State Legislature will be in session at that time. Several legislative matters of serious import to the industry in the state will engage a major portion of the sessions of the convention and an effort will be made to obtain immediate audiences with the various legislative committees touching on these matters while the convention is in session and thus obtain immediate action.

An important matter to come before the North Carolina exhibitors at this meeting will be the taking of formal action toward withdrawing from the M. P. E. L. of A. and alligning with the American Exhibitors' Association, and it is the concensus of opinion that the convention will be unanimous upon taking this formal action, notwithstanding the fact that conciliatory sessions between the two organizations at the recent Washington gathering led many to believe that there would be an amalgamation of the two in the near future. However, leaders in North Carolina put forth the argument that two organizations, both strong within themselves, and which will work together in harmony when grave and serious things are to be considered, can accomplish more than a single organization. Another argument put forth is that the presence of two organizations of national scope in the field will tend to keep out petty politics, which has so largely dominated the old league heretofore and changed it from an instrument of power and good into a worthless plaything. As this is the first gathering of Tar Heel exhibitors since the Chicago "bolt," and as two of the North Carolinians, Messrs. H. B. Varner and Percy W. Wells, were prime movers in the framing of the new organization, their attitude at this time will be awaited with much interest, but it is known that Mr. Varner has never become thoroughly imbued with any enthusiastic good fellowship toward the old league since the Chicago proceedings. It is presumed that the pledge of North Carolina's support given to the A. E. A. in Chicago will be formally carried out. Mr. Varner, however, as general legislative chairman for the entire industry at Washington, is representing both the old and the new organizations, and is entering heart and soul into the work before him without any thought whatever of pulling down or boosting either of the organizations, and those who know the man feel certain that nothing but absolute harmony will prevail in his attitude and actions toward and with the two organizations. There are many North Carolina exhibitors who were "fighting mad" right after the Chicago convention who now entertain much more kindly feelings toward the National League, since accomplishments of the past six months have shown them that there is a chance for it to yet be of great value to the industry through proper and sane conduct and management.

Another matter which will probably be brought before the convention will be the question as to whether or not North Carolina will be officially represented at the Madison Square convention and exposition to be held in February. No doubt many exhibitors from the state will attend, but whether as official delegates or not will be settled at the Raleigh convention.

Convention headquarters will be established at the Yarborough Hotel, and as hotel facilities are always congested at the State Capital during legislative sessions reservations should be made by wire at once.

CLEVELAND LEAGUE ELECTION.

Cleveland League elected a new set of officers last week. Henry Lustig, president; R. H. Gray, vice president; Joseph Lefkowich, secretary; Adolph Mahrer, treasurer. They were installed immediately and Mr. Lustig in a speech says he intends to rule the league with an iron hand in an effort to build up strong local organization and will not give much time to National or State organizations until this work is completed.

PHILADELPHIA LEAGUE GAINS MEMBERS.

During the last meeting held by the Exhibitors' League of Philadelphia, Charles H. Goodwin, secretary, reports that some forty members of the American Exhibitors Association were admitted into the League. Charles Rappaport and S. Miller, two members of the League, received threatening letters from the music publishers and a motion was passed to stand behind these two exhibitors to the finish, who will be supported under all circumstances. A large number of the members of the League have arranged to prepare to visit the Motion Picture Exposition to be held in New York from February 2 to the 10th.

Paralta's Eastern Scenario Department

New Office Has Capable Staff in Charge of Henry Chandlee.

IT WAS with the idea of branching out along new lines that Carl Anderson, president of Paralta Plays, Inc., established the eastern scenario department of that organization at the company's New York offices. Paralta maintains a producing scenario department at its western studios—and many of its stories are written by staff authors—but to assure enough material with proper variety of subject and treatment, it is Mr. Anderson's intention to purchase a large number of stories from outside authors.

Harry Chandlee

It was with the idea of taking advantage of near-opportunities to acquire good stories, that Mr. Anderson placed Harry Chandlee in charge of the Eastern Scenario Department of Paralta Plays, with instructions to decline no story until certain that it contained nothing of value as picture material for Paralta, giving him a free hand in management of the department otherwise.

Mr. Chandlee has associated with him a force of persons experienced in the scenario end of the industry—notably Helen Christene Hoerle and Elizabeth Petersen—both of whose screen stories are well known. When a story is received which, with a few changes, would prove available, an outline of the changes is worked out and the author is then called into conference—whenever possible the changes being discussed with him and the form of the revised story being decided upon, with the result that a story which might otherwise be declined, is made often available. In addition, the author becomes familiar with Paralta requirements, and can be guided in his future work for the company. An added advantage lies in the fact that the story, when finally sent to the Los Angeles studio, is worked out from a picture standpoint, and thus the making of the continuity is greatly facilitated.

Already, the eastern department has increased the available material something over one hundred per cent.

J. A. HAMMELL WITH GENERAL.

J. A. Hammell, one of the most popular and best known exchange men in the film business, last week assumed charge of the New York City sales office of General Film Company, succeeding P. A. Bloch, who has been assigned to special work of importance. Mr. Hammell leaves a responsible position with Pathe Exchange, Inc., to return to the General Film position he held until about six months ago. Prior to his retirement from the General Film family last year, Mr. Hammell had been continuously engaged in General Film service for many years, holding important positions in various departments.

Sonia Markova's Second Release Ready

MADAME SONIA MARKOVA'S second production as a William Fox star will be released to exhibitors January 20 under the title, "A Heart's Revenge." This Fox special feature is said to contain a number of thrilling scenes, the climax being in an exciting motorboat chase on Buzzard's Bay. It is heralded as a picture replete in action and one that shows the new star to better advantage even than did her first production, "The Painted Madonna."

Sonia Markova.

Rivalry in love between a Russian nobleman and an officer in the United States navy furnishes the theme, Madame Markova portraying the role of the heroine, the daughter of the Russian ambassador. A Chinese poison is employed by the nobleman in temporarily getting rid of the naval officer, and the plot thereafter revolves about the girl's efforts to learn her sweetheart's whereabouts.

Assee Leung, a real Chinese woman whose stage name is Helen A. Long, has an important role in the production. Others in the cast besides Madame Markova are David Herblin, Frank Goldsmith, Eric Maigne, Bradley Barker, Stanley Heck, Fred Ratcliffe and J. Alling. The story was written especially for Madame Markova by George Scarborough, and the picture was made under the direction of Oscar A. C. Lund.

KATE PRICE TO SUPPORT WALTHALL.

Photoplay "fans" who were devotees of the photoplay theaters a few years ago will welcome the news that Kate Price is again to be seen upon the screen in the support of Henry B. Walthall in his second Paralta play "Humdrum Brown." A few years ago Kate Price was one of the most popular actresses of the screen appearing in photoplays of the Vitagraph Company. At that time Miss Price was one of the most versatile of the screen actresses and appeared in productions ranging from heavy melodrama to the lightest comedy. That was in the days when the late John Bunny was at the zenith of his popularity and Kate Price appeared opposite him infrequently.

In "Humdrum Brown" Miss Price will be seen in the role of Aunt Elvira, a character part which is bound to bring to memory the kind of acting that at one time made her one of the most popular women of the screen.

NEW THEATRE EMPLOYEES' UNION.

A new organization has been established under the title "Theatre Employees' and Machine Operators' Union of Long Island and Brooklyn, N. Y." Being a regularly chartered body, all members of this new union are protected by the laws of the state from any other unionized bodies and they are not affected by existing injunctions and the managers and operators of the theatre, who are employees, have redress by law if any unfair means are employed to interfere with their business. They have already over fifty enrolled members on their roster.

LAURA AUSTIN NOT CAMPBELLS DAUGHTER.

In the World of January 5 it was in error stated that Eric Campbell, the comedian who was killed in an automobile accident, had left a daughter, Laura Austin, an actress. In the issue of January 12 it was correctly stated that Mr. Campbell left a daughter, a pupil in a Los Angeles school.

The World is advised by the publicity department of the Chaplin studios that Laura Austin is the wife of Albert Austin, one of the members of the Chaplin organization. Our apologies are extended to Mr. and Mrs. Austin.

Freuler Announces "Screen Telegram"

A Twice-a-Week News and Current Events Reel to Be Distributed Through Mutual Exchanges.

THE SCREEN TELEGRAM," a twice-a-week news reel, of a new type, is announced by John R. Freuler, of the Mutual Film Corporation and various allied film enterprises. This release is to be available at Mutual exchanges beginning the week of March 4, according to Mr. Freuler's announced plans. It will follow up and supplant the Mutual Weekly, which is one of the oldest and long-established news reels in the film trade.

"We have elaborate and promising plans for the production and assembling of the 'Screen Telegram,'" said Mr. Freuler, discussing the new release at his New York offices. "We have arranged for an extensive system of foreign camera correspondence with a war news service from some new angles, which we expect will give an unusual attractiveness to the reel.

"I have been giving the news reels particular attention for a long period and I have come to the conclusion that improvements in this field have been very slow to come. Yet the enduring success of the Mutual Weekly and some of its better competitors, and their obvious value to the best theaters, prove the permanence of demand.

"In the production and assembling of the 'Screen Telegram' we shall take advantage of all of our long experience in news film manufacture and distribution. While we are not ready to announce the complete staff of the 'Telegram' organization it is sufficient to assure that we have arranged for the services of the best available experts in the newspaper and news film fields.

"The 'Screen Telegram' will be a true screen publication presented with refinements of make-up and dress which will make it a fitting unit in the best programs of the best theaters.

"The mechanical work of the 'Screen Telegram' will be handled at the excellent laboratories and printing plant of the American Film Company, Inc., which is, I hold, a guaranty of a film product as near technical perfection as the market affords.

"This means that the 'Screen Telegram' reels will be of the same high physical quality as the feature productions of that concern released through the Mutual Film Corporation. The American Film Company is famous for the quality of its prints and the excellence of its development, tinting and toning processes. This plant with its million feet a week capacity can give us all the speed we can use.

"The location of the printing and shipping plant of the 'Screen Telegram' in Chicago at the American Film Company will afford the release special advantages as to time for the whole United States, while supplementary arrangements have been made for the printing and shipping of 'extras' from New York and other important points when extraordinary conditions call for such a handling of the subject."

The Mutual from its Chicago offices is conducting negotiations with camera men in a number of points yet to be covered by the "Screen Telegram." This detail of the organization is being handled through the office of Terry Ramsaye, the Mutual's director of publicity.

Chicago Picturemen in New York

Freuler and Hutchinson of Mutual Come Here to Plan Series of Big Specials.

NEGOTIATIONS preliminary to the production of a number of big special feature pictures are being conducted in New York by Samuel S. Hutchinson and John R. Freuler, who were in the city during the week of January 7. According to present plans it is said that the specials will be made by a separate organization working on the west coast with the Santa Barbara studios of the American Film Company, Inc., as headquarters. It is to be assumed that these specials will be made available to exhibitors through the exchanges of the Mutual Film Corporation, although no official announcements to that effect have been made.

"We have found certain market tendencies will assure us that, to a considerable proportion of theaters, a series of occasional big special productions will have a particular value in the coming year," said Mr. Freuler. "There are basic reasons for this trend, representing an evolution in the business of presenting pictures. This will not affect our handling of star productions featuring 'big stars only,' including the Mary Miles Minter, Margarita Fischer, William Russell, Edna Goodrich, the Charles Frohman plays and others."

Mr. Hutchinson is conferring with a number of available authors and stars, who will be at liberty for contracts at the periods planned for the special features.

"We are starting amply in advance to insure careful preparation for every aspect of these pictures. I am not just now in a position to make any announcements relating to the stars and casts of these specials, but I can say most assuredly that these pictures will, unlike those of today, present both a real star and a real story."

When Irvin Cobb Sold Cold Stuff

CONTEMPORARY biographers of Irvin S. Cobb, who just can't wait for his funeral to begin writing interesting things about him, are having a merry time calling up this or that incident in a career of which this distinguished author is frankly unashamed, although its records

Irvin S. Cobb.

reach back to the age of sixteen, when Cobb was village iceman in Paducah, Ky., and include nineteen, when he was the youngest managing editor of a daily paper in the United States in this same town. But Mr. Cobb himself is his own best biographer, as the following, related by Robert H. Davis, editor of the Munsey magazines, testifies:

Without knowing to whom he was speaking, a stranger once asked Irvin Cobb what kind of a person Cobb was.

"Well, to be perfectly frank with you," replied the Kentucky prodigy, "Cobb is related to my wife by marriage, and if you don't object to a brief sketch, with all the technicalities eliminated, I should say that in appearance he is rather bulky, standing six feet high, not especially beautiful, a light roan in color, with a black mane. His figure is undecided, but might be called bunchy in places. He belongs to several clubs, including the Yonkers Pressing Club and the Park Hill Democratic Marching Club, and has always, like his father, who was a Confederate soldier, voted the Democratic ticket. He has had one wife and one child and still has them. In religion he is an Innocent Bystander."

Mr. Cobb has many a claim to literary fame both as a humorist and as a writer of heart-gripping stories of dramatic force and fire. Among the latter one of the more recently successful is "Fields of Honor," and now made into a motion picture with Mae Marsh as the star. This Goldwyn subject is said by its producers to be one of the most promising vehicles Mae Marsh has ever had.

"Fields of Honor" will be released throughout the country on January 14.

MESSRS. GREENE AND ABRAMS ISSUE STATEMENT.

That no advertising or publicity announcement purporting to be indorsements by them of any state right features is to be considered authentic unless their signatures are attached to these comments, was stated last week by Hiram Abrams and Walter E. Greene. Testimonials regarding photoplays other than Paramount or Artcraft Pictures without this reproduction of their signatures are not to be accepted as emanating from the offices of Messrs. Greene and Abrams with their consent and knowledge.

Mastercraft Forming Producing Company

General Manager Wolper Arranging Details in New York —Will Have California Studio.

ISAAC WOLPER, vice-president and general manager of the newly formed Mastercraft Photo-Play Corporation, spent several days in New York City last week arranging many details for the new company and left for Boston, where the Eastern studios are being built.

For a number of years Mr. Wolper has been one of the foremost men of affairs in the city of Boston. A little over a year ago he became interested in the motion picture industry and since then has devoted his entire time making a careful study of the business.

In speaking of the Mastercraft company, Mr. Wolper said, "After spending a great deal of time and money in carefully investigating the motion picture industry, I am thoroughly convinced that there is ample room for a picture organization operating on purely business lines and making productions of exceptional magnitude. The men who are my associates in Mastercraft Photo-Play Corporation are men of not only sound financial standing, but men who have really achieved distinction in large business enterprises and who are now going to devote their entire energies to the development of this enterprise upon which we are launched. In all our departments strictly business principals will be followed out. It is our intention to make no less than four nor more than seven productions a year, but in making these productions we will spare neither effort or expense in securing the finest talent obtainable to make photoplays that are really superior in all that the term applies.

"In addition to our studios in Boston, which when completed will cover over fifty acres of ground, we will also have large studios in California. F. Eugene Farnsworth, president of our company is in California at the present time looking after these details and as soon as they are completed he will return to New York where he will arrange the final details for the filming of the first production.

"Dr. Thomas Dixon, Jr., whose 'Birth of a Nation' is without exception the finest offering the screen has born, will be a member of the new organization, and I believe our first production will be an elaborate picturization of one of his works. Ever since the making of 'Birth of a Nation' producers have been making Dr. Dixon most flattering offers for his other works, but up to the forming of the Mastercraft Photo-Play Corporation he has steadfastly refused these offers, as he wanted to be assured tha tthe visualization of his stories would be of such magnitude as not to depreciate his work, after the making of his initial photoplay spectacle.

"I hope to be able to announce within the near future the names of other writers who have won a high place in the world's literature, whose stories will be visualized by Mastercraft, but I want to assure the exhibitors and the general public throughout the world that we are not 'boasting' when we predict that Mastercraft Photo-Play productions are going to mark an epoch in the history of the silent drama."

"Bill" Russell Entertains Press

Enjoyable Luncheon Tendered by Popular Screen Player Meets With Appreciation and Live Appetites.

MEMBERS of the press who attended the luncheon given at the Hotel Claridge by William Russell on Thursday, January 10, enjoyed the pleasant informality of the affair. There were those present who brought with them the best of appetites to enjoy the culinary excellencies, et cetera, provided; and there were there those whose fondness for food gave way to the charms of Terpsichore; for be it known that there was also present a well-tuned orchestra which unintentionally cheated several of the guests out of more than one tempting course. William Russell, ably assisted by Mabel Condon, received the guests and placed them at the prettily decorated tables, after which the chatter of tongues and the informal moving about of guests bespoke the spirit of true jollity which pervaded the occasion.

We were all glad to see "Bill" Russell, and—let's say it right here—he's one of those fine, clean physical types that the screen has produced and kept, and he's got a little news story for us pretty soon that's going to be of real interest. He's going back west in the near future, and he will take with him the good wishes of his many eastern friends.

Among those present at the luncheon were Lynde Denig, Dramatic Mirror; Edna Earle, Pathe studios; Herbert Howe, representing Photoplay; Joe Reddy and O. Watts, Morning Telegraph; Messrs. Cooper and Mason of the Trade Review; Peter Milne, Moving Picture News; Charles R. Condon, Photoplay; James L. Hoff, George Blaisdell and Margaret I. MacDonald, Moving Picture World; Harriet Underhill, New York Tribune; Miss Nomence, Vanity Fair; Mrs. Case; T. E. Oliphant, Evening Mail; Lawrence Reid, New York Review; Mrs. Burness, Film Fun; Edwin M. La Roche, Moving Picture Magazine and Moving Picture Classic; James Beecroft, Exhibitor's Trade Review; Alice Glenister, Saucy Stories; and Milton Lowenthal, Theater Magazine.

Exposition to Have Aircraft Exhibit

On Show Will Be a Scouting Plane With Army Officers in Charge.

AS the result of a flying trip to Washington last week General Manager Frederick H. Elliott, of the Motion Picture Exposition, and Executive Secretary of the National Association of the Motion Picture Industry, arrangements have been made for an official exhibit at the forthcoming exposition which should attract wide interest. This exposition will take place in the Grand Central Palace February 2 to 10. Mr. Elliott conferred with Howard E. Coffin of the Aircraft Board and the Council of National Defense, with the result that when the exposition opens one of the big attractions will be an army airplane from which motion pictures have been taken at the front. This scouting plane will have mounted on it an observer's motion picture camera, as well as a Lewis machine gun, and it will be in charge of army officers from the Aviation Section of the Signal Corps, who will demonstrate to the public how motion pictures are made by airplane observers for military purposes.

Mr. Coffin is now making arrangements with the Secretary of War to secure a detail of officers throughout the week. Another feature of this exhibit will be a collection of enlargements of official army photographs showing flight scenes of airplanes taken from other airplanes, also aerial battles and machines going through sensational acrobatic evolutions in the air. The Aircraft Board realizes the value of the co-operation of the motion picture industry in helping to perfect machines suitable for military reconnaisance work, and has shown a cheerful willingness to co-operate in making this coming exposition an intensely interesting one to all patriotic Americans.

Arrangements are now being made to reproduce a modern film studio in one section of the Palace, and each day one of the prominent producing companies will "shoot" interior scenes of some big production. Special scenery and interior decorations for these will be brought into the building for the occasion and the famous stars being featured will appear. Furthermore, these scenes are not to be enacted before a mere empty box with its crank buzzing, but the regular lights will be used and film actually exposed. These sections of film will be developed, printed and shown at the exposition the following day.

Another "stunt" will be to permit amateur aspirants for a motion picture career to secure a try-out before the camera in a scenario especially written for the purpose.

Various exhibitors will enjoy special days at the show. Sunday, February 3, will be Pathe Day; Tuesday, February 5, is to be Universal Day, and other special days are to be selected by the other big companies.

A Bit of Ancient Egypt Revived by Denishawn (Paramount-Bray).

Emerson and Loos Go to Paramount

Former Fairbanks Director and Script Writer Will Produce High-Class Comedy.

AN announcement of exceptional interest to the exhibitor, the public and the industry has just been given out at the Paramount New York offices. John Emerson, director and his equally successful collaborator, Anita Loos, have been engaged by Jesse L. Lasky to provide a series of photoplay dramas for release by Paramount. The pictures will be distinctly individual and will be known as the John Emerson and Anita Loos Productions for Paramount.

Mr. Emerson and Miss Loos, at the termination of their association as director and scenario writer for Douglas Fairbanks' productions for Artcraft pictures, recently came to New York, and it was not wholly unexpected that their future activities would be in connection with the Famous Players-Lasky Corporation The fact, however, that they are to be given carte blanche in their new association and are now enabled to continue to put forth the result of their best effort in their new productions for Paramount, is undisputably good news.

John Emerson and Anita Loos.

John Emerson is an example of what can be accomplished by highly specialized and constant training in the field where his activities lay. His education was received at the University of Chicago. Throughout his preparatory years he studied the stage, stagecraft, dramatic writing and acting constantly. He appeared on the stage in many notable productions and eventually was made general stage director for the Shuberts, under whose management he produced, among many plays, Clyde Fitch's last drama, "The City." In 1911, Mr. Emerson was made general stage director for Charles Frohman, making all productions under that famous management until he appeared as a stage star in "The Conspiracy," of which he was the co-author.

Miss Loos dates all her experience in pictures from the time she became production assistant to D. W. Griffith, five years ago. Since that time she has had more than 250 scripts produced. Her training was received under the most favorable auspices, and the results showed in the remarkable fine titles written by Miss Loos for "Intolerance." As a title writer, she is exceptionally facile, with a sense of humorous satire that has greatly pleased motion picture audiences all over the country.

The John Emerson and Anita Loos Productions for Paramount will deal with the highest class comedy dramas.

Berman Finds Outlook Promising

Jewel Sales Head Sees no Reason to Worry Over Reports of "Poor Business."

HARRY M. BERMAN, sales manager of Jewel Productions, Inc., who is making a transcontinental tour in search of first hand information as to national trade conditions, writes his home office from St. Louis, that he sees "no immediate reason to worry over the prospects for the coming year."

"From what I have seen in Detroit, Chicago and St. Louis there is every reason to be optimistic, in my viewpoint. In all three cities I made it my business to talk with almost every large exhibitor.

"Some of them seemed to feel that the war tax was responsible for a slight loss of business. The majority, however, were frank enough to admit that whenever there was a falling off in their receipts, local conditions were mainly responsible.

"The prevailing opinion seems to indicate that as far as the exhibitor is concerned, business is good. In Chicago, the open market is extremely popular and the announcement of our new sales policy has found favor in all three cities.

"In sections of the many states that I have visited, general business conditions vary. Where farming and munitions are the principal industries general business is so good that many exhibitors say that they could not accommodate the crowds that were attracted by some of the features they played.

"In states where there are great military training camps theaters have done capacity business.

"I'm headed for Denver tonight and will write more from there. Frankly I think the exhibitor has about mastered the situation and although every community has its calamity howler, the majority feel that 1918 will be a good year."

George Irving to Direct ForMetro

METRO PICTURES CORPORATION has added to its directing staff de luxe George Irving. The first Metro Production showing his handiwork will be "Her Boy," a patriotic Star Series production co-starring Effie Shannon and Niles Welsh, with Pauline Curley in prominent role, "Her Boy," had been adapted by Albert Shelby Le Vino from the original story of H. Carey Wonderly, and presents America's war problem from a new angle, making a direct appeal to the home.

Mr. Irving has a long list of successes to his credit, one of his most recent productions being "Daughter of Destiny," starring Mme. Petrova. His excellent record as general production director for the Frohman Amusement company is well known, among his successes with this firm being "The Witching Hour," "The Conquest of Canaan," "Jaffrey," and "A Builder of Bridges." For Lawrence Webber he directed "Raffles."

George Irving.

Mr. Irving's advent into the world of motion pictures was the result of his friendship with Augustus Thomas. The first picture in which he appeared was "Paid in Full," in sympathetic role of "Jimsy." After playing the lead in "The Education of Mr. Pipp," he became director for the All-Star company. His motion picture work was preceded by valuable experience on the speaking stage. He was under the management of Charles Frohman for thirteen seasons, for seven years of this time being a member of Maude Adams' company, appearing in "The Little Minister," "Quality Street," "The Pretty Sister of Jose," and other productions. He also played with Henry Miller, and with Francis Wilson, for whom he was stage manager. He went on the stage as a member of William Gillettes company in "Secret Service." Mr. Irving admits that his first part consisted chiefly in carrying a gun.

The director was born in New York, in the wilds of Harlem, "which at that time," says Mr. Irving, "were very wild indeed." He went to the public schools, and then attended the College of the City of New York. Newspaper work brought him in contact with the stage, and the next step was acting. Mr. Irving has definite ideas about picture producing, and his success has largely been due to his originality. He is a man of whom good work can always be expected.

"Empty Pockets" at Rialto.

Herbert Brenon's production of "Empty Pockets" will have its first presentation on Sunday afternoon, Jan 20, at the Rialto, where it will remain throughout the entire week, according to the Rothapfel custom.

"Empty Pockets" is Herbert Brenon's first production as an independent producer, and is the property of the First National Exhibitors Circuit.

Tendency Among Theaters to Combine

View of Last Year's Business in St. Louis Shows Movement Toward Theater Syndicate.

THe new year finds the moving picture exhibition business in St. Louis rapidly developing to a point where the ownership of a string of theaters is to be a more usual thing than the mere operation of one. During the year just closed the movement towards the theater syndicate has been the most pronounced of any film activity and there are plans scheduled for completion during the coming twelve months that will, if carried out, pave the way for a struggle in the very near future of "the survival of the fittest" among several syndicates.

Two Big Rival Syndicates.

The two largest syndicates are in a battle for prestige of ownership. The Vaudeville Theatrical Company stands first in the amount of capital invested and the character of theaters owned, but the syndicate headed by Harry Koplar, known as the Koplar-Goldman string, is first in the number of theaters owned. Both of these syndicates have their eyes on other houses, while several of the one-house exhibitors are planning the purchases of similar strings.

The Vaudeville Theatrical Company, headed by Louis Cella and Frank Tate, has just begun work on the Princess, the old home of the Players Stock Company. Contracts for more than $100,000 have been let in the remodeling process. An entire gallery is being removed from the building; the parquet floor is being "scooped" and 1,000 additional seats are to be placed in an extension which will take up a large portion of the old lobby. The house will open at Grand and Olive on about Feb. 1, with feature films and vaudeville, and will add a first class picture house to the vaudeville company's present string.

Selecting Films for Cella-Tate Houses.

This theater syndicate has inaugurated a novel form of management which has proved most successful and which should be of interest to exhibitors of other cities. It has appointed so-called managers of each of the houses included, but these managers conduct the details of operation as to physical matters and, in some instances, the vaudeville features, while the motion picture bookings are left to the complete supervision of Dave Russell.

Russell, who in title manages the Park, King's and Shenandoah, books all the films for the syndicate entire list of theaters. He personally selects, after a private showing of some sixteen or eighteen big features, six feature films a week, and in addition to this picks out the feature comedies, weeklies and other fillers for all programs. In this way he has figured out a system of saving through transfer that saves without destroying drawing power. All features shown at the King's are "first run." He then switches them for a half-week first to the Strand, thence to the Shenandoah and thence to the Park. These four houses are in four separate sections of the city. By alternating all but the King's he plays each section of the town fairly, even with regard to the small filler films. This system is worked satisfactorily by reason of the fact that Russell, after booking, takes no actual part in the management of any but his own houses. The company for which he books and manages has ten of the largest theaters in the city and is said to have a working investment of more than $2,500,000.

Essentially the Koplar-Goldman company is not in competition with the other syndicate, but there is keen rivalry in the matter of investment and number of houses owned. Harry Koplar, who has a valuable interest in more than sixteen houses is now looking over available property in at least four other sections of the city.

Other Exhibitors Who May Control Chains.

Joseph Mogler, president of the Exhibitors' League, is looked upon as one of the men who will early head a big syndicate of theater owners. Mr. Mogler has made a distinct success out of two houses, privately owned, but is known to be planning considerable development.

Another manager who may be mentioned in this connection is Mrs. Cornelius of the West End Lyric. Mrs. Cornelius started with a small house on Sixth street. She made a success of what was popularly a "doomed" house and then opened the Delmar avenue house. Within a short time she took out a license at the Royal, within two blocks of her Sixth street house and invested heavily in a full square block of property on Delmar and Taylor avenue. At present she is one of the most successful exhibitors of the city.

The Freund brothers, on the South Side have branched out into a string ownership and have probably the most comprehensive plan of development under consideration of any of the smaller syndicates.

It is freely predicted among the film managers that the next two years will see the ownership of more than 90 per cent. of all the picture houses vested in not more than five large syndicates.

An Explanation

Orrin G. Cocks of the National Board of Review Tells Why Other Than "Better Films" Are Put in Circulation.

IN AN article appearing in the January number of Bulletin of the Affiliated Committees for Better Films, Orrin G. Cocks answers satisfactorily the question "Why are pictures not classed as better films put in circulation?" A quotation from the article which is entitled "The Other Side of the Shield" is as follows:

Have you given full weight to the consideration that motion pictures are a commercial amusement for which people pay admissions and which must depend for their support on *all* the people of your town? There are many kinds of folks in every community. The desires of some of them receive little real thought. A goodly proportion must count their pennies and have few diversions costing little which they really enjoy. Perhaps some of the film dramas you dislike are just what they want and need. They certainly fill the theaters, and from every point of view their wishes demand recognition.

The other day one of the greatest of the American newspapers in its literary section told us that the sailors had voted as their preference for the stories of Jack London, Stevenson, Dumas, Conan Doyle, Jules Verne, Thomas Dixon, Poe, O. Henry, Owen Wister, Rex Beach, Hugo, Dickens and Zane Gray. These were the most popular in the order named. You will notice that all of them abound in action, plot, full-blooded characters, intrigue, and in a word—life.

The most successful magazines and weekly periodicals also are those which furnish to the masses colorful, fresh and gripping facts in story and article. Some of these are not "nice"—they impress us as being "rough and raw," but they also are instinct with life. They strip us of pretense and discuss real though imperfect men and women.

These facts, whether some of us like them or not, indicate that people during their play and leisure periods want melodrama. They seek it in novels, short stories, plays, photoplays, amusement resorts, trips of adventure, or camping. It can be called by no other name; it is melodrama.

This demand of the public for different kinds of life from the commonplace and drab ones they are living from day to day occasionally causes us offense and we offer opposition. No one, however, can decide for masses of people as to what they shall enjoy provided the pleasure does not destroy life and the welfare of others. When we are certain that these fundamental things are attacked, we are justified in open protest. Democracy demands, however, tolerance, fair-mindedness, and teachableness which are the antitheses of hypocrisy, cocksureness and dogmatism. This disquieting thought must always haunt us—these other people may be right!

GENERAL FILM MANAGERS DISCUSS SERVICE PLANS.

At the very time when many motion picture interests frankly complain of diminishing support and of doubtful conditions in the trade, enthusiastic sales conferences have been held by General Film Company executives and branch managers. The meeting held at the home office in New York on January 5 set the pace with a spirit that pervaded all of the conferences. At this meeting were General Film Company executives and the following branch managers: J. A. Hammill, New York City; P. A. Bloch, New York City; R. E. Gallagher, Albany; J. D. Levine, Boston; E. J. Hayes, Buffalo; W. B. Hart, New Haven; W. T. Kinson, Pittsburgh; A. J. Nelson, Washington; J. R. Lynch, Wilkes-Barre, and Frank E. Samuels, Philadelphia.

To begin with, the meeting concerned itself with reports on the first run bookings. Sales Manager Kent brought out tellingly the fact of the conspicuous ratification of exhibitor confidence in General Film as presented in its current activities.

Auditor Gulick presented some new plans for handling the detail of accounting in the branch offices and home office of General Film. Sales Manager P. W. Brinch, of the Hodkinson Corporation, was present at the New York meeting, and gave a useful demonstration of the Hodkinson plan, reinforcing many points that had been presented by Mr. Hodkinson in his circulars to the exchanges regarding the Paralta Plays.

SHELDON LEWIS TO RETURN TO STAGE.

Sheldon Lewis, the popular character actor of the screen and stage, will return to the spoken drama upon the conclusion of his present contract with Pathe. Mr. Lewis, it is understood, has received such a flattering offer that he has decided to forsake the screen.

Prior to his advent on the screen several years ago Mr. Lewis became widely known for his powerful character work before the footlights. In addition to being starred in photoplays, Mr. Lewis has become widely popular among followers of serial pictures in heavy character roles.

Chicago News Letter

By JAS. S. McQUADE

The Big Snow Storm

Transportation by Rail Practically Stopped for a Time While Chicago's Streets and Sidewalks Were Impassable.

THE now historic snow storm that swept down on this city with fury Saturday night, January 5, and continued unabated throughout Sunday practically put showmen of every kind out of business for that day and night. Few people ventured out as the streets and sidewalks were impassable, great snow drifts in some places eight or ten feet deep, being of frequent occurrence.

The general rule adopted towards exhibitors by exchanges has been to promise the service unused by them Sunday, for another date, free of charge. Exhibitors in the territory adjacent to Chicago fared much worse than those in the city, as films for outlying points were all delayed. Sunday films had not been received by them up till Tuesday morning.

Express companies positively refused to accept shipments of films to points outside the city on Monday evening, on the grounds that no trains carrying express were leaving the city. They did, however, in a number of cases, accept shipments when they were delivered at their offices, but the Adams Express Co., even in such cases, refused to accept all film shipments.

Quite a number of exchanges, led by Ralph O. Proctor, manager of the Pathe Chicago office, got in touch with Postmaster Carlyle, of Chicago, who agreed to accept all shipments for mail delivery. By this means a large number of shipments were sent by parcel post, special delivery, and were received in fairly good time by exhibitors.

Mr. Proctor inclines to the opinion, based on this experience, that the parcel post is bound to take this business away from the express companies, in the near future. About 800 shipments of films are made daily from Chicago, and as many more are coming in daily. At an average of 80 cents per package, 1,600 packages will amount to a daily expenditure of $1,280, and during the 365 days of the year this would amount to $467,200 for Chicago alone.

It is estimated that Chicago handles about one-tenth of the film distributing trade of the country, so that for the whole country the postoffice department would receive $4,672,000 yearly for handling this business. Express companies, therefore, cannot afford to be so arbitrary in a pinch as they have proved themselves to be in this instance.

Order No. 16, Ruling Lightless Fronts, Has Been Modified.

The letter sent out by Raymond E. Durham, Chairman of the Cook County Fuel Administration, to the members of Chicago Local, M. P. E. L. of A., regarding national order No. 16, governing the lightless fronts of moving picture theaters in the city, as well as the order referred to, has been considerably modified in the exhibitor's favor since the writing of my last letter. A committee of 12 members of Chicago local, representing as many districts of the city, after numerous conferences and considerable effort, have succeeded in securing a concession from the Fuel Administrator that makes more tolerable the conditions surrounding many exhibitors. The concession was gained through the efforts of Henry A. Gardner, Chairman of Electric Lighting, Cook County Fuel Administration, and the ruling reads as follows:

"In order that all theaters may be treated with equal fairness and in order that there may be a definite ruling as to what lights will be required by safety, we have concluded to allow each theater to burn a light or lights aggregating 500 Watts or eight 60 Watt lights, or any other combination of lights whose aggregate does not exceed 500 Watts. We should be glad to have you notify your members and any other theaters which may not be members of your League of this ruling, and advise them that we will expect them to live up to such order, which is a lenient one under the circumstances. We would also be glad to have your committee report any violations to us, so that we may take the matter up with them further."

The committee of 12 members referred to are co-operating heartily with the fuel administrator and will report to him any violation of the ruling just cited, and has issued the following instructions to exhibitors in Chicago and Cook County:

"Don't do any 'cheating.' Let ever theater owner evidence his patriotism by playing fair. Five hundred (500) Watts mean just that many and no more. Don't violate this ruling. Failing to comply means you will be reported and your lights cut off. Burn no electric signs."

The committee was headed by Joseph Hopp, president of Chicago Local, who, for the past year, has proved himself to be the best president the Local has ever had.

A Novel Screen Used in Convention Hall, Kansas City.

William W. Lewis, traveling representative of the Nicholas Power Co., returned to the city last week, after an absence of five months. During that time he visited Minneapolis, St. Paul, Omaha, Lincoln, Kansas City and St. Louis.

Mr. Lewis, during his call at the Chicago office, showed us an interesting photograph of the interior of Convention Hall, Kansas City, where 18,000 people assembled to see the presentation of "The Seven Swans," featuring Marguerite Clark. Mr. Lewis said that this was by far the biggest gathering he had ever seen at a picture show.

"The usual method of showing a picture at Convention Hall would have been impossible," said Mr. Lewis. "A very novel scheme was introduced by placing the screen in the center of the hall. This screen was of box-like form, affording four projection faces. At the four sides of the hall were located the operating rooms, with two machines and two operators each. The eight Power's 6b machines performed their functions so well that on all four sides of the screen the pictures were simultaneous."

The picture was shown under the auspices of the Kansas City Star as a Christmas gift to the people of Kansas City. Mr. Lewis made a special trip to be present at the big event and to look after the interests of his company.

He reports that all along the line business was all that one could expect, exceptionally so in Omaha and Kansas city. Mr. Lewis expects to be in Chicago for an indefinite stay.

Tom North Exploits "The German Curse in Russia," Pathe's New War Picture.

Tom North, Pathe's representative from New York, spent several days in the city last week and, in conjunction with Ralph O. Proctor, manager of Pathe's Chicago branch, exploited Pathe's new war picture, "The German Curse in Russia," which is now being released. Mr. North describes this picture as being both bewildering and amazing, and he is highly impressed with its value as a business getter.

The pictures were taken on the ground by Donald C. Thompson, of Topeka, Kan., the famous war photographer and cameraman, who has faced death many times to secure realistic scenes of battles on the western and eastern fronts of Germany. One of the special and interesting features of the pictures under discussion is the Women's Battalion of Death, a Russian regiment of women which has gone through the fiercest hell in the war with Germany.

An invitation showing of "The German Curse in Russia" was given by Mr. North while in the city, at which many officials of Chicago, judges, aldermen and other prominent citizens were present.

Mr. North will visit Milwaukee, Minneapolis, Detroit, Cincinnati, Cleveland, Pittsburgh and Philadelphia in the interests of the big war picture before returning to New York.

Chicago Film Brevities.

Ben Blumenthal, president of the Export and Import Film Company, New York, and Sidney Garrett, president of J. Frank Brockliss, Inc., New York, spent several days in the city last week. They came on specially to see Wm. N. Selig,

president of the Selig Polyscope Company, for whom they handle the Selig product for all foreign territory except the British Isles, the latter being in charge of E. H. Montagu, London, Eng. The European war has prevented Mr. Montagu from covering territory outside of the British Isles, hence the new arrangement for all other foreign territory. Messrs. Blumenthal and Garrett returned to New York Friday, January 4.

* * *

Jesse Lasky spent a few hours in Chicago Wednesday, January 9, on his way from New York to Los Angeles, where he expects to remain for about six weeks. While here he gave out that Fred Stone has been engaged to work on several pictures during the summer, scripts suiting his special talents having been prepared for him. He also stated that "Bluebird," a special feature directed by Maurice Tourneur, is nearly finished and will be released some time in March. This is an Artcraft feature about seven and one-half reels in length. He also announced that Pauline Frederick will be the star in a New York production some time next season, the script by Husband Willard Mack. Mr. Lasky also hinted that Ethel Clinton may join Paramount when her present contract expires with the World Film.

* * *

Notwithstanding all the good that moving pictures have wrought, it seems that they are still held in disfavor in certain sections of the country and even ranked as being among the evils that desecrate the Sabbath, as is shown in the following dispatch from Hattiesburg, Miss., January 7, to the Chicago Examiner: "Dwelling at length upon the evils of desecration of the Sabbath, especially with thousands of soldiers in camp at the city's outskirts creating a serious problem, local pastors have begun war upon a movement to open Sunday movies."

* * *

The Associated Theaters, an incorporation of certain Chicago theaters for the purpose of booking films for the greatest number of days and for their showing at the different theaters interested, was recently formed, with a paid-up capital and with offices on the fourteenth floor of the Consumers Building. The officers are: Joseph Hopp, president; Harry Miller, vice-president; William Heaney, treasurer; W. D. Burford, secretary, and John Bobeng, auditor.

The plan is to book a program of pictures which will go the round of the houses represented, starting with a week on Madison street. State-right subjects are chiefly under consideration at the outset and several offers have been made the organization by producers to make pictures especially for its use. Bookings already have been made for a period of sixty days.

* * *

The unprecedented snow storm of Sunday, Jan. 6, rendered business at moving picture theaters throughout Chicago useless as amusement drawing factors. The weather was so bad and the streets and sidewalks so piled up with snow that people did not venture out. On Monday picture theaters did a fair business, while on Tuesday it was a little better, and by Thursday it was back to the normal except in out-lying districts.

* * *

The license committee of the City Council met Thursday, Jan. 10, for further consideration of the increase of licenses on moving picture theaters seating 400 and upwards. After considerable discussion of the six plans submitted, a majority of the committee finally agreed on the plan of $175 for theaters seating 300 people or less, with $30 increase for each additional 100 or portion thereof. The plan was referred to the corporation counsel's office for an opinion as to its legality. If the plan turns out to be legal, it will be recommended to the city council for passage at some future meeting. The new license will not take effect until July 1. According to the new plan, for a house seating 500 people the license will be $235; for 1,000 seats the license will be $385; for 1,500 seats $535, and for 2,000 seats $685.

* * *

Friday afternoon, Feb. 1, at the regular annual meeting of Chicago Local M. P. L. of A., officers will be elected for the ensuing year.

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The Pastime theater, 66 W. Madison street, has booked the "German Curse in Russia," Pathe's latest war feature, for four weeks commencing Monday, Jan. 21. This changes the policy of the house from that of a daily program change to longer runs.

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At the regular meeting of the M. P. T. O. Association held at headquarters Friday, Jan. 4, the following officers were elected: President, E. Thomas Beatty; vice president, George Henry; treasurer, Louis H. Frank; secretary, A. Powell; financial secretary, Miss Anna Kesner, and sergeant-at-arms, August Zilligen, Jr. The executive committee is composed of the officers mentioned in addition to H. A. Gundeling, A. J. Krug, W. J. Mulligen and J. Cooper. On the grievance committee are M. A. Choymski, S. Abrahams and A. Ostrovsky, and the members of the legal aid committee are G. Paul, L. M. Hale and P. E. Banovitz. At the next regular meeting Friday, Jan. 18, the officers will be installed.

* * *

E. M. Newman, the well-known travelogue lecturer, spent several days last week at the Rothacker laboratory arranging negative continuity for the series of travel pictures which will be made for him at the Rothacker plant and released through the Educational Films Corporation. Mr. Hammons, of the Educational Films Corporation, has reported a gratifying list of advance bookings for the Newman pictures, which will soon be seen in the leading picture theaters throughout America.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, will be in New York from Jan. 12 until Jan. 18, with headquarters at the Hotel Biltmore. He will proceed to Washington before returing to Chicago.

The board of directors of the Rothacker company declared a cash dividend of 7 per cent. on the preferred stock for the fiscal year of 1917, at a recent meeting held in this city. General plans for the extension of business activities were outlined by President Rothacker at the meeting and approved by the board. It is understood that these plans include special operations in New York and on the Pacific Coast, as well as several others of magnitude at the Rothacker studios. A vote of thanks to the members of the First National Exhibitors' Circuit was voted by the board as their expression of praise for work done on First National releases by the Rothacker laboratory.

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G. L. Stiles, manager of the Universal exchange in Escanaba, Mich., for over a year past, has been appointed manager of the Bluebird exchange at Milwaukee. Mr. Stiles has been in Universal service for many years and at one time was a representative of the Universal exchange in Chicago.

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"The Price of a Good Time," the latest Jewel release, which had a run of several weeks at the Broadway Theater, New York, has been booked for an indefinite run at the Pastime Theater, this city, by I. Van Ronkel, Chicago manager of Jewel productions.

* * *

Mary MacLane honored the members of her company and Director Arthur Berthelet by giving each of them an autographed copy of her book, "I, Mary Mac Lane," after the completion of "Men Who Have Made Love to Me," in which she figured as the star. It is needless to state that they will carefully preserve the present in memory of this remarkable woman.

* * *

The members of Chicago Local M. P. E. L. of A., at the regular meeting held Friday, Jan. 4, moved and passed a resolution that they would co-operate in every way with the national and city fuel administration in observing "lightless nights" at their theaters. A committee of ten was appointed to give every possible aid toward the enforcement of the order. On the committee are Joseph Hopp, Charles G. Stuart, W. D. Burford, H. C. Miller, Max Hyman, R. R. Levy, Alfred Hamburger, I. S. Berkson, W. E. Heaney, George M. Laing, John Bobeng and H. E. Newell.

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An elaborated and revised edition of George Kleine's "Quo Vadis" is now having a prosperous run in the city, in many of the best theaters. Among these may be mentioned the fine houses on the Ascher Bros.' circuit and also those on the circuit of Lubliner and Trinz. Evidently the first of the great superpictures has lost none of its drawing power, judging from reports coming in.

* * *

An official in the Chicago sub-treasury has advised me that the penny shortage in Chicago is not so stringent as it was immediately before the holidays. The only receipt of pennies within the last ten days has been one of $5,000. The limit governing every one who makes application at the sub-treasury for pennies is $50.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Quinn's New Theatre

Will Be Something Entirely New in Picture House Construction.

AS stated briefly in this department last week, J. A. Quinn is to have another motion picture theatre on Broadway, work on which will begin in less than two weeks. The house will be located on a piece of property at 816-820 South Broadway owned by the Katherine P. Hooker estate. Tenants of the hotel now occupying the site have already been notified to move. The lease was signed by Mr. Quinn this week and the firm of Metcalfe and Ryan handled the deal for both parties.

Albert R. Walker, well known local architect, who built the Bible Institute on Hope street, will be the architect.

Mr. Quinn will give Broadway something entirely new in theatre construction. The front of the house is to be executed in Spanish Renaissance style, and it will be one of the most picturesque theatres in California. The house will seat approximately nine hundred, with a circle of loges and boxes in the back part. These loges are to be built in such a way that parties will be entirely separated from other patrons; a plan already carried out at the Rialto Theatre. Lighting, ventilation and heating will be the most modern and perfect. Great care will be taken in the installing of a huge orchestral organ, which has already been ordered, and at the installation of which experts from the manufacturing concern will be present at all times. A big orchestra pit is also to be built for a symphony orchestra of about twenty musicians.

The New Hampshire Hotel, which at present is situated on the property, will be razed to the ground. Walls and foundation, however, will be left standing, as the original plans provided a ten foot building. This will enable J. A. Quinn to go ahead and rip out the interior, and begin the work of construction in a very short time. The entire investment cost of the enterprise will represent a capital of about $100,000.

Health Department Makes Motion Picture

Film Shows How Los Angeles Health Officers Have Cut Down Contagious Diseases by Scientific Methods.

In a constructive effort to show the people of Los Angeles County the manner in which the County Health Department has cut down the number of cases of diphtheria fifty per cent. during the past year, to bring home the claim that the conservation of health is a patriotic duty and to show parents in general the manner in which their children become infected with contagious diseases, Los Angeles County has just completed a motion picture film illustrating this work.

The film was shown for the first time Sunday, January 6, before members of the County Medical Association and received high praise. Its characters were portrayed by Dr. J. L. Pomeroy, County Health Officer, under whose supervision it was made, and several well known physicians of this city. It is the plan of the County Medical Association to give the film state-wide circulation. Dr. Pomeroy claims that this is the first time the motion picture has been used in this connection in the West.

Some weeks ago the idea was conceived by Dr. Pomeroy. The members of the Board of Supervisors approved his plan and a motion picture company, with J. H. Buffum as director, was engaged to make the film. Natural settings were used for the scenes—the County Hospital, the County Health Office and various city schools—and school children, county nurses and County Hospital physicians, were among the performers. Everyone fell into the spirit of the thing and acted before the camera without make-up or rehearsal. The film is eleven hundred feet in length and cost the county $300, a trifle, claim the county officials, in comparison with the good that it is expected to do.

The film opens showing Dr. Pomeroy with his "disease map" which designates the various parts of the county wherein contagious diseases have been discovered. Then comes the telephone call and little Maitland Dirks, the eight-year-old son of Dr. Charles P. Dirks, is shown in bed, stricken with diphtheria. Dr. Dirks plays the part of the family physician and takes a culture of Maitland's throat. Mrs. Dirks plays the part of the mother and Mrs. Evelyn Sears, a nurse in the health office, appears as the nurse.

Dr. Pomeroy is then shown, accompanied by Harold Young, county sanitary inspector, and Ray Hasson, State dairy inspector, starting forth to trace Maitland's disease to its source. They locate the source in an unsanitary camp which is promptly cleansed. The school where the children from this camp attended is visited. It is found that Stanley, the nine-year-old son of Dr. Pomeroy, who plays the part of "Johnny Doe," has been infected and that he, in turn, gave the disease to Maitland. Johnny is questioned and it is revealed that he allowed Maitland to eat an apple which he had partly eaten. Dr. Pomeroy states that habits of children such as that, and the borrowing of pencils, putting them in their mouths, are among the commonest forms of spreading the disease.

Johnny Doe is sent home and quarantined. But still the disease spreads. Further investigation is had, and it is found that Johnny's brother has been sneaking away from home and drinking from a public fountain. Cultures of the disease are found in this fountain after the brother had drunk there.

Chaplin's New Year Celebration.

With the assistance of the heads of the various departments of his organization, Charlie Chaplin ushered the old year out and the new in with a banquet at the Alexandria Hotel in Los Angeles. There were ten in the comedian's party and it was a stag affair. The Chaplin aggregation attracted considerable attention, generally because of the tremendous popularity of the host and also due to the absence of feminine beauty about the festive board. A color scheme of red and white was conspicuous in floral decorations.

Shortly after the arrival of the new year the star was singled out by a number of his friends and admirers, who escorted him to the platform, at the same time calling for a speech. The comedian spoke briefly and then introduced one of the new acquisitions to his studio staff, Charles Reisner, author of the patriotic song success "Good-bye Broadway—Hello France." Mr. Reisner favored with this number and followed up with his humorous monologue, known to the theatergoers throughout the country.

Those present besides the star and Mr. Reisner were John Jasper, manager; Charles Lapworth, writer; Melville Brown, scenario department; Roland Totheroh, chief camera department; Frank Crompton, technical director; Henry Bergman and Albert Austin, character actors and Calyle R. Robinson, director of publicity.

Pathe to Produce at Paralta Studios.

Announcement has been made this week by J. A. Berst, vice-president and general manager of the Pathe Exchange, Incorporated, that arrangements have been made with the Paralta studios, through Carl Anderson, president, and Robert Brunton, director of productions, for the leasing of a part of the Paralta studios at the Pathe Company. Production will be started immediately on a large number of important Pathe productions and Bryant Washburn, under the direction of William Worthington, will move from the Glendale studios this week. It is expected that three other companies, headed by Fannie Ward, Frank Keenan and Bessie Love, who are now working in the east, will be brought west within a few weeks and be located at the Paralta studios.

It is stated that the above production arrangement is not a combination of any sort between the two companies. The Paralta studio is one of the largest and best equipped on the Pacific Coast; it has five big stages and a large glass-enclosed studio.

A Telegram from Mr. Laemmle.

Carl Laemmle, president of the Universal Film Manufacturing Company, has determined that "the girls they left behind"—the men who have gone into Uncle Sam's service or that of the allied powers, are meant by "they"—are not to suffer unnecessary hardship by reason of the fact that their bread winners are either in the Liberty army or are doing their bit in other branches of the Government service.

President Laemmle feels that "the girls"—the mothers, wives, sisters and others who before the boys went forth in defense of Old Glory and in the great cause of humanity, were entirely dependent upon them, shall have an opportunity to become employes of the Universal Film Manufacturing Company and be useful to his organization in its numerous departments wherever it is possible to find positions for them. To this end the Universal chief has issued the following order by telegraph to William Sistrom, his personal representative at Universal City:

"Hereafter in engaging employees for any purpose always give preference where possible to mothers, wives, sisters or other dependents of men who have sacrificed their work to serve the United States Government, or any of its allies, in any branch of war service. This applies not alone to men who have left the employ of the Universal Film Manufacturing Company to serve, but also to those of other companies in any line of business; in fact, in any and all cases where the girls they left behind need work."

McRae Has Almost a Spill.

Henry McRae, Universal City's dynamic production manager, escaped a bad spill from his horse, Pal, the other day. A telephonic message from the "back ranch," as the lower part of Universal City is called, was received by McRae Monday afternoon this week informing him that one of the companies working there was in trouble over an accident to a set which had been blown down during a sudden sandstorm.

McRae immediately mounted his horse and dashed away for the scene of the accident. At high speed he was passing a set where Miss Elsie Jane Wilson was busily engaged upon her current production, the locale of which is in the land of the Don. Pal shied at one of the burros used in the set which had strayed into the road. As the horse suddenly swerved to one side McRae lost his hold of the reins, slipped from his saddle and nearly fell to the ground.

However, any man who has made pictures with lions and tigers as his principal actors and staged big railroad wrecks is ready for any emergency, and in this instance, too, McRae had his wits about him. He clutched at the martingale as he was going over Pal's side and held on for dear life while the animal reared and snorted excitedly. McRae spoke softly to him and in an instant Pal became his normal self again and the production manager continued his interrupted ride.

Los Angeles Breveties.

Douglas Fairbanks recently visited North Island, the California aviation camp, and gave the men a first hand view of his famous smile. In company with Capt. Dexter C. Rumsey and Capt. J. N. Thorpe he viewed the points of interest and the flyers in action.

After lunch at the commissioned officers mess hall, he spoke to the enlisted men in the Y. M. C. A. tent. Among the men he met were two of the sons of his close friends. One, Rex Beach, Jr., son of the popular novelist, and the other Harry Powers, son of the Chicago theatrical manager.

Before leaving the Island he visited Capt. W. J. Ergenziner and his company of Pacific Coast artillery boys, who are guarding the island. He was introduced to the boys by Corp. Ivan Kahn of that company.

* * *

Bill Hart's famous Pinto pony, Fritz, which was awarded a life of equine luxury after contributing materially to Hart's first Artcraft picture, "The Narrow Trial," made his farewell neigh, or whinny, or whatever it is that Pinto ponies make on similar occasions, to a Los Angeles audience when "The Narrow Trial" was initially displayed in that city. Fritz, with his familiar trappings, and accompanied by his master, attired in sombrero, chaps and the other impediments and accoutrements of the Western cowboy, had a royal time on the stage. Hundreds of people beyond the footlights clapped their hearty approval of Hart's speech, a splendidly delivered tribute to his old Pinto side-kick.

* * *

The cast for "Ann's Finish," Margarita Fischer's fourth American Film Company production, has been announced by studio manager, J. R. Crone, as follows: Margarita Fischer, Jack Mower, David Howard, John Gough, Robert Klein and Perry Banks.

The story is from the pen of Beatrice Van, author of "Miss Jackie of the Army" and "Molly Go Get 'Em," Margarita Fischer's first two pictures, and several other screen successes. Miss Elizabeth Mahoney, who adapted the story to the screen, is responsible for the continuity of "Miss Jackie of the Army," "Molly Go Get 'Em," "Mademoiselle Tiptoe" and "The Mate of the Sally Ann." The two latter productions are recent releases. featuring Mary Miles Minter.

Lloyd Ingraham, who directed the first three Margarita Fischer productions, will supervise the forthcoming picture.

* * *

Miss Bertha Mann, the popular leading woman of the Morosco Stock Company who is making her first appearance before the camera, is working hard at the William Fox studios in Los Angeles under the direction of Frank Lloyd. The play in which she appears deals with a burning phase of the situation caused by divorce, and requires exactly the sort of talent that Miss Mann possesses. Those who have seen her work declare that she is remarkably successful before the camera.

* * *

The cast for "Extra! Extra!" the forthcoming American Film Company production featuring Mary Miles Minter, has been chosen this week. It includes the following: Mary Miles Minter, Alan Forrest, Harvey Clarke, Clarence Burton, Lucille Ward, Emma Kluge, Perry Banks and Robert Miller.

The story and the scenario is the work of Will M. Ritchey, the new head of the American Film Company's scenario department. Mr. Ritchey is well known as one of the best screen authors of the day and wrote the new Minter play from actual experiences he encountered while working as a newspaper editor some years ago.

The production will be directed by Henry King, who supervised the making of "The Mate of the Sally Ann" and "Madamoiselle Tiptoe," Mary Miles Minter features.

* * *

Charles Ray has completed a picturization of Larry Evans' story, "His Own Home Town," produced under the supervision of Thomas H. Ince. This offering, which will be an early Paramount release, should add materially to Ray's popularity with screen patrons, as it is said to be one of the best efforts of this rising young cinema star. The original Evans story has been followed very closely, giving Ray, in the role of Jimmy Duncan, even more opportunity to display his cleverness as a character actor than has any of his recent pictures. Director Victor L. Schertzinger has added quaint touches of local color to the feature, assisting to make it quite out of the ordinary.

* * *

Director Raymond Wells and a number of Triangle players, including Jack Curtis, Louis Durham and others, are spending a week at Colton, where they are working in a stone quarry on the new Triangle picture, "The Hard Rock Breed," from Frederic Bechdolt's magazine story by the same name.

* * *

A new street depicting the town of Bannock when it was at the highest of the mania for gold, and when viciousness and organized lawlessness was rampant as it was at no place on this continent at any time, is being used by Tom Mix in making his new play for William Fox. This drama has developed a historical phase that has not been touched upon before either in printed words or on the screen. It is probably the first time when history has been written in pictures before it found its way into print. The chapter that this play tells of has been learned of through research work, and Tom Mix, with the aid of his company, is not only making a remarkably virile moving picture, but also creating a valuable historical record.

* * *

Bessie Barriscale has just completed another splendid feature for Paralta Plays which had a working title of "Blindfolded." It was written by E. Richard Schayer and presented her in a sort of female Jimmy Valentine character and which gave her yet another opportunity to prove what a consummate little artist she is.

* * *

Edward Sloman is now directing Mary Miles Minter, alternating with Henry King. For many months Mr. Sloman made the William Russell features at the American studios, elevating them to a high plane. He is glad to direct a woman star for a change and has a very high regard for the ability of Miss Minter.

Triangle-Keystone Director Harry Edwards has begun work on "A Rough Diamond," and has made rapid progress on the filming of some lavish interior sets. Features in the big cast will be Peddy McQuire and Rae Godfrey.

* * *

Four recent pictures made by Thomas H. Ince for Paramount were written by Julien Josephson. Two years ago Mr. Josephson was teaching school "somewhere" in the state of Washington at a salary of sixty-five dollars a month. Becoming dissatisfied with the life of a pedant, he essayed newspaper work in San Francisco. His next step up the literary ladder was a modest scenario sent to Mr. Ince. That was four months ago. Today Mr. Josephson is a regular member of the Ince staff of scenario writers.

* * *

Harry Carey has started work in a new five-reel production which will be filmed under the working title of "The Hill-Billy." Jack Ford, who is directing the production, also wrote the story. Molly Malone is playing opposite Carey, with Betty Schade as the heavy.

* * *

Roy Stewart, Triangle cowboy star who is being featured under the direction of Cliff Smith, played Santa Claus to the punchers at the Triangle ranch studio, Hartville. Stewart and Smith secured a Christmas tree and smuggled it into the bunk house while the punchers were working out some bad broncs in the western street. The tree was decorated with presents and all the "fixins" and then the punchers were herded into the bunk house and given the surprise of their lives.

* * *

Dorothy Dalton, Thomas H. Ince's brilliant young screen star, will journey three hundred and fifty miles from Los Angeles to film some "snow stuff" in her new Paramount production, as yet unnamed. A story of the big Canadian Northwest, it is said to be even more exciting, and to contain a greater number of thrills to the square inch of celluloid, than any of Miss Dalton's earlier triumphs, not excluding "The Flame of the Yukon" or "Flare-Up Sal." Miss Dalton will have the support of an unusually capable cast, including such well known players as Thurston Hall, Melbourne MacDowell, William Conklin, Carmen Phillips and others.

* * *

"Five to Five," the first picture featuring Bobby Vernon in Christie Comedies, scored an instant hit with picture play patrons who have followed the youthful star in his ascendancy in the films. A new story is now under preparation for him which will afford every opportunity for his peculiar talents to make him increasingly popular.

* * *

Every once in a while some ambitious girl is struck by "cinema lightning." The latest "accident" of this sort is reported from the Thomas H. Ince studios, in Los Angeles, where Paramount pictures, starring Dorothy Dalton, Enid Bennett and Charles Ray, are produced. Recently, when a girl of more than average beauty and intelligence was needed in a hurry, and when none answering to the pulchritudinous requirements was available, Director Victor L. Schertzinger recalled having seen an attractive operator at the studio switchboard. He sent a messenger for the girl, gave her a few hurried instructions about what he wanted her to do, and in less than thirty minutes Charlotte Woods found herself somewhat of a studio celebrity, because she proved to possess features that photograph "like a million dollars," to quote Mr. Ince, himself. Now Miss Woods is in another Ray picture, and may be said to be well started on her way to screen fame.

* * *

Betty Compson and "Smiling" Billy Mason are once more co-starring in "Many A Slip," a comedy revolving around the mysterious disappearance of a diamond butterfly pin. They are supported by Ethel Lynne and Harry Edwards, the latter cast as high grade crooks in the play.

* * *

Claire Anderson, ingenue with the Triangle-Keystone, has deserted comedy for the drama and is now cast with Triangle Director E. Mason Hopper, in "John Warfield," a gripping screen drama written by E. Magnus Ingleton. Miss Anderson's last comedy appearance was with Director Harry Edwards in Ray Griffith's picture, "His Double Life." In this comedy Miss Anderson was called on to do one of the most dangerous stunts in her moving picture career when she leaped from a bridge to the tender of a rapidly moving train twenty feet below. This leap was one of the big thrills in "His Double Life."

C. H. Christie, general manager of the Christie Film Company, is on the last lap of a tour of the United States, made in the interest of Christie Comedies. He has visited all the larger cities in the East and Middle West and shortly after his return he will leave on a visit in the Northwest.

Rupert Julian will direct himself in his next picture. Julian at present is engaged in the preparation of the story which he intends will be one of the strongest dramas the cinema world ever has seen. It will be a story dealing with modern problems and as planned will require an unusually large cast and "mobs" galore.

Henry McRae is co-operating with Julian in the development of the story about half of which has been written at the present time and which McRae says probably will run longer than six reels. Julian expects to complete the writing of the story within the next two weeks and then will proceed to select the cast, which according to McRae will be one of the most notable that has been recently assembled for any of the feature productions.

* * *

Taking with him some of the largest and huskiest members of the Triangle playing forces, Director Raymond Wells and company are at Colton, California, for a week doing the opening scenes of the latest Triangle offering, "The Hard Rock Breed," a screen adaptation of Frederic Bechdolt's magazine story of the same name.

Director Wells' new story deals with the life of those sturdy men who spend their time burrowing into the bowels of the earth for hard rock. J. Barney Sherry and Jack Curtis are two typical hard rock men in this story. Both began life as bosses in the quarry, and Sherry rises to head of the company, while Curtis, through drink, remains where he started. Then comes Jack Livingston, as the son of the successful Sherry, to the rock quarries, where his father has sent him to make a man of himself. Here it is that he meets Margery Wilson as the daughter of Curtis, and there is a pretty romance in which Margery helps Livingston to make good. Others in the cast are Lee Phelps, Aaron Edwards, George Chase, Louis Durham, Thornton Edwards and Marion Skinner.

* * *

Cliff Smith, director of Triangle western thrillers, in which Roy Stewart plays the leads, has just finished his latest picture, "Keith of the Border," and Smith and his company of cowboys spent the last day of the old year at the ranch studio, Hartville, with an impromptu rodeo in which the punchers tried out the bucking horses in preparation for the next western subject of the Triangle, which calls for some outlaw broncs to be ridden. The working title of Director Smith's new picture, which will be cast in a few days, is "Boss of the Lazy Y," a screen adaptation of Charles Alden Seltzer's novel by the same name.

* * *

A letter written by Dion Titheridge, former member of the Triangle forces ,a few days before he died in the service of the British army, has been received at the Triangle Culver City studio. Titheridge, who was a brother of the noted actress, Madge Titheridge, resigned from the Triangle to enlist. His death was due to pneumonia. He made his debut as an actor under Sir Beerbohm Tree at His Majesty's Theatre in London, playing the role of Artful Dodger in Oliver Twist. Before entering the motion picture field he won success with Laurette Taylor in one of her noted New York productions.

* * *

Director Stuart Paton has started production on a new five-reel photoplay which is entitled "The Other Thing." The story was written by Blair Hall for a popular magazine and was adapted for the screen by Harvey Gates. The featured roles are being played by Carmel Myers and Kenneth Harlan with Harry Carter as their principal support.

* * *

The first of the big glass-enclosed stages at Paralta Studios has been completed. It is equipped with the most modern appliances used in cinema craft; something entirely new in the arrangement of light diffusers which will give much more overhead space and better light regulation, being one of the features. Carl Anderson, president of the Paralta, and Robert Brunton, director of productions, are particularly gratified over having it completed before the rainy weather comes on, as it will enable them to carry on the large program of productions without interruption from atmospheric conditions.

State Rights Department

Conducted by A. K. GREENLAND

I. E. Chadwick the "Eye" of Ivan

Serving First as Counsel, Then Financing Exchange, Ivan Head, Ex-Lawyer, Becomes Successful Independent Producer.

IN NOVEMBER last, Isaac E. Chadwick, up to that time vice-president and general manager of the Ivan Film Corporation since its inception, now three years back, assumed the presidency of this successful independent organization, continuing at the same time his role of general manager. Starting from a small concern with one director, he has done his manly share toward building it up to the very van of independent producers employing three directors, all constantly on production, together with its own exchange, the Merit Film Exchange, doing business with Ivan product in the territory of Greater New York. The trade is already familiar with the fact that Edmund Lawrence, Francis J. Grandon and William Humphrey are the trio of directors responsible for the continuance of the Ivan standard, while in the past the Ivan payroll has included such well-known film stars as Grace Valentine, Rita Jolivet, Marguerite Snow, Christine Mayo, Maude Fealy, Zena Keefe, James Morrison, Ruby De Remer, Milton Sills, Barbara Castleton, Vincent Serrano, Frank Mills, Alma Hanlon, Sally Crute, Wilfred Lucas, Gretchen Hartman, Madeline Traverse and Leah Baird.

The first solely Chadwickian production for Ivan under the new regime will appear on February 15, featuring Leah Baird and James Morrison, directed by Mr. Lawrence. It is entitled "Life or Honor." On March 15, Ivan promises the first of its features, based upon recent stage successes. It will be "The Unchastened Woman," the former Oliver Morosco drama, from the pen of Louis Anspacher, and will feature Grace Valentine and Frank Mills. "The Unchastened Woman" will appear in seven parts.

Mr. Chadwick entered the film game in an indirect way in 1907, as attorney for Pathe Freres, and gradually took on other film accounts, until he ventured to finance an exchange in New York. It was not until 1915, however, that he put both feet into the industry, by casting his lot with Ivan, the undeviating expansion and success of which enterprise reflects his ability in an admirable way. One characteristic of this able "eye" of Ivan is his perspective and foresight. Right now, he is one of the exponents of the evolution which is to form the inevitable alliance between exhibitor and producer. He pronounces the closest of future direct relations between these two elements of the industry and speaks of the coming era as the "future partnership of exhibitor and manufacturer." Success cannot be denied a forceful leader of the type of I. E. Chadwick. His recent trip to Washington at the time of the joint exhibitors' meeting in the Capitol City, where his willingness to form a mutual alliance with the exhibitors was presented through Joseph Farnham, spokesman for the five producing firms of which Ivan was an important cog, verifies the perspective of the subject of this article. His forthcoming activities will be eagerly observed by the live wires of the motion picture domain.

LESSER UNDERGOES OPERATION.

Sol. L. Lesser, the California exchangeman and president of the State Right Distributors, Inc., was stricken with appendicitis on Tuesday, December 8, while in his private office in the All-Star Feature Film Exchange, San Francisco, removed to a local hospital, and operated on at once. Here of late this busy little exchangeman has been under the doctors' care several times. While in New York last fall he developed typhoid fever and was laid up for several weeks. Exerting himself too soon, upon his release from the hospital, he suffered a relapse. Convalescing from the operation, and pronounced out of danger, Mr. Lesser sent this humorous telegram on the tenth to C. Mell Simmons, general manager of the S. R. D: "As a booker of hospital time, I leave no open dates." It is expected that he will return to his office toward the end of the month.

JEAN S. OAKES DIES.

Jean S. Oakes, auditor of Williamson Brothers' Submarine Film Co., New York City, died of pneumonia in the Knickerbocker Hospital, Manhattan, on Wednesday, January 9, at the age of 40 years. He is survived by a mother and younger brother, who make their home in Norfolk. The deceased dates back many years with the Williamson interests, having been the secretary of the inventor, Captain Williamson, during the days that the parent of the two brothers made his quarters in New Orleans. He also saw experience in Porto Rico as an exhibitor.

PATRIOTIC ITHACA AND THE WHARTONS.

Ithaca has again shown its civic pride in having a big motion picture making plant in its midst—the studios of The Whartons, who are producing the serial photodrama, "The Eagle's Eye," written by Chief Flynn, in which he reveals the secret history of the Imperial German Government's spy plots in America.

That not a day might be lost in the production of this serial, the street car system of Ithaca, last week, was made subservient to the demands of The Whartons, and electric power that usually goes to run the trolleys was diverted to the great lamps and arcs used to light the sets of the picture.

Several days ago there was an explosion in the power plant of the Ithaca Electric Light and Power Company. Evidence points to German interference, and the local authorities are making a most thorough investigation to discover the cause and the culprit, if possible.

The explosion shut off all the lights of the town for one day while emergency repairs were made. Then the plant was found to have only two-thirds of its former capacity.

There was not enough power to run the street cars, light office buildings and run the lighting system of the Wharton Studios. So arrangements were made for The Whartons to work on "The Eagle's Eye" at night, the street cars and other users of power to shut down at a certain hour so that it could be diverted to the studios.

For several days the people of Ithaca walked after a specified hour, while at the Wharton Studios at Lake Cayuga, Theodore Wharton and his assistant directors filmed the thrilling incidents in Chief Flynn's story. The people expressed their willingness to walk and do their bit in the making of the picture that will show the Imperial German plots that forced America into the war.

NEW EXCHANGE WITH HELPFUL IDEA.

A new exchange has entered the field, with quarters in the Godfrey building. The name of the firm is the H. & B. Service Corporation, and its officers consist of R. Hershkowitz and D. Berk, both exchange veterans. The latter was formerly manager for S. E. Manheimer, of The Film Exchange.

The policy of this house is not to keep any films longer than a period of four weeks; that is, they intend buying new films all the time and sell those over four weeks in the house. By this system the danger of an exhibitor getting a repeater is to be eliminated.

WOLFBERG TOASTMASTER.

At the convention of the salesman and sales-managers of the Harris P. Wolfberg Attractions, held on New Year's day, Mr. Wolfberg predicted that the quest for recreation would be stimulated instead of lessened by the war. Plans for the coming year were discussed at this convention, and in the evening a dinner was held at the William Penn Hotel, with Boss Wolfberg as toastmaster.

Scene from "The Natural Law" (France Films).

Opportunity Knocking at S. R. Portals

H. J. Shepard Discerns a Rainbow of Contentment Spanning the Independent Market.

THE independent market is the permanent and proper one to solve the difficulties of the industry's disposition of its best product and the salvation of the exhibitors and the independent exchangemen whose existence it affects.

W. H. Productions Company has come to the forefront within the past two months as a leading factor in the development of the independent market, and intend not only to retain the prestige it has already established but also to expand its energies along independent lines throughout the entire world, domestic and foreign.

Joseph Simmonds.

The administration of the organization is being guided by men of the highest calibre, Joseph Simmonds and H. Winick. They have had years of experience and careful study in the various branches of the industry, particularly in the foreign market, for which they are among the largest buyers in the independent field.

There is no "pig in the bag" in the independent market. The cards are on the table, and the product is exposed for sale upon its merits. The dealing in futurities and possibilities cease and the gambling on its success is a thing of the past. Its worth and values are evident. It is either good or bad, as the case may be, and the buyers' profits and existence are wholly dependent upon their judgment and business ability, rather than being a victim of fortune, under the other method.

Experienced distributors, like men who form the personnel of W. H. Productions Company, in the building of their business, will exercise their best judgment in the original purchase of the many productions in selecting only those which are meritorious and can be exploited profitably by themselves and also by the exchanges to the exhibitors.

Under this system three of the four component parts of the industry, viz.: the distributor, the exchangeman and the exhibitor, are privileged to exercise liberties never before enjoyed.

Every production W. H. Productions Company will release will be chosen with the exhibitors' success in mind at all times. This method, therefore, places the burdens upon the shoulders of the producer to turn out only the proper kind of productions, which will make an emphatic change in the attitude he has evidenced to the trade — under the program method they must take and pay for his article, whether good or bad, and whether or not they want it.

It is true, we have quite a number of reissues, but these have been the greatest successes in their time, and now, in the new dress we have given them, they are a sure-fire proposition when handled intelligently. They possess the advantages which the earlier advertising gave them and are favored with the very best work of famous screen stars — in fact, their fame has often taken birth from their work in these very productions. Then again, the exhibitors know what these productions have done for them, and they also realize that the motion picture going public has increased considerably within the past two years, thus creating a new audience for them.

H. J. Shepard.

The re-editing and retitling of these films are being made to meet the modern conditions—both in respect to the tempo of action and the choice of understandable words, and as an added asset a complete exploitation campaign for the exchangeman and for the exhibitor is laid out on each production.

To make the entire scheme of the independent market successful, the exhibitor must contribute his share—it is his duty to study the market and get the best obtainable at the right prices. It logically follows that if he is careful and discreet, he will be in constant touch with all of the independent productions, particularly with those independent exchanges which are equally discreet in the selection of their subjects. The independent exchangemen will, by necessity, in order to survive, practice discrimination in their selections if they wish to make permanent customers of successful exhibitors.

A foremost example of the modern trend of progressive exhibitors and independent exchangemen who appreciate the value of this field is Tom Moore, of Washington, who has broken the shackles of program subserviency and ventured successfully into the independent market.

This is now the era of changes, and the establishment of new standards. The world is at war in behalf of democracy and freedom, and the evils of the film industry will now be likewise treated; and its administrators, consistent with the prevalent trend, are demanding freedom and will secure these betterments by taking advantage of the means at hand in the independent market.

A strong competitive independent field, in addition to developing a better product is bound to prove creative of many new forms and means of assistance to the exhibitors.

The W. H. Productions Company is an independent distributor, looking for permanent business, and realizes it must give the advantage to the other fellow in order to secure this permanency. We are giving attention to the solution of the exhibitors problems, not only from the price standpoint but also in respect to the advertising and exploitation basis.

Within the two months we have been in business we have disposed of the rights to the entire country of our fifteen William S. Hart two-reel subjects, and most of the territories on "The Two-Gun Man," "The Bandit and the Preacher," "The Hell Hound of Alaska," and the twenty-eight two-reel Keystone comedies. These productions were sold on a basis that assured us a satisfactory profit, and guaranteed a similar profit to the independent exchanges, and good pictures properly exploited at a price within the means of every exhibitor. The sales speak for themselves as to the merits of our proposition and our method of doing business.

SILVERMAN REPORTS ADVANCE.

"I wish to state," is the way Mayer Silverman, of the Liberty Film Renting Co., puts it in a letter to the writer the past week, "that I have already spent a week in my territory booking up service and securing applications. Erie is the only town where I failed to place 'Lust of the Ages.' I secured two days in the Lyric theater, Butler, Pa.; two days at the Regent theater, Newcastle; two days in the Majestic theater, Rochester, Pa.; two days in the Alhambra, Beaver Falls; two days in the Princess, Oil City; two days in the Penn, Uniontown; four days in downtown Pittsburgh; three days in the Cameraphone theater, East Liberty; one day in Franklin; one day at the Photoplay, Jeannette; two days in the Rex, Masontown. The majority of these exhibitors have paid me a $100 deposit and guarantee to join our new corporation. I am not yet ready to announce the names of members who have joined, but I have already secured one-half of our minimum quota.

"I find that Lillian Walker productions have been eagerly snapped up by these exhibitors. I am also agreeably surprised to find that our live exhibitors are going to charge an admission fee of 20 and 25 cents on these productions, and I feel that in 'Babbling Tongues' and 'Sins of Ambition' we have subjects that will cement us stronger together as a unit. I plan to release 'A Grain of Dust' through our new circuit about March 1.

"We have received several letters from outlying territories, requesting further information on our plan, and to aid them in organizing their territory, and we stand ready to cooperate and, if we can secure a sufficient quota, organize the United States in one big organization."

IT'S SERGEANT HALL NOW.

Harry Hall, brother of Frank Hall, general manager of the U. S. Exhibitors' Booking Corporation and himself a film man of long experience, has been promoted to a sergeancy in the 305th Infantry at Camp Dix, Wrightstown, N. J., where he has been stationed for the last few months.

Mr. Hall is directing the theatrical entertainments held for the soldiers. Recently he presented "The Zeppelin's Last Raid" at the camp, and will also show "Those Who Pay" and "The Belgian" at Camp Dix in the near future.

As manager of the U. S. theater, Hoboken; the City theater, Newark; the U. S. Astor theater, Plainfield, and the U. S. Garden theater, Elizabeth, during the last five years, Mr. Hall has a wide acquaintance among theatrical folk throughout the state of New Jersey.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

PHIL RYAN, sales-manager of The Standard Film Corporation, consummated the biggest deal of the week in the Independent Film Field with the W. H. Productions Company by securing their productions for the following territory:

The rights to "The Bandit and the Preacher" in five-reels for Missouri, Kansas, Iowa, Nebraska, Illinois, Indiana, Minnesota, North and South Dakota.

The rights to "The Hell Hound of Alaska" in five-reels for Missouri, Kansas, Iowa, Nebraska, Illinois, Indiana, Minnesota, North and South Dakota.

The rights to W. H. Productions Company twenty-eight two-reel Keystone comedies for Minnesota, North and South Dakota, Illinois and Indiana.

* * *

W. H. Productions Company further announces the following sales during the week:

The rights to William S. Hart in "The Bandit and the Preacher," in five reels, to the following: The Standard Film Corporation, Kansas City, Mo., for Missouri and Kansas; the Standard Film Corporation, Omaha, Neb., for Iowa and Nebraska; the Standard Film Corporation, Chicago, Ill., for Illinois and Indiana; the Standard Film Corporation, Minneapolis, Minn., for Minnesota, North and South Dakota; to Phil Goldstone, Omaha, Neb., for Michigan and Kentucky.

The rights to William S. Hart in "The Hell Hound of Alaska," in five reels, to the following: The Standard Film Corporation, Kansas City, Mo., for Missouri and Kansas; the Standard Film Corporation, Omaha, Neb., for Iowa and Nebraska; the Standard Film Corporation, Chicago, Ill., for Illinois and Indiana; the Standard Film Corporation ,Minneapolis, Minn., for Minnesota, North and South Dakota; to Phil Goldstone, Omaha, Neb., for Michigan and Kentucky.

The rights to W. H. Productions Company twenty-eight two-reel Mack Sennett comedies, to Peerless Photoplays Company, Omaha, Neb., for Michigan and Kentucky: to Peerless Photoplays Co., Omaha, Neb., Phil Goldstone, manager, for Missouri, Kansas, Iowa and Nebraska; to the Standard Film Corporation, Chicago, Ill., for Illinois and Indiana; to the Standard Film Corporation, Minneapolis, Minn., for Minnesota, North and South Dakota.

The rights to William S. Hart in "The Bandit and the Preacher," in five reels, to Wm. Politzer, Queen theater, San Antonio, Texas, for Texas, Oklahoma and Arkansas.

The rights to William S. Hart in "The Hell Hound of Alaska," in five reels, to Wm. Politzer, Queen theater, San Antonio, Texas, for Texas, Oklahoma and Arkansas.

* * *

The rights to W. H. Productions Company twenty-eight two-reel Keystone comedies have been disposed of to the Standard Film Corporation, Chicago, Ill., for Illinois, Indiana, and Wisconsin.

* * *

The rights to Wm. S. Hart in "The Bandit and the Preacher," in five reels, to The Wisconsin Film Company, Milwaukee, Wisconsin, for the State of Wisconsin.

The rights to Wm. S. Hart in "The Hell Hound of Alaska," in five reels, to The Wisconsin Film Company, Milwaukee, Wisconsin, for the State of Wisconsin.

* * *

The Sterling Pictures Corporation announces the sale of the Jean Sothern feature, "Peg o' the Sea," to Mayer Silverman, Liberty Film Renting Co., Pittsburgh, Pa., for western Pennsylvania; to the Standard Film Service Co., Cleveland, O., for northern Ohio; to the Standard Film Service Co., Detroit, Mich., for the state of Michigan; to the Standard Film Service Co., Cincinnati, O., for southern Ohio and Kentucky; to the American Photo Play Co., Philadelphia, Pa., for eastern Pennsylvania, southern New Jersey, Maryland and Washington, D. C., territory.

Also the Jean Sothern features, "A Mute Appeal," "The Cloud" and "A Mother's Ordeal," to the Standard Film Service Co., Cleveland, O., for Michigan, Ohio and Kentucky.

* * *

Harry I. Garson, personal manager of Clara Kimball Young, has closed with "Wid" Gunning for "Parentage" for Michigan and Ohio, and will open the picture simultaneously in both states.

* * *

Ivan Film Productions, Inc., announce the following state rights sales: "One Law for Both" for eastern Pennsylvania, Maryland, District of Columbia and West Virginia, to the Peerless Feature Film Exchange, 1339 Vine St., Philadelphia, Pa.; also, "Married in Name Only" for Maryland, Delaware, District of Columbia, Virginia and North Carolina to Sidney Lust, Inc., 903 E. St., N. W., Washington, D. C.

* * *

Oro Productions, Inc., announces that it has closed with the Fontenelle Feature Film Co., 1504 Harney St., Omaha, Neb., for the states of Nebraska, Kansas, Iowa, and Missouri for their program of one feature per month.

* * *

Announcement of the sale of territories on their latest feature, "Birth of Democracy," by the Export & Import Film Co., has been made as follows:

New York City and northern New Jersey—Merit Film Co., 130 West Forty-sixth street, New York City; New York State—Modern Feature Film Co., 729 Seventh avenue, New York City; New England—Boston Photoplay Co., 195 Pleasant street, Boston, Mass; California, Arizona and Nevada—M. & R. Feature Film Co., 107 Golden Gate avenue, San Francisco; Ohio—Ohio Ivan Feature Film Co., Cleveland, O.

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Goldwitt Film Sales Co. has sold to the Southwestern Film Co., of Dallas, Texas, the Texas, Oklahoma, Arkansas and Louisiana rights to its five-reel production, "The Human Orchid."

* * *

The True Film Company, 1911½ Commerce street, Dallas, Texas, has secured the rights to "The Whip" for the states of Texas, Oklahoma and Arkansas. Dave Reed, vice-president of the True Film Company, personally closed negotiations while in New York.

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C. A. Snyder, of the Exhibitors' Operating Corporation, announces the sale of "The City of Purple Dreams," the Selig state right production on which he controls the national rights to the Civilization Film Exchange, Newark, N. J., for the state of New Jersey; to Nathan Hirsh, of the Pioneer Film Corporation, New York, for New York State; and to R. D. Marson, Inc., Boston, for the six states of New England. Griever and Herz, of Chicago, have secured the rights for this same production to Illinois and Wisconsin.

S. R. D., INC., BUYERS SPEND BUSY WEEK.

The buying committee of the State Right Distributors, Inc., assembled in New York on Wednesday, January 9, and commenced the inspection of the state right offerings, of which productions they are in the market for the negatives. The event brought to the S. R. D. headquarters in the Longacre building the following members: J. J. Allen, of Canada; Harry Grelle, of Pittsburgh; Leon D. Netter, of Cleveland; D. M. Vandawalker, of Chicago; Sidney B. Lust, of Wasnington, D. C., and Nathan Hirsch, of Manhattan, and, though they expected to finish their investigation and observation of productions by Thursday night, they were still hard at work on Saturday and even counted on putting in some time on Sunday. C. Mell Simmons, general manager of the organization, had saved them considerable time and confusion by having all film showings carefully arranged in advance of the body's arrival. The decisions of the buying committee are to be reported early next week, and should be ready for publication in next week's edition. This being done, Mr. Simmons is due for an extended trip among the S. R. D. franchise holding exchanges.

S. & P. CLOSE FOR WARREN PRODUCTIONS.

Edward Warren, of Warren Productions, announced last week that he had concluded a contract with Shallenberger & Priest Selling Agency (Arrow Film Corp.), Times building, whereby that company assumes complete charge of the marketing of his two productions, "Souls Redeemed," on which a little territory still remains unawarded, and "Weavers of Life," the exploitation of which has not really yet been started. The deal also specifies that all future Warren productions are to be marketed through Shallenberger & Priest.

SHERRILL GIVING TRADE SHOWING.

Thursday morning, January 17, at ten sharp, the Frohman Amusement Corporation is to show their latest production, "My Own United States," directed by Jack W. Noble, with Arnold Daly in the stellar role, at the Rivoli theater.

WEINTRAUB IN MANHATTAN.

Max Weintraub, head of the Fontenelle Feature Film Company, Omaha, Neb., spent the past week in New York on a buying mission. Among other productions that he closed for was the program of Oro pictures, twelve in number, for Nebraska, Iowa, Kansas and Missouri.

Scene from "His Day Out" (King Bee).

Hall Closes for Canada

Selects Superfeatures, Ltd., as Distributors for U. S. Productions in the Dominion—Stevens Was in New York.

CHARLES STEVENS, president of the Superfeatures, Ltd., the Canadian independent distributing concern, has obtained from Frank Hall, president of the U. S. Exhibitors' Booking Corporation, the franchise for the Canadian distributing privileges to all subjects released by his organization. In this connection Mr. Hall has this to say:

"Mr. Stevens' concern was selected from among a number of other Canadian companies that were bidding for the territorial marketing rights, because it specializes in the distribution of important productions exclusively and has, perhaps, the most efficient system of any of the Canadian independent enterprises.

"Charles Stevens, while yet a young man, is one of the best known operators in the film field of the Dominion. He has spent many years in the show business and has advanced step by step until today he is the directing head of an organization that girdles Canada and handles such important subjects as 'Civilization,' 'The Crisis,' 'The Barrier,' 'On Trial,' 'The Lone Wolf,' 'The Whip,' 'I Believe,' 'Twenty Thousand Leagues Under the Sea,' 'Paid in Full,' and others.

"He has already established offices in Montreal and Toronto, and another at St. John's, through which the Maritime provinces are covered. J. C. Crosby is in charge of the Toronto exchange; L. M. Kissock is head of the Montreal offices, and M. J. Brown handles the booking in the Maritime exchange.

"It is the intention of Mr. Stevens to establish offices in other large cities in middle and western Canada for the express purpose of exploiting the U. S. subjects, as in the past his activities have been mostly confined to the more lucrative eastern field."

Mr. Stevens journeyed to New York to close the deal.

R. P. Madden, who recently went to eastern Canada as special representative of the booking corporation, has returned to New York after launching the U. S. productions in a majority of the principal cities of the Dominion. He will remain here a few days and then return to Toronto, where he will take charge of the distribution of U. S. subjects, making his permanent headquarters in the Toronto offices of the Superfeatures, Ltd., to which company has been alloted the Canadian distributing franchise.

HOFFMAN BUYS BARRISCALE-INCE PICTURE.

One of the finest feature productions ever supervised by Thomas H. Ince—"The Cast-Off"—with Bessie Barriscale as the star, has been purchased by George Backer for distribution through Foursquare Pictures. The photoplay is in six reels and was directed by Raymond B. West. The story is by C. Gardner Sullivan and is not alone gripping in its drama and pathos, but has bits of appropriate comedy and human touches that are very real.

"Before purchasing 'The Cast-Off'," said P. V. R. Key, director of sales and advertising for Foursquare Pictures, "the committee which passes upon all pictures had seen a great number that had been highly recommended, and several of which were of exceptional merit. Mr. M. H. Hoffman, whose judgment and standard of pictures is the very highest, is more enthusiastic over 'The Cast-Off' than over any feature he has seen. He pronounces it the finest picture Foursquare ever acquired."

IT IS NOW SOUTHWESTERN FILM CORP.

What was formerly the Southwestern Art Dramas, Inc., has been changed to Southwestern Film Corporation of Dallas, Texas. The Southwestern Film Corporation is chartered under the laws of Texas, and from its headquarters at 1911½ Commerce street, Dallas, conveys independent productions to exhibitors throughout the states of Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Tennessee, North and South Carolina, Florida and Georgia. Among their product they include the Billy West comedy series, "The Crisis," "Souls Redeemed," "The Libertine," "Twilight Sleep" and "The Web of Life."

The officers of the company are F. M. Sanford, manager; L. C. McHenry, sales chief, and A. Feickert, secretary and treasurer.

ROSENBAUM ORIGINATES NEW SLOGAN

The Moving Picture Machine Operators' Local No. 244, who are holding their fourth annual reception and ball in Newark on Feb. 18, and whose trademark is I. A. T. S. E. 244, were given a new slogan by Ed. Rosenbaum, Jr., publicity director of the King-Bee Films Corp., when they solicited copy for their souvenir program. It is as follows: "Invaluable—Assistants—to—Successful—Exhibitors."

FOURSQUARE HEAD IN CANADA.

M. H. Hoffman, of Foursquare Pictures, left Saturday, Jan. 5, to visit the exchanges of this growing organization in Boston, Montreal, Toronto and St. John. Apart from conferences with Samuel Rubenstein, of Boston, and general and division managers, J. J. Unger and M. C. Hughes, of Montreal and Canada, Mr. Hoffman will meet the exhibitors of New England and Canada.

SAWYER AND LUBIN ACQUIRE "CRUCIBLE OF LIFE."

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., have acquired a new state rights offering. The latest addition to their string of pictures is "The Crucible of Life," a seven-part society melodrama possessing sufficient war atmosphere to add timeliness and interest to the dominant theme. The story is an adaptation from the well known stage play and novel, "Fairfax," written by Bartley Campbell, and which attained wide sucess in the spoken drama and in reading form.

"The Crucible of Life" was directed by Captain Harry Lambert. A cast of prominent screen artists, headed by Grace D'Armond, at present featured with Vitagraph; Jack Sherrill,

Scene from "The Crucible of Life" (G. E.)

and Frank O'Connor, who played the original title role in "Fairfax," have been entrusted with prominent roles.

The latest state rights offering was produced by the Authors' Film Company, from which concern General Enterprises, Inc., recently acquired the rights for the United States and Canada. The successful distributors of the McClure features, "The Warrior" and "Mother," have planned an intensive exploitation drive for "The Crucible of Life," and for the purpose of giving the picture the prestige of a New York engagement, arrangements have been completed whereby the film version of "Fairfax" will commence a run at the Park theater, New York, on Jan. 20. The picture will be distributed strictly on a state rights basis by General Enterprises, Inc. A private showing of "The Crucible of Life" in one of New York's large hotel ballrooms is shortly to be presented. Messrs. Sawyer and Lubin promise a surprise for the assembled guests in the way of a personage high in governmental work who will also be present.

Inasmuch as "The Crucible of Life" contains a certain amount of war atmosphere, the executives of General Enterprises, Inc., have arranged for the appearance at the showing and dinner to follow, of Private Frederick R. Rath, and the famous Camp Upton quaret. Mr. Rath is the author of "When the Moon is Shining Somewhere in France," and he, together with his soldier comrades, will entertain with a specially arranged program.

MOON COMEDIES COMING SOON.

Emil Harder, president of Sunshine Film, Inc., whose aims were recorded on page 248, in the Jan. 12 issue of the Moving Picture World, announces that he has decided upon the felicitious name of "Moon" as the brand title for his comedy product featuring Gus Pixley, formerly comic of the Biograph organization. Mr. Harder also promises a new idea for the selling market which will be used by Sunshine Film, Inc., the details of which are being prepared for our next issue, in the form of a trade announcement.

ABRAMSON ENGAGES LEAH BAIRD.

Leah Baird, whose work in "One Law for Both" and "Sins of Ambition," is fresh in the minds of theatergoers, has been engaged by the Graphic Film Corporation to appear in "Moral Suicide," Ivan Abramson's forthcoming photodrama, the direction of which he commenced last Thursday, Jan. 10.

Miss Baird, who contemplated appearing in a series of pictures to be produced by a company of which she was to be the head, has surrendered all thoughts thereof to appear in "Moral Suicide."

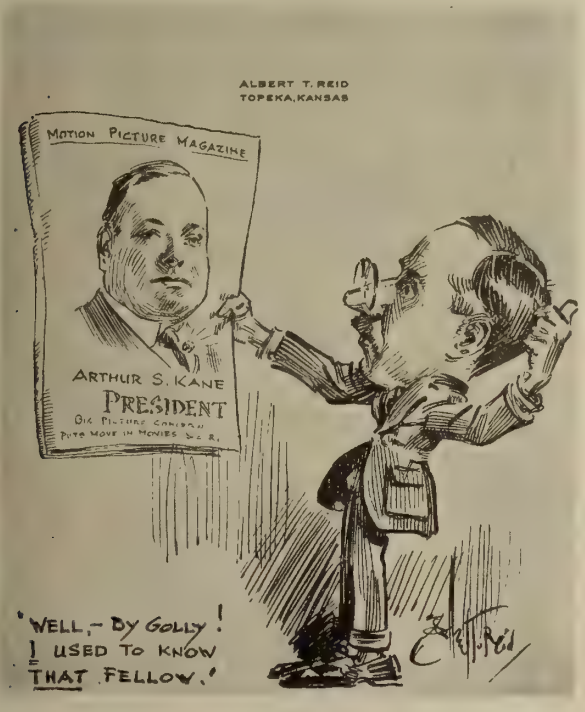
WILSON ATTACHED TO CHICAGO STAFF.

G. W. Wilson, representative of the U. S. Exhibitors' Booking Corporation in Cincinnati, has been transferred to the Chicago headquarters of the concern, in which territory he has had long experience.

How Kane Covered Hardware Convention

And How He Stubbed His Toe on a Schlitz Plow But Kept on Smiling in the W. K. Milwaukee Way.

BACK in 1897 Arthur S. Kane, general manager of Select, and Albert T. Reid were both bright luminaries of the Kansas City Star, Kane as a special writer and a star reporter, and Reid as artist extraordinaire. And the friendship that was cemented between th se two was, in the words



of Bret Hart, beautiful to behold. Reid and Kane used to cover assignments together, and the results of their double-barreled efforts were the pride and envy of the Star —the pride of the City Ed., and the envy of the City staff.

On one occasion these twin musketeers of the pen started out to cover a notable convention of implement dealers. Now, in Kansas City the hardware and warehouse district lies in what natives endearingly term the West Bottoms, and to the West Bottoms our heroes hied. Knee-deep in their rounding-up of hardware headliners, Kane, Reid & Company ran into a plumb newfangled invention of a prominent implement firm, yclept the "Schlitz Plow." (Yes, the name has a Milwaukee flavor; and the "implement" had likewise!) The outcome of the attack upon the "Schlitz Plow" takes the form of one of Reid's inimitable drawings in the evening issue of the Star of the same date, which special front-page illustration greeted Kane on his arrival home. It depicted the w. k. form of our now general manager wrapped in an ulster of familiar shape and with features wreathed in an ineffable smile. In one hand he held a large and decidedly flowing stein of Milwaukee Schlitz. And the "Schlitz Plow" has been a sore subject in the bosom of Kane's domestic circle ever since.

Albert T. Reid, the one-time cartoonist and artist on the Star and Kansas City Journal, has, like General Manager Kane, climbed to greater heights since those halcyon days of 1897. He has become owner of the Leavenworth (Kansas) Post, and is an artist whose name is known throughout the entire West; for his wonderful posters boosting the Santa Fe road, for his artistic interior decorations, and for the art school which has started on the road to fame and fortune much budding western talent.

And Kansas memories are long. Hence the little cartoon at the head of this screed, and Albert Reid's best wishes to General Manager Kane, who, in his mind's eye, he has already seen as a president, no less!

GUNN GETS A VACATION.

Charles Gunn, well-known Triangle leading man, is enjoying a well-earned vacation and rest at his home in Hollywood, after working constantly for almost three months. Gunn's latest picture was with Director Gilbert P. Hamilton and bears the title of "Captain of His Soul."

John Bowers with World Film

JOHN BOWERS now acts as principal male support for both Ethel Clayton and June Elvidge, sometimes appearing in scenes from two plays during the same day. This made it necessary for Mr. Bowers to be a pampered son of the idle rich at ten a. m., and a poor but honest clerk in a real estate office at ten thirty—which is more or less confusing, although enabling him to contemplate life from numerous angles. Mr. Bowers' most important engagement on the speaking stage was in the principal role of "Life," presented on an immense scale some seasons ago by William A. Brady at the Manhattan Opera House. Ever since Mr. Brady assumed the active direction of World Pictures this actor has been prominent in these photoplays, rendering adequate aid to the most famous of the feminine stars and incidentally establishing widespread popularity for himself in the screen world. Mr. Bowers is an athlete, an intrepid automobile driver, and so expert a mechanician that he can take the most intricate motor to pieces and reassemble it without help. Some fo the screen plays in which Mr. Bowers has appeared for the World Film Corporation are "The Bondage of Fear," with Ethel Clayton; "Darkest Russia," with Alice Brady; "The Divorce Game," also with Miss Brady; "The Tenth Case," with June Elvidge, and "Stolen Hours," with Miss Clayton.

John Bowers.

BALSLY LEAVES STANDARD FOR ADVERTISING BUSINESS.

Lee D. Balsly, who for the past nine months or more has been manager of the Standard Film Corporation exchange at Kansas City, Mo., this week announced his intention to resign his position with that organization in order to accept the situation of Director of Creative Advertising for the Union Bank Note Company of Kansas City, one of the largest concerns of its kind now in operation.

Six years ago Mr. Balsly was manager of the Aladdin and the Landers Theaters of Springfield, Mo., and was known as a live-wire and persistent advertiser. Prior to buying the above theaters he was a traveling salesman for the International Harvester Company and coming in contact with the public, Mr. Balsly observed and studied human nature. Disposing of the theater, he again joined the Harvester ranks as an editorial advertising writer and promoter of sales. Three years later, he left the Harvester organization to join the Kansas City office of the Paramount Company, then known as the Kansas City Feature Film Company, A. D. Flintom, president.

BRADLEY BARKER RETURNS TO FOX FORCES.

Bradley Barker, who is well remembered for his character portrayals in "The Little Gypsy" and "A Woman's Honor," has returned to the William Fox forces for an important role in a production now in work at the Fort Lee, N. J., studios. Mr. Barker will be seen as Dr. Wu Ching, a crafty Oriental, in "A Heart's Revenge," starring Sonia Markova. William Fox has tentatively scheduled the picture for January release.

NEW ROLE FOR DESMOND.

William Desmond, Triangle favorite, is soon to be seen in a decidedly new role, that of a swashbuckling pirate of the Caribbean Sea, and it is said he will be hardly recognizable in his top boots and uncouth garb. Desmond is raising a mustache to aid his appearance in the part of "The Sea Panther," the title of the story.

Spokes from the Hub

By Marion Howard

CLARA KIMBALL YOUNG scores again with "Shirley Kaye," ably supported by the inimitable George Fawcett, whose work is unique as to facial expression, and didn't he make a graceful surrender to the bewitching heroine! Here we found dainty Claire Whitney, and some of us thought the lovemaking of the Earl (John Sunderland) rather convincingly true to life, and, sure enough we now read of their marriage and of the groom's departure for England under the colors, his leave having expired. The Select company is rightly named, judging from the pictures thus far given us.

* * *

I have found some more screen players here. Stewart Baird, of the Hub, now in "The Rambler Rose," with another screen player, Julia Sanderson; Jane Stuart and Florence Auer in "The Wanderer" with Nance O'Neil. A local writer put James O'Neill in the pictures which is news indeed. Guess he was thinking of James Neill of the Lasky forces. Then we have Burton Holmes here with his lectures, while his profile appears at picture house on the titles of his wonderful travel reels. A recent visitor was Miss Ethel Cunningham, formerly with the Vitagraph, here in a little part "A Regular Business Man" written for Douglas Fairbanks and done equally well. At the picture house where I went to see it we were inflicted with the most awful dose of slapstick I have ever had thrust upon me—all about a circus and consuming 15 minutes of perfectly good time. Several, including men in uniform, left the theater in disgust. How do such pictures pass the Board of Review anyhow? One-half the audience was made up of young people—mostly the girls.

* * *

The Fenway had a patriotic feature last week worth mentioning—a stirring song called "The Unfurling of the Flag," written by a Back Bay woman, Miss Clara Endicott Sears, set to music in march time by John Densmore. Miss Helen Rumsey Smith sang it well, while the screen illustrated the words with stirring pictures done by the Atlas Film Corporation at its new studio in Newton. Harry Davenport, so long with Vitagraph and other companies as player and director is here engaged for this new concern. Leon J. Dadmun is president. Mr. Davenport tells me that his son is at the front.

* * *

Best picture seen here of late? By all odds it is "The Eternal Temptress," with "Cavalieri the beautiful," who has made a big hit in this her second try at the screen. In "The Shadow of Her Past" we had good scenery and staging, but she was only momentarily satisfactory. At all times in the newer one she was perfect and does she not face the camera! Everything [illegible] been given carte blanche, for every detail seemed perfect. My companion rebelled at the needless suicide at the close [illegible] Hale had a small part and was listed on the title as "Allen." This is certainly a great picture from any standpoint and a credit to the Famous Players.

* * *

In "The Unforeseen" we get not only a very fine picture with new angles, but Olive Tell is most pleasing in this her [illegible] stage and screen, and David Powell, the dependable player, in a somewhat pathetic role at the close. We rarely get such interiors as this or such gardens and ball rooms.

* * *

Another good Vitagraph in "The Fettered Woman," and [illegible] player for the role and is ably supported by Webster Campbell. There were one or two ancient melodramatic situations, on the other hand some new ones to offset all that. [illegible] time was the sleepy railway train led by "Emma," otherwise known as the locomotive. It made us all laugh heartily over the [illegible] as if he knew of a Broadway. Splendid adaptation of Chambers' book "Anne's Bridge." A dog and a parrot figured to add to the hilarity of all concerned.

Little Mary McAlister's name means a box office success anywhere. Mrs. Ayer gave her large following "Sadie Goes to Heaven," a flawless picture of interest to mixed audiences. The Exeter of late has opened an extra box office to facilitate matters in making change for the thoughtless ones who do not get the tax pennies ready.

* * *

A good story of Irish life is "Molly Entangled," featuring Vivian Martin and Harrison Ford. Another is "Nearly Married," with Madge Kennedy, the clever comedienne of the speaking play. "The Auction Block" went well, so full of incidents more or less of a lesson. I noted the late Walter Hitchcock, in presumably his last picture. Rex Beach ought to be pleased with this dramatization, which I hear he personally supervised.

* * *

Some fans "line up" "The Secret Game" with "The Cheat," but there is little comparison, and it needed a Fannie Ward to make this nearer its equal. Hayakawa does a finished piece of work, and his handling of the Japanese fittings in his alleged business office showed great skill. The play is timely and full of suspense and twists. Raymond Hatton was some sight as the housekeeper. Isn't he versatile? I have seen him in the role of crook, king, soldier of France, lover, diplomat, spy, etc., but never before playing the woman.

* * *

Well, why did not the Essanay company capture "Bunker Bean" for their new star, Taylor Holmes, who created the role with tremendous success? Can Jack Pickford do it? Well, the lad has given us some surprises like "Tom Sawyer," now on here at several theaters. We have Griffith's masterpiece "Intolerance" at the Globe theater and some stunning Prizma pictures, "Our Navy in Colors," at the Tremont Temple, a place of worship on Sundays and a picture house week days.

* * *

We were edified on seeing Jack Gardner in the "Gift o' Gab," a merry comedy, one which must be seen to get the gist of. Douglas Fairbanks has nothing on Gardner as to athletic stunts, and he must look to his laurels. Following a hilarious supper Tom Bain, the hero, and two chums emerge from a cafe at daybreak, take possession of a hansom cab, make matters lively, are pursued by the police in an auto. Tom jumps from the cab to a tree bough, then to the top of the auto, then to a trolley car top, thence to a freight train, striking terra firma without a scratch—presumably. It was a bit uncanny to witness. Good college stuff in this play.

* * *

Saw "The Conqueror" at the Park, a splendid picturization of the meteoric life of Sam Houston and of vital interest to an older generation. William Farnum was all that could be desired, but can we ever forget the dog episode, so natural. Wonder how he was trained to die just that way. "What a monster," said a friend next me when the villain fed the dog with meat and glass hash. It is the first time I have ever seen an animal used thus in a picture, and I wonder if any other producer would permit such a wicked thing done even on the screen.

* * *

Billie Burke in "The Land of Promise" gives out her best work, and such a fine company! Jack Johnston is a favorite of mine; so is Mary Alden, who will be recalled for her work in "The Birth of a Nation." Here she had a thankless part of a shrewish wife, made so by circumstances. A man was heard to say, "Why does the husband wear such good clothes and allow his wife to slave and cook for that bunch—no wonder she rebels." Tom Meighan had an unusual part, but was easily tamed by the sympathetic little [illegible] is now on at The Copley theater to packed houses.

* * *

Space is too limited for any extended mention of pictures equally worthy, like "Her Beloved Enemy," with our own Doris Grey and J. H. Gilmour, a good Thanhouser picture; "Diamonds and Pearls," with Kitty Gordon wearing them gracefully, much to the delight of those who go in for that sort of thing; "The Avenging Trail," for Harold Lockwood and Sally Crute, a picture not differing much from thousands with the same theme but giving Harold a chance for fisticuffs to call out the "Ahs" of the men. The Drews continue to entertain with their little domestic pictures, the Hearst-Pathe are giving us the news of the war, much of it from France, and local current events all of interest.

Grinding the Crank

With Thornton Fisher

ABOUT the only permanent thing in some studios today is the flooring.

* * *

They won't exempt a young juvenile simply because he supports the star.

OH, MIRTH! THIS PIECE OF COAL OUGHTA HELP KEEP THE THEATRE WARM FOR ANOTHER SHOW!
N.Y. MOVIE MANAGER WHO WAS ALMOST OUT OF COAL ACCIDENTALLY FINDS A LUMP.

OUR OWN LITTLE NEWS REEL.

We want to see a moving picture of old Kaiser Bill being—— [Nix on the rough stuff. This is a genteel trade paper.—Editor.]

* * *

Our Own Little Hints to Would-Be Photoplaywrights.

(Apologies to E. W. S.)

I am a carpenter, but the hard work is telling on me. My friends advise me to become a scenario writer. What would you suggest.

Answer.—The trenches.

* * *

Dear Sir:

In writing scenarios which side of the paper do you use? And if so is a typewriter ought to be used for same and should it be rolled or folded (the scenario, not the typewriter)? And where is the best chance you've got of selling same, or do you got to be on speaking terms with the manager, and would a box of cigars help some with him?

Answer.—Yes and no.

* * *

Dear Sir:

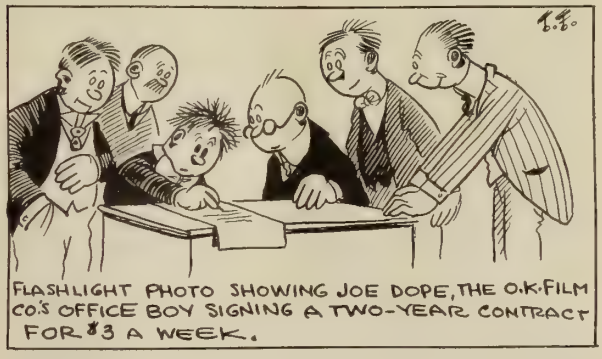
I am writing a scenario and need some advice. John loves Mary, and upon finding her with a rival round the corner of the gas works pulls out a hop needle and shoots himself in the left arm. Mary's grandmother, who is doing a "fish walk" on the back porch with grandpa, seeing it rushes to him, exclaiming: "You leave my best hop needle alone, John Hayberry. I hate you, you." At this point I want to get in something pathetic. What do you recommend?

Answer.—Leave it alone. It's pathetic enough.

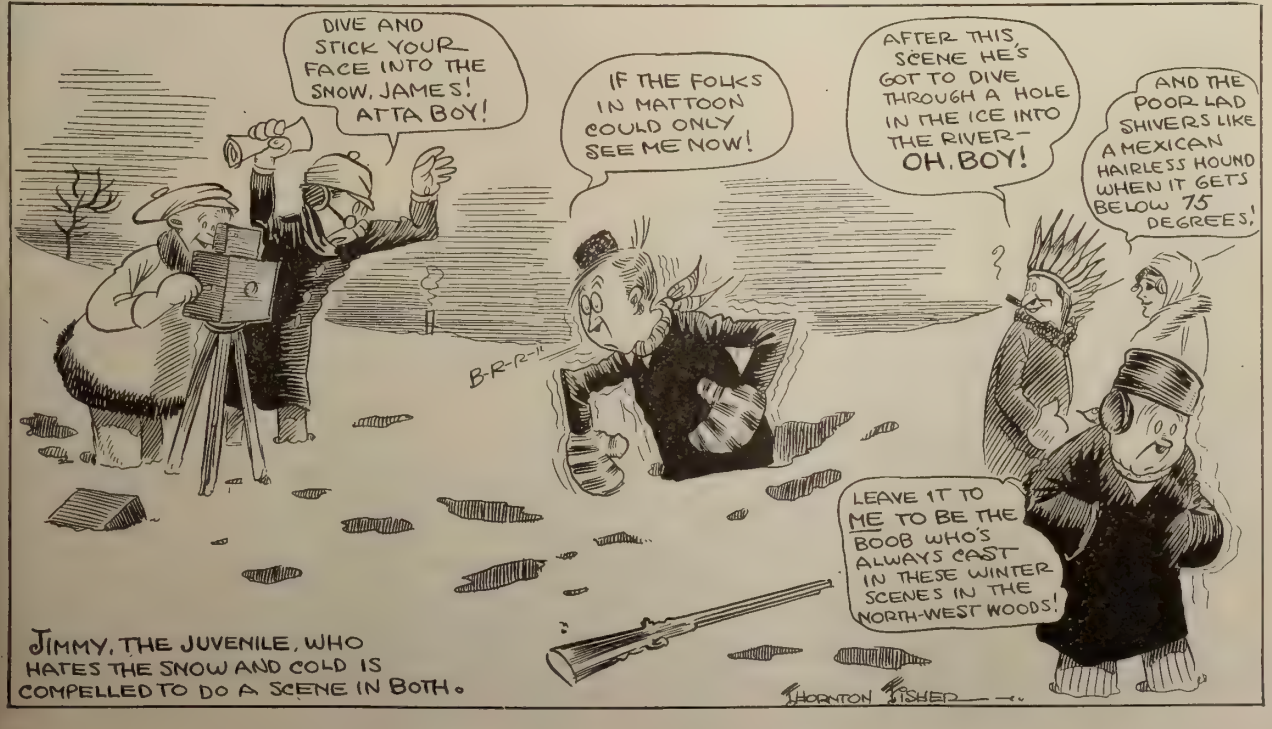
* * *

Ladies and gentlemen of the trade, let us present a few paragraphs of a close imitation of the average "Answer Man's Column" in a modern movie magazine, wherein he is supposed to answer a question concerning the age of a certain star. Here goes:

Oh, X, I think you are a jollier. I love to receive your letters. Do I look as if I were fat, foolish and forty? Surely, send them on. I will be glad to receive them. Oh, you little rascal, so you want to know how old Francis Keenan Hart is. That would be telling. Write him yourself. If you enjoy his work I'm sure he would love to have you tell him so. Yes, King William played the lead in "The Doughnut's Revenge" or "Who Stole the Lump of Sugar."



An exciting time occurred in the home of a famous comedy director noted for his absentmindedness two weeks ago. It seems that the servant was serving a plate of soup to the director's wife and while attempting to place it on the table accidentally spilled the whole thing down the back of the lady's neck. The incensed director leaped from his chair, claiming that it was poor comedy, amateurishly done, and wouldn't get a laugh in a nut factory, and demanded that he try it over again.


DIVE AND STICK YOUR FACE INTO THE SNOW, JAMES! ATTA BOY!
IF THE FOLKS IN MATTOON COULD ONLY SEE ME NOW!
AFTER THIS, SCENE HE'S GOT TO DIVE THROUGH A HOLE IN THE ICE INTO THE RIVER— OH, BOY!
AND THE POOR LAD SHIVERS LIKE A MEXICAN HAIRLESS HOUND WHEN IT GETS BELOW 75 DEGREES!
B-R-R-R
LEAVE IT TO ME TO BE THE BOOB WHO'S ALWAYS CAST IN THESE WINTER SCENES IN THE NORTH-WEST WOODS!
THORNTON FISHER

JIMMY, THE JUVENILE, WHO HATES THE SNOW AND COLD IS COMPELLED TO DO A SCENE IN BOTH.

Adventures of a Film Critic

By Robert C. McElravy.

SOME five years ago, when the writer first came to New York, he began looking for a job and some kindly providence directed him to The Moving Picture World. He got a job as a reviewer, or critic, of the new films. He took the job for the same reason that a person usually takes a job, for the simple reason that it was—well, because it was a job!

Prior to that he had seen a few moving pictures; the first one was that of a train moving down a mountain railroad. This was in Detroit, Mich., in the year 1899, at the Wonderland vaudeville theater. He afterward saw some moving pictures Somewhere-on-Curtis street, in Denver, then a few at Clune's and Tally's in Los Angeles; still later at his home town in Iowa he used to drop into the old corner grocery, where he was once delivery boy, and look over four or five reels of an evening.

He was not entirely a stranger to the films on coming to New York. At the same time the idea had not yet occurred to him in connection with this new and strange occupation that he might pick up a little information as he went along. People didn't go to see moving pictures in order to learn anything, did they? A fellow simply went to "see th' pictures" with his best girl in order to hold hands in the dark and make fun of the actors, didn't he?

Well, anyway, he got started as a moving picture critic and since that time has written reviews of between ten and fifteen thousand reels (no kidding!), and knows some very good fellows who have seen that many and even more.

He has seen bands of dusky redskins surrounding wagon trains upon the broad plains of the West; he has seen mounted regulars riding at top speed from the distant stockade to the rescue; he has seen sheepmen and cattlemen battling upon the open range; he has seen the gallant cowboy, astride his snorting broncho, going forth to save the daughter of the ranchowner. He has seen the desert and the mountains and the rivers in all their native splendor; he has climbed the Rockies of our own West and the Alps of Switzerland; he has viewed Paris from Eiffel Tower and Egypt from a steamer on the Nile; he has consorted with the Sphinx and the pyramids; he has gone upon polar expeditions in the North and South. He has seen the native life of many lands—the belles of Brittany, the hula-hula dancers of Hawaii, the wooden-shoed children of Holland, the coolies of China, the water-carriers of India, the Eskimos of the arctic regions. He has seen plant life, insect life, the animals and birds of the wild in their native habitat; he has seen bees and ants and goldfish; he has seen microscopic views of the lively little creatures that take their exercise in a drop of water. He has looked upon heroes who fly in airships and heroines who drop from bridge tops to moving trains; he has seen the simple country miss coming to the wicked city; he has seen the disillusioned youth returning to his country town; he has seen the lady vampire and the gentleman villain at their cleverest tricks. He has seen virtue rewarded and villainy geting it in the neck; he has seen manifold joys and sorrows on the screen. He has seen comedies, dramas, melodramas and tragedies; he has seen knockabout and slapstick performances without end. He has seen calm, pastoral scenes and scenes of fire and pestilence; he has seen nature in serene and violent moods; the aftermath of windstorms, earthquakes and volcanic disturbances. He has seen proud czars and kaisers marshaling their armies upon the field; he has seen war and the destruction wrought by war; he has seen an indignant world rise up in wrath to strike down autocratic aggression; he has seen bold men cleaving the air and brave men fighting in the trenches to save democracy to the world, and he hopes to see upon the screen the beaten armies of the warlord retreating to Berlin, pursued by the allied forces which alone can restore peace and freedom to the world!

Yes, it is all there on the screen, every afternoon and night, just around the corner at the nearest picture house, or down town at the more stately palaces that have been built.

Yet it was only the other day that the critic was talking with a man who didn't seem to know anything about it. He was one of those fellows who don't seem to get around much, perhaps up to the zoo or down to the aquarium once or twice a year. You do meet that kind quite frequently, you know. They are usually afflicted with culture and conservatism.

"Hello, there" he said, with a pleasant smile, "is there anything doing in the movies just now?"

Why, the poor simp! The critic looked at him and started to say something. Then he stopped and yawned; you can't do very much for some people, you know. And then, too, the critic was forced to admit that it wasn't so very long ago that he might have asked just exactly the same fool question himself!

Ivy Deibel Wins Fox Contest

CONTINUOUS daily publicity for nearly two months has been obtained for William Fox stars through a contest conducted under Mr. Fox's auspices in the Cleveland News and Sunday Leader. Pictures of all the principal Fox players and a great variety of information regarding the Fox organization have been published in the two newspapers, resulting, it is said, in an appreciable increase in the business which Cleveland exhibitors of Fox productions have been doing.

The newspapers, through an arrangement with the producer, agreed to furnish free trips to and from New York for the winner of the contest and the chaperon selected by her. In addition, the successful young woman was guaranteed a tryout of at least one week in the Fox Eastern studios and that the picture in which she appeared would be shown in Cleveland. The contest, which ended Monday, December 17, attracted a great deal of attention, several hundred young women ranging in age from upward of sixteen years, having entered their photographs.

Ivy Deibel.

The winner was to be the one who, on tests, proved best suited for film work. Selections of ten were made on the basis of photographs and personal appearance. Film was taken featuring the ten and from inspection of this the committee chose Miss Ivy Deibel of 10201 Olivet avenue. She is twenty years old, a brunette, weighs 119 pounds and is athletic. The successful young woman came to New York the latter part of December and now is taking an important role in a picture being made at Fort Lee.

Mr. Fox is reported to be enthusiastic over the result of the contest and says the plan will be continued. Not only does he find the idea productive of extensive publicity and of increased business for Fox exhibitors, but he also considers that it justifies itself solely from the standpoint of developing possible stars. It is recalled in this connection that June Caprice was discovered through a similar contest conducted in Boston and that her subsequent rise has been exceptionally rapid.

FENNIMORE COOPER TOWNE DEAD.

Fenimore Cooper Towne, the young actor playwright, son of Edward Owings Towne, the dramatic author, and grandnephew of James Fenimore Cooper, the novelist, died recently at his father's residence, New York City.

Mr. Towne was a very popular and rising young actor and writer. He played the light comedy part in his father's play "Other People's Money," for three seasons. He played in a sketch written by himself called "Spilling the Beans," for two seasons in vaudeville. He has recently devoted himself to motion pictures, having been the personal business manager of several of the leading directors.

The funeral services were held at his father's residence, St. James Court, 92nd street and Broadway, New York City, at 8 o'clock, Sunday evening, Feb. 6.

BURTON RETURNS TO NEW YORK.

Frederick Burton, who plays "Cousin Egbert" in George K. Spoor's "Ruggles of Red Gap," has returned to New York, having finished his portion of this Taylor Holmes production. Mr. Burton created this role in the original stage presentation of "Ruggles of Red Gap." This is to be his first appearance in pictures.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Engineering Subject, Two Zoological, One Agricultural, Three Travel, Two Horticultural, One Sport, One Art, One Industrial and One Economic.

Reviewed by Margaret I. MacDonald.

"The Panama Canal" (Paramount-Bray).

A MECHANICAL drawing by J. F. Leventhal illustrative of the operation of the locks and the control of the water levels of the Panama Canal will be found in the 102d release of the Pictograph. As is usual with Mr. Leventhal's illustrations, a clear idea of the subject can be had from the picture, where we see the passage of a ship through the locks and the various happenings which allow of its easy and safe guidance from coast to coast.

"Bird Island" (Prizma-Stone).

The fame of this island on which thousands of wild birds congregate and hatch their young has spread far and wide, and George E. Stone of the Prizma, Inc., has brought pictures from there, photographed by means of the Prizma method, which are unusually fine. The rarest of sea birds, the petrel, is presented on the screen in interesting and remarkably close views. The cormorant, which builds its nest in the most inaccessable places, has proved the camera man to be worthy of his trust; for one wonders how it was possible to photograph the nest and eggs of the cormorant, and also the bird itself on its nest, at such close range. The sea gull standing like a sentinel on the very summit of the highest rock is an inspiring sight. Then there is the murre and the sea parrot, both of which are given equal attention. Close-ups of the eggs and young of these birds add to the interest of the picture, which is, of course, in color.

"Rare Tropical Birds" (Prizma-Stone).

In this picture a number of rare tropical birds of brilliant plumage are shown. Birds from various parts of the world, which we will not attempt to name, have been photographed for Prizma, Inc., by George E. Stone. The birds have posed well after much trouble on the part of the photographer, who tells us that many times during the process of posing them they attempted to fly into the camera. The picture is unusually pleasing in color.

"How Canada and the Farmer Co-operate" (General Film-Essanay).

An agricultural subject which shows the methods employed in Canada for raising great wheat crops. The fields are plowed by gasoline tractors and by horses, in the old way. Then comes the cutting and binding of the grain, the threshing and shipment to the great system of elevators, numbering not less than 3,500 all told. Government inspection of the grain is another important detail. After this the milling is treated in brief form. A well-illustrated and interesting subject.

"Through Canada from Coast to Coast" (General Film-Essanay).

This offering, No. 6, of the "Wonders of Nature and Science" series, begins at Nova Scotia and crosses the Dominion of Canada, giving scenes from the important cities of Montreal, Toronto, Sault Ste Marie, Winnipeg, Calgary, Vancouver and Victoria. It also gives many fine glimpses of rivers, mountains and other scenic wonders. Canadian industries are also pictured in this instructive number.

"Beside the Glimmer-Glass" (Educational-Brice).

Another of those remarkably beautiful scenics which have been contributed to the moving picture library of scenics. It consists of a number of views in the western mountains and valleys and includes a placid-visaged lake nestled in the hills, where the reflections of mountains are the only things, beside now and then a passer-by, to disturb it. It serves as mirror and wash basin to the traveler, and is, besides, a thing of beauty.

"Bruges—Before the War" (Pathe).

A tinted half-reel, depicting the famous city of Belgium, known to the world as a great commercial center since the Twelfth century. It still has the aspect of a mediaeval city in many respects, with its moats, bastioned walls and splendid Gothic architecture. The Town Hall, bridges, canals, Lake of Love and other features are pointed out. A glimpse of the art of lace making, by hand, is also included.

"In Blossom Time" (Pathe).

A half-reel of film which will be appreciated by the majority of audiences, not alone by reason of its beauty, but because of the suggestion of the freshness of spring contained in the tinted views of plum, peach, almond and cherry blossoms presented. These blossoms are shown in the process of opening, and the effect achieved is very beautiful and attractive.

"Bessie Boston's Dahlia Farm" (Prizma-Stone).

More interest than merely the color interest which the Prizma method allows is attached to the views photographed by George E. Stone on the dahlia farm of Bessie Boston at San Mateo, California. It is interesting to many of us to know that Miss Boston was a former newspaper woman and that when her health failed to permit her to follow the strenuous duties attached to her profession she chose one of the most beautiful of vocations by which to make a livelihood—that of raising and breeding dahlias. These pictures show many scenes in her beautiful gardens, as well as individual closeups of blossoms of rare varieties. She herself poses for the camera in order to explain a few interesting things about the dahlia tubers and the correct method of planting them. We also learn in the picture something of the artificial means used in breeding rare varieties.

"Angling for Steel-Head Trout" (Prizma-Stone).

An interesting short bit photographed by George E. Stone in which the Fish and Game Warden of that territory is caught by the camera making possibly the only failure at trout catching which he ever made. This is followed by a genuine catch after he has looked and acted his disgust over his former trial. This, of course, has a comic touch and is heightened in interest by the color quality of the picture.

"The Manikin Theater in Greenwich" (Universal).

In the 56th release of the Universal Screen Magazine will be found an interesting item which acquaints us with the fact that in Greenwich Village there is maintained a unique theater in which only manikins perform. It is amusing and astonishing to watch these funny and truly realistic figures going through their "stunts." The picture disillusionizes us finally when it leads us behind the scenes where we are privileged to watch the manipulation of the limbs of the funny little people by means of wires in the hands of a fair executrix.

"Building Wooden Ships" (Universal).

An interesting and lucid description of how wooden ships are built is given in the 56th release of the Screen Magazine. Closeups of the workmen performing individual tasks are shown, and also the hoisting into position of individual parts of the vessel. Well photographed and timely.

"Flour from Potatoes" (Paramount-Bray).

Necessity being the mother of invention, we have been forced by conditions brought about by the war to look elsewhere than to the grain of wheat for bread-making products. It has been found that the potato contains all of the nutritive elements found in wheat; therefore a flour is being manufactured from the potato from which bread can be made more economically than from wheat. The picture, in addition to showing the process through which the potato is put in converting it into flour, teaches us that on account of the potato containing more starch than the wheat grain, for instance, less potato flour is required for the same amount of dough than other flours. The use of potatoes not fit for the table, and of the parings as well, constitutes an economy worth considering.

A Plain Truth

The Reason Why the Educational Moving Picture Has Not Been Acceptable to the Public.

JUSTICE is not being done to the Educational Pictures. For some time now it has been evident that the Educational Pictures were not having "a square deal," not that any one was particularly to blame, but rather that there was some sort of condition which seemed in some way to be hindering the proper development of the educational pictures after they had secured a hold upon the public mind and taste, besides having aided to bring into good repute the whole field of moving pictures. It is well known that we are now in the day of the educated pictures, that which was good enough a few years ago is too poor to be considered now; standards have been lifted, the public taste has been elevated, censorship is almost forgotten through lack of need for its unsought-for advice, the carping critics are bankrupt, and entirely out of business. Through all this the Educational Pictures have not seemed either to increase in popular favor or to attain a higher standard. Although constantly studying the matter the writer has not been able to fathom the reason, or to discover the difficulties; he has, however, found some causes which may eventually lead to a solution of the problem. One thing particularly noticeable was that they were not always acceptable to the general public when made part of the program, except in the best of theaters and with a more intelligent audience; even then there often seemed some sort of a cloud hanging over their appearance. The reason for this latter state of things has at last revealed itself: They have not been properly screened.

Phobably the most used of those subjects classed as educationals are the scenics; these were more readily accepted by the general public and commanded more general attention, besides seeming less pointed in educational or instructive value than any other subjects. Alas, however, they soon became a sort of "drag" to a program, and their appearance was not at all times most welcome. Why? The plain revealed truth is they were, and are, too long drawn out. There are some stories and some pictures which may be extended to a serial length, but not educational pictures; they must be brief, pointed, explicit, interesting and final.

There are three things very much alike in their objectives which must also be similar in their presentation; they are sermons, lectures and educational pictures. Today the half-hour sermon is cut down to fifteen minutes; the lecture is likewise condensed and both are made richer in the process; the pictures must follow suit.

All scenics are too painfully long; in their length they lose their beauty; in their monotony they lose their interest; in their consumption of time they become dreary; in their staying powers they "wear out their welcome." They must be cut and cut again; rivers must lose their mileage and mountains their long dreary slopes up which the weary traveller is painfully plodding with the audience equally weary. It seems almost unbelievable, but we have some scenics three reels in length, simply because there is the excuse of a thin, long drawn out story interwoven therein. These could easily be cut down to two reels and then be too long. Their interest would, however, increase with the decrease in size. One of these so-called important scenics was recently shown before an audience of most intelligent people. It was noticeable that as the picture grew in length the audience decreasd in size, so that when the picture was finished the hall was about half empty. "No more scenics" was the verdict there. Who was to blame?

Travelogues come under the same condemnation. What a lack of tact is shown in the lack of cutting! Children tire and their elders yawn; yet they smile, they must smile, for when the tedious length is at last exhausted, "Passed by the Board of Censors" reminds them that they have also been passed by the bored public; yes, passed for all time.

What a wonderful example was set at the new Rivoli, where the gems of several reels of scenics were cut and selected to less than one reel! What appreciation was shown by the audience even to the audible expressions of admiration, and, above all, how they fitted the true definition of educational and were helpful and inspiring! Truly herein lies their redemption. The screening of educationals has never been made a study. They have been thrust upon the public without care or discrimination. It seemed that as they were educationals they must be all right. Because they needed no censor of subject it did not follow that they needed no censor of presentation. Justice has not been done to educational pictures and they have lost power and acceptability therefor. This is a state of things which must be immediately remedied. In another article the writer proposes to present other grave injustices which have come to him as the reason why the educational pictures have not only not been filling their mission, but why they have lost power, and place the blame if possible.

W. H. J.

North Carolina Takes Bull by Horns

At Legislative Session Appropriation of $25,000 for Rural Community Motion Picture Entertainments for North Carolina Is Made.

ONE of the needs of rural communities is a form of entertainment which will bring closer the life of the world. The motion picture offers the best solution of this problem. Unfortunately the difficulty of obtaining suitable films, the cost of the equipment and of exhibiting the films, and the legal requirements regarding fire-proof booths and licensed operators have made it almost impossible heretofore to maintain regular motion picture entertainments in the country neighborhoods.

The state of North Carolina has taken the bull by the horns. At the last legislative session an appropriation of $25,000 was made to assist rural communities in arranging for motion picture entertainments. The State Superintendent of Public Instruction was directed to provide for such entertainments where communities desired them. The plan for putting this act into operation has been worked out and a circuit has been organized in Sampson County. Under this plan the motion picture service is combined with the community organization work done by the State Bureau of Community Service. The act provides for a series of entertainments varying in number and cost, two-thirds of the cost being paid by the communities served, and one-third by the State. A unit consisting of one complete picture outfit, photoplays and operator and everything necessary for one year's service, it has been found, costs about $3,000. The county's share is $2,000, the state providing the balance. The plan involves the organization of a circuit of ten community centers, each guaranteeing its proportionate part of the cost to the county Board of Education. The entertainments are held twice a month. The type of man chosen for operator is one who can organize community leagues in the different communities. Each program consists of not less than six reels, occupying about one and one-half hours. The remaining half-hour of the meeting is made available for holding a community meeting and discussing community problems. At this meeting may appear some state official interested in community development work, such as farm demonstrations, and present the subject in which he is interested. Other officials accompanying the operator in his rounds may be the County Superintendent or the County Health Officer.

Ten communities in Sampson County asked for the service for a full year beginning November 20. Each of these communities guaranteed to the Sampson County Board of Education a sum not to exceed $225.00 to pay for the service, each being allowed the privilege of choosing its method of raising the money. In every case the communities decided to charge an admission fee of ten cents. This is proving a decided financial success, according to information received at the office of the National Board of Review. Some of the communities have taken in at a single meeting more than three times as much as the cost of the service. The program running at the first part of December consisted of two reels presenting a Boy Scout story full of patriotism and German spies; two reels of a Max Linder Comedy; and two health reels on tuberculosis furnished by the State Board of Health. The county health officer made the rounds with the operator, talking a few minutes at each meeting on the subject of tuberculosis and Red Cross seals in connection with the films.

Prizma Pictures Kilauea

Colored Illustrations of the World's Largest and Most Active Volcano Astonishing in Character.

SOME of the most remarkable educational views that have ever been photographed are those of the great volcano of Hawaii, as presented by Prizma, Inc. The volcano Kilauea is not only the largest in the world, but the most active. In its tremendous crater there is constantly in motion a sea of molten lava which sputters its anger over high walls formed also of lava which has cooled and hardened through the ages. In the Prizma picture the vividness of the scene is indescribable; and not until you have seen these pictures is it possible for you to realize what a spectacle Kilauea really presents, unless perchance you have visited it in reality. Here and there on the grayish black froth which fills the crater the red hot lava can be seen boiling and spouting. Reflections of this red heat at various points add color of a terrifying sort to the scene. The sink hole is a spectacle by itself, and even the destructive vapors which arise continuously have their share in vividness of portrayal by Prizma. The picture is hard to describe and wonderful to see. It is being exhibited in conjunction with "Our Navy" at the 44th Street Theater, New York City.

X-Ray Photographed

Universal Screen Magazine 55 Contains Remarkable Photographic Studies of X-Ray of Human Skeleton in Motion.

AMONG the astonishing things which the editors of the various screen magazines have collected for the public are a number of X-ray photographic studies of the human skeleton in motion. These will be found in the Universal Screen Magazine No. 55, and are said to be the first of their kind presented on the moving picture screen.

Before passing on to the subject proper we are shown the X-ray tube and the intricate X-ray switchboard. Then comes the examining of fractured arm bones with a fluoroscope, an apparatus which enables one to see bones without X-ray plates. The viewing of the movement of the bone of the elbow, of the knee, and of the foot, shorn completely of their covering of flesh is a remarkable sight. There are also X-rays of the stomach, and of the jaw in motion, and also of the hand toying with a rose.

The Universal Film Manufacturing Company is to be congratulated upon the securing of a scientific subject of such vast importance and value.

ITEMS OF INTEREST.

A small number of clergymen representing the Catholic, Episcopal, Baptist and Presbyterian churches of New Jersey met in the Senate Chamber of the State House at Trenton on Wednesday afternoon, December 19, to discuss the question of preparing a bill for introduction at the legislature, providing for state censorship. Some opposition to the proposition developed. Mr. H. F. Sherwood, Assistant Secretary of the National Board of Review, attended the conference and pointed out that state censorship did not accomplish anything of value, and was destructive, not constructive. He showed that the average of the quality of motion pictures is constantly rising, and wherever there may be a demand for finer pictures, constructive methods are better than destructive for securing them. He indicated that the industry was constantly striving to improve its product, and that the United States Government was recognizing the tremendous value of the motion picture as a means of distributing information.

* * *

The Douglas Fairbanks picture, "The Modern Musketeer," which opened the Rivoli theater, has a special point of interest beyond the fact that it was produced in the vicinity of the Grand Canyon. Many of its scenes in fact have been taken within the canyon, presenting delightful views of the Colorado River and the wonderful interior of the big chasm from different points on its trails. The El Tovar and Bright Angel hotels appear in closeups at various times. The picture itself is one of unusual excellence.

* * *

"The Seven Swans," Paramount's Christmas offering, is a thing of beauty. It formed the Christmas attraction at the Strand theatre, New York City. It is an elaborate production of exquisite type, and was much appreciated by both children and grownups.

In Richmond, Va., a syndicate operating several theaters is giving Sunday afternoon entertainments for young people and children of the orphanages, children's homes, settlements and other classes of institutions, using selected pictures. These entertainments are given free, the manager believing that he owes this to the unfortunate young people of the city as a free-will offering. High class pictures chosen from the selected lists of the National Board of Review are used. The manager of this group of theaters, the Wells Theater Syndicate, is proposing to provide a free Sunday afternoon program of motion pictures for the soldiers from the neighboring training camp and the people of Richmond in the John Marshall High School auditorium. In connection with these meetings, in addition to the motion pictures, there will be addresses, community singing and solo and orchestral musical selections.

* * *

Gold beating is the first feature of Pathe's Argus pictorial No. 5, and it proves very interesting and instructive. The precious metal is first shown in the form of ingots. These are rolled into ribbons, which in turn are cut into small squares. The beating process is then shown, which in the end produces gold leaf only one three-hundred-thousandth of an inch thick. Microscopic views of Bell Animalcula and Monstyla come next, two of the smallest forms of life. The number closes with a study of the Bagworm, which swings in the wind on the boughs of trees. The hatching out process and forming of new pupa cases are pictured.

* * *

A report received from our Washington Correspondent, S. E. Patchin, states that geography, history and language will be taught in the junior high schools of Spokane, Wash., by moving pictures, according to an announcement made by Ralph M. Brown, principal of the Stevens school, which will be converted into the household art junior high school next summer.

"We gave a cafeteria luncheon December 20 and the money realized from this luncheon will be used to start a fund with which we intend to purchase a moving picture machine," said Principal Brown. "Language will be taught by having the students write compositions on pictures which will be thrown on the screen. Noted places will be shown to the history classes and the children will also be taught geography by use of the films."

Principal Brown stated that he hoped to secure a set of films which have been made especially for teaching these classes. It is expected other schools which will be converted into junior high schools will contribute to the moving picture fund.

* * *

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theaters:

Artcraft, "The Devil Stone"; Goldwyn, "Sunshine Alley"; Metro, "The Eternal Mother," "The Adopted Son," "The Voice of Conscience," "The Square Deceiver," "Alias Mrs. Jessup," "The Outsider"; Paramount, "Molly Entangled," "The Judgment House," "The Trouble Buster"; Triangle, "The Learnin' of Jim Benton," "For Valor," "The Cold Deck"; Universal, "Beloved Jim"; Mutual, "Please Help Emily," "American Maid," "The Mate of the Sally Ann."

EXHIBITORS FOR TWELVE YEARS.

Casper Shults, former exhibitor of Little Falls, N. Y., visited the New York office of the Moving Picture World last week. Mr. Shults and his brother-in-law compose the firm of Reardon & Shults, who have been exhibitors in Little Falls for the past twelve years. They have just sold two of their houses, the Gem to Mr. Squire, Sr., and the Star to Mr. Thomas, both local gentlemen, who expect to continue giving their patrons high class picture programs. Messrs. Reardon and Shults still own the City Theatre block. The City Theatre has been converted into a skating rink by G. A. Williams and is doing good business.

ARNOLD-SANTON.

Cecilia Santon, former leading woman with Crane Wilbur, was married recently to First Lieutenant Earl W. Arnold, now stationed at Camp Alfred Vail. The ceremony occurred at the home of the bride's mother in Long Branch, N. J. Lieutenant Arnold expects to go to France soon and after his departure the bride will make her home with his mother in Los Angeles, Cal.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Fifth Installment of Numbers Which Are Free from Royalty Charges.

BELOW we publish the sixth installment of the list of musical numbers upon which no royalties will be demanded, as furnished by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A.

Carl Fischer, 335-339 South Wabash Ave., Chicago, Ill., 46 Cooper Square, New York.

Eldorey-Ballet Intermezzo, Von der Mehdew
Passing Caravan.....Schmid
Prelude .....Kiseler
Flirtation.....Meyer Helmund
Au Bord D'Un Ruissear..Rene de Boideffre
The Mill .....Jensen
Traeumerei .....Jensen
Desert Suite .....Homer Grunn
Indian Summer Suite.....M. L. Lake
Love in April.....C. Kriens
Petite Mazurka .....W. Sapelinikoff
La Colombe.....Ch. Gounod
Romance .....Wieniawski
Costachoque.....A. S. Dargomijsky
Romanze.....Carl Reinecke
Reverie.....Karl Rissland
Jota Spanish Dance.....E. Granados
Reverie (Traeumerei)....E. A. MacDowell
Two Characteristic Dances—1. March
2. Danse Arabe.....P. Tschaikowsky
Two Mazurkas .....F. Chopin
Andante Religioso .....G. Golterman
Adagio Expressivo.....R. Schumann
Serenade.....G. Saint-Saens
Adoration.....Felix Borowski
Romance.....Alfred Gruenfeld
A Halloween Episode.....M. L. Lake
A Deep Sea Romance.....M. L. Lake
Dolce Far Niente.....Lucius Hosmer
Anthony's Love Song.....L. Oehmier
Broken Melody.....A. Van Biene
Cleopatra's Death.....O. Oehmier
Dawn of Hope.....Jean D. Casella
Lamento.....Gabriel-Marie
Lost Happiness.....R. Eilenberg
Nocturnal Piece.....R. Schumann
Serenade.....C. M. Widor
Sweet Revery.....P. Tschaikowsky
Berceuse.....G. Karganoff
Clair De Lune.....F. Thome
Erotic.....E. Grieg
Pastel.....H. Paradis
Pensee D'Amour.....C. Ely
Sunshine and Shadow.....W. F. Sudds
Swan, The.....C. Saint-Saens
Hot Foot Dance.....M. L. Lake
Our Country First March.....Unshuld
Land of Moa March.....Lithgow
Wild Rosebud Intermezzo.....Tobani
Nubians Parade.....Borch
Chanson D'Amour .....Sear

Walter Jacobs, 8 Bosworth St., Boston, Mass.

Antar, Intermezzo Oriental..Max Dreyfus
Aubade Printaniere.....P. LaCombe
Ball of the Hen-Coop Knights..Laurandeau
Barcarolle, from "Tales of Hoffman," Offenbach
Bedouin.....Edwin F. Kendall
Belle of the Highlands.....J. J. Derwin
Belles and Beaux.....Bartlett Briggs
Berceuse.....Ludwig Schytte
Berceuse, from "Jocelyn".....B. Godard
Chirpers.....Charles Frank
Confetti Carnival Polka, John Carver Alden
Consolidation No. 6.....Franz Liszt
Crucifix .....J. Faure
Dainty Cupid Valse Ballet, Lester W. Keith
Dance of the Skeletons.....Thos. S. Allen
Dream Faces Reverie.....Bert Hollowell
Dream of Spring.....P. Hans Flath
Drift-Wood Novelette.....George L. Cobb
Elaine Valse Ballet.....Frank H. Grey
El Amante, a Mexican Scene..Thos. S. Allen
Enchanted Lute Serenade...C. E. Pomeroy
Expectancy Novelette.....Geo. L. Cobb
Farmer Bungton March Humoresque, Fred Luscomb
Flickering Firelight Shadow Dance, Arthur A. Penn
Flower of Mexico Intermezzo..Carlos Curti
From Foreign Parts.....M. Moszkowski
Girl of the Orient Persian Dance, Thos. S. Allen
Golden Dawn Tone Picture...Geo. L. Cobb
Grandfather's Clock, Descriptive, Louis G. Castle
Hamtown Minstrels.....L. P. Laurandeau
Happy Gap Geisha Dance..L. B. O'Connor
Happy Minstrels Medley Overture, L. P. Laurendeau
Herd Girl's Dream Idyl.....Aug. Labitzky
Humoreske.....Anton Dvorak
Hungarian Dance No. 2.....Brahms
Hungarian Dance No. 5.....Brahms
In a Shady Nook Tete-a-Tete, R. E. Hildreth
In a Tea Garden, a Japanese Idyl, Frank H. Grey
In Dreamy Dells, a Fairy Fantasy, Walter Rolfe
Intermezzo Irlandais.....Norman Leigh
In the Jungle Intermezzo....J. W. Larman
Irvina Intermezzo.....Walter Rolfe
Jungle Echoes, a Cocoanut Dance, R. E. Hildreth
Kelpie Dance Entr' Acte....W. K. Whiting
La Fontaine Idylle.....Ch. B. Lysberg
La Palmera.....L. P. Laurandeau
La Paloma (The Dove).....Yradier
La Petite Etrangere.....P. B. Metcalfe
L' Ermite (The Hermit) Meditation, R. Gruenwald
Little Coquette.....P. Hans Flath
Lost Chord.....Arthur Sullivan
Lovey-Dovey Intermezzo..Robt. A. Hellard
Mazetta, a Gypsy Idyl.....Thos. S. Allen
Mazurka No. 1.....C. Saint-Saens
Meditation and Chansonette...A. C. Morse
Melody in F.....Rubinstein
Mi Amada Danza de la Manola, Norman Leigh
Mimi Danse des Grisettes..Norman Leigh
Murmuring Zephyrs.....Adolf Jensen
Musidora Idyl d'Amour....Norman Leigh
My Polar Star, an Eskimo Intermezzo, Walter Rolfe
Myriad Dancer.....Thos. S. Allen
Namouna, Intermezzo Oriental, R. E. Hildreth
Neath My Lady's Window...J. W. Lerman
Nocturne, Op. 9, No. 2.....F. Chopin
Norwegian Dance, No. 2.....Greig
Numa, an Algerian Intermezzo, Thos. S. Allen
Pas des Amphores Air de Ballet, C. Chaminade
Pavena Entr' Acte.....Thos. S. Allen
Polonaise Militaire.....F. Chopin
Pride of the South.....Geo. L. Lansing
Reception Waltz Caprice.....E. H. Frey
Red Cloud Waltz Characteristique, E. C. Ramsdel
Salut d'Amour (Love's Greeting), Edw. Elgar
Scarf Dance and Air de Ballet..Chaminade
Serenade.....Franz Drylla
Serenade.....Gabriel Pierne
Serenade Badine .....Gabriel-Marie
Serenade d'Amour.....F. von Blon
Shadowgraphs, Scenes des Silhouettes, Norman Leigh
Sighing Surf.....Bernise G. Clements
Sleepy Hollow Idyl.....Thos. S. Allen
Solaret (Queen of Light)....Thos. S. Allen
Spanish Fantasia "La Paloma".....Missud
Summer Dream.....P. Hans Flath
Swedish Fest March.....Albert Perfect
Swedish Wedding March.....Sodermann
Tehama.....Chauncey Haines
Tendre Aveu Romance.....E. Schutt
Three Nymphs.....George L. Cobb
Tickle Your Toes.....Geo. J. Trinkaus
To a Star Romance.....H. Leonard
Twittering Birds.....L. P. Laurendeau
Valse, Op. 64, No. 2.....F. Chopin
Venetian Serenade.....P. Sudesi
Viscayan Belie .....Paul Lno
Vivien Entr' Acte....Eugene G. Ramsdell
Whirling Dervish.....J. W. Lorman
Young April Novelette.....Geo. L. Cobb
Zophiel Intermezzo.....R. E. Hildreth

McCarthy & Fisher 143 N. Dearborn St., Chicago, Ill., 148 West 45th St., New York.

In the Land of Yamo Yamo, McCarthy & Fisher
I'm Always Thinking of Georgia, Monaco & McCarthy
Lorraine.....Bryan & Fisher

Triangle Music Pub. Co., 821 Gravier St., New Orleans, La., 143 N. Dearborn St., Chicago, Ill.

I'm Sorry I Made You Cry.....N. J. Clesi
I Like the Way You Kiss.....N. J. Clesi
Somewhere Some Day, Rosenbaum & Verges
Don't Leave Me, Daddy.....Jos. N. Verges

G. Schirmer, 3 East 43rd St., New York.

Selections from "You're In Love," Rudolph Friml
Selections from "Maytime," Sigmund Romberg
Selections from "Passing Show of 1917," Sigmund Romberg
Selections from "Land of Joy," Sigmund Romberg

Seltzer Reports Business Good.

Charles Seltzer, head of the Seltzer Music Company of Pittsburgh, Pa., states that the closing month of last year was the biggest in the history of his business. Seeburg pipe organ orchestras were sold and installed in the following houses during the past four weeks: Family, Braddock; Princess, Republic; Anchor, Diamond street; Pittsburgh; Comet, Beaver Falls; Paramount, Latrobe; Frederick, East Pittsburgh; Photoplay, Monaca; Barnes, Elwood City; Lyric, McKees Rocks; James Pizzola, Clairton; S. L. Woodward, Charleroi; Grand, McKees Rocks. This is some showing and indicates that the exhibitors are anticipating a revolt in business, even if things are a little slow at the present time.

Advertising for Exhibitors

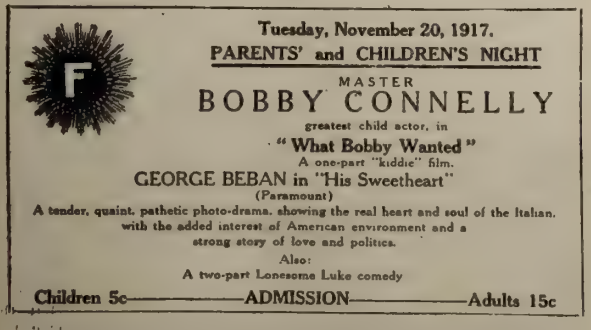
Conducted by EPES WINTHROP SARGENT

Give It An Air.

COMMENTING upon a recent paragraph an Exhibitor remarks: "You must remember that we are not getting out an art catalogue, nor a booklet for the commemoration of a silver wedding anniversary." That is all very true, but on the same line of reasoning a restaurant manager might remark that he was selling food and not cleanliness. At the same time no one wants to sit in an untidy eating place, no matter how clean he may know the food itself to be. A house program is not supposed to be an elaborate production, but there is nothing whitever, save indifference, to prevent it from looking like something better than it is. It may use cheap book paper and still be so well planned that it gives the proper first impression. Some house programs are so smudgy and smeary, with all-chosen types and poor ornamentation that they are unlovely to the sight. They may announce the finest program in town, but they will not give the impression that they are put out by the leading theater and, consciously or otherwise, the reputation of the house will suffer. The multi-millionaire can afford to wear poor clothes and go unshaven, but the average business man must put up a good front, wear good clothes, dress his place of business attractively and seek to create a general air of prosperity. It is the same with the theater. You must seek to create the suggestion of briskness and prosperity in all that is done, and a poorly-planned, four-page house program may prove more hurtful than no program at all. The cheapest throwaway is as well worth your care and attention as the most elaborate lobby display. Just because it *is* a cheap job is the reason why more than ordinary care should be paid to its preparation and printing. The sheet may be in a prospect's hands only an instant, but that instant may prove fatal. The other day we saw the samples of a well-known paper company; a dozen sample sheets to be sent out broadcast. Each sheet preserved such perfect harmony between color, story and type that we spent half an hour looking over those few sheets for sheer love of the good work. There was not a jarring note. A cheap book paper was printed up in a block letter with "Utility." A dainty blue, linen finished, was done in imitation of angular script with "Femininity." Each sheet preserved the trinity of type, stock and color and was a thing of joy—save one. That was printed up "Cheapness." It was common news, printed in a gummy ink from type of the country printer style. Even before you could read the legend you wondered how that come to be in such good company. It was disgusting, through contrast with its fellows. You don't have to print an art catalogue each week—you'd be foolish if you did, but for the price you pay, or perhaps very little more, you can, with care, get a job that will suggest class and distinction. You can make a proper selection of type. You can lay it in the form with due regard for proportion. You can make people feel that your good printing stands for an attractive house and an absorbing program. But you cannot do this by merely sending the job to the printer and trusting to blind luck. Good printing is in itself an advertisement. It may not make your film attractions any better, but it assuredly will aid you in selling your entertainment.

Spacing.

We have before us a program with a column five inches wide. Some of the lines are but three and four inches wide, yet the printer uses the common letter space (three to the em) for spacing, crowding the matter into small compass. One line, for example, is 'George Beban in His Sweetheart." This is in twelve point; the star in capitals and


F
Tuesday, November 20, 1917.
PARENTS' and CHILDREN'S NIGHT
MASTER
BOBBY CONNELLY
greatest child actor, in
"What Bobby Wanted"
A one-part "kiddie" film.
GEORGE BEBAN in "His Sweetheart"
(Paramount)
A tender, quaint, pathetic photo-drama, showing the real heart and soul of the Italian, with the added interest of American environment and a strong story of love and politics.
Also:
A two-part Lonesome Luke comedy
Children 5c——ADMISSION——Adults 15c

the title in lower case. The line is about 2⅞ inches wide. A substitution of 'em quads for the three-to-em spaces would have lengthened the line and have given a better display. There is plenty of room for the change, but the printer did not think. The three-to-em is the regulation spacing. He did the usual thing and lost the display. The entire box makes a good study of spacing. Even the fact that this is a parent's and children's night does not justify the sinking of the main title to the Bobby Connelley picture, pleasing as that series is to the young people. It will be seen that here an eighteen-point letter is used for the Connelley name, and not only that, but the letters are spaced, making them look still larger. A line of ten-point is taken for the "Master," and there is a twelve-point bold title, in addition to eight-point lines. This sinks the five-reel feature, which is set in twelve-point light line, with a three-line bank of eight-point, and the comedy gets but a single line of eight-point, where at least a bold could have been employed. Putting the top name in eighteen-point extended would have given better results than spacing in this case, though often letter spacing is better than the use of an extended face. The "Master" could have been dropped, being covered by "Greatest Child Actor," gaining ten points. Then by eliminating the "also" following the Beban bank, Beban and his play could have been given each an extended line without crowding, and the Lonesome Luke could have gone into a ten-point bold letter. Probably both printer and house are to blame for this lack of display. Give the printer proper copy and then see that he gives you the proper display. Even where there is no lack of space the printer used a twelve-point bold for titles, where he could use an eighteen point to as good advantage and with better results to the display. No doubt the star is more of an attraction than the title, as a rule; but give the play a chance, too. Surely Hawthorne's "The Scarlet Letter" is as well known as Stuart Holmes, to give one example.

Australian Advertising.

Our Australian correspondent, Thomas Imrie, sends in a copy of the Sidney Sun, with the comment that the Sun is about the best paper in its line and the issue sent an unusually good one; from which we gather that it carries rather more patronage than usual. The Sun is an eight-column paper, twenty-two inches deep, rather larger than our average issue, and the issue sent in contains something more than three pages of motion picture advertising, including one advertisement for a supply house and one for Goldwyn. The full page reproduced here is the only one made up almost wholly of picture advertising. The majority of the advertisements are run down the right hand sides of

the pages. The dominant advertisement on this page is that for the Petrova offering; three fifteens, the columns being rather wider than out measure. Much of this space, we think, is wasted. A more compact advertisement would have shown to better advantage. As it stands

the two portrait cut, with the black top cut off the house name and yet the pictures carry no especial appeal. The action cut is stronger. The Gail Kane picture, in the lower right hand corner, carries but a single cut, yet it gets and holds the attention better and surrounds the text that runs with the cut. In the Petrova space it will be noticed that the actress has her back turned to the text. Most persons will have to turn back to the text afer a conscious effort instead of letting their glance slide from the cut to the text. It is a small matter in some ways, but it does not make for full value. The same feature is advertised in the space above the Alhambra. Here the space is divided with two other features and nothing is played up sufficiently. The Enmore gets a better display by boxing in all titles. Six titles (two programs) are shown and all six are given equal display, though the stars are relegated to the background. The third advertisement in the centre is evidently the newspaper's contribution to its readers. It lists the houses and their current attractions. Elsewhere, in the news columns, there is a list of newly-released titles. Most of the smaller advertisements on this page suffer from poor display. An eight-point bold all caps is the best they get, apart from the house name, but in such company it is scarcely probable that much more could be done. The pace is too strong to be followed, on that page.

Two good displays are shown in the next example. Apart from the straight line make up, that for Redeeming Love is the better because

it connects the text directly with the cut. The top line is supposed to be the woman's speech and from that it runs into the story and then gives star and title. It holds interest right down the column. On the other hand the cut for The Deemster is attractive, but you must again be interested in the text to start to read. The small type tells all about the pictured people, but they are doing nothing to arouse our curiosity. It is a picture of a man and woman sitting on a rock; nothing more. It will be noted that while the Globe and Majestic also have a Fanny Ward picture, they do not try to advertise it strongly. They feel that Redeeming Love offers the stronger point of contact. They do not hurt that display by trying to share the space with another attraction, even though that may be equally good from other points. This is a point where too many double program exhibitors fail. They do not realize that it is better to advertise one feature well than to try to divide the attention. By all means give the full program by titles, but do not expect two halves to make as strong an appeal as one well directed punch. Concentrate on the title that is most likely to produce results and advertise that to the best of your ability. It will bring more money.

The next examples do not show so well. There is no character to

either. The face of Poppy is not enough like Miss Talmadge to attract, and it is an error to get her name in 24 point type and gives a lettered name to the author in about 60 points. The star in most instances means much more than the author. Play up the star. Mention the author, if desired, but hold the display down. The lettered title suggests that this was either specially drawn or lifted from some other advertisement. In the former case the name of the author should not have been lettered in. In the latter the name should have been cut off before copy was sent to the engraver, but we think it was an error in judgment to use the lettered title at all. It makes the name indistinct. The chief function of the displayed advertisement is to impress upon the memory the time, the place and the attraction. All display advertising should be so framed that these three things stand out above all other parts of the advertisement. They should be so clearly displayed that even the person who is glancing over the paper with no intention of reading the amusement advertising cannot help but know that Poppy is at the Strand. It is not sufficient that the fans be reached. They will be landed anyhow. Advertise as well to the person who is not interested. Command his interest and you will get all that you can from your space. This applies with equal force to the advertisement for Miss Glaum on the right. The "fuzzy" sketch is bad enough, but to write the house name in script, and not a plain script, at that, is to greatly reduce the value of the advertisement. The letter press here is capital—about the best story in the entire issue, as it is told, but a sketch of the dance hall should have proven a far better attractor than a picture of the star in another and wholly different type of character. This advertisement shows up better in the reproduction than it does in competition with the advertisement for The Deemster shown above. With these two on the same page, The Manxman shows much the better of the two. The Glaum sketch is novel, but it is too indistinct for newspaper work where legibility and clearness of statement are the first considerations.

The general standard of advertising "down under" is as good as the best examples here, and they are almost prodigal in their use of space. Australia was the first, we believe, to use the scheme of music and pictures for a full evening's entertainment, at a respectable price. In this they were even ahead of the English and French houses, and all of them were ahead of this country in making the photoplay something more than the quick-lunch counter of amusements.

For Serials.

Here is a scheme one Exhibitor tried for a special. He announced that no admission would be charged for the serial to those who did not remain for the rest of the program. The first instalment was run off and the manager gave a brief talk on the portions to come. Then it was announced that those wishing to remain could do so. It took a little longer to collect from the audience, and possibly some persons avoided paying, but by having the aisles patrolled by ticket sellers, who moved from row to row at the same time, few who remained escaped payment and the collection was made in shorter time than would be supposed. The novelty of the idea got good results, and practically no one left after the showing of the serial.

One Theater's System.

F. H. Purrington, a Boston advertising expert, sends in a set of the advertising he does for the Olympia Theater, New Bedford, Mass., run by T. B. Bayliss, asking for comment. He adds that it does not cover their entire advertising, but covers the main features of the work. Each month a folder is sent out. This is on good white paper, 8 by 11 inches, folded into thirds and with a third of one side printed up, with a close-up picture of the house front done from a photograph, with the letters forming the house name on the electric sign done in red. We presume that these are printed up in gross and the proper number of sheets taken for each month's use. This will cut the cost of the double printing and explain why the other two-thirds of that side has been left blank. Inside there is a tabular program of the attractions, by day and date. The house uses vaudeville and changes on Mondays and Thursdays, so that each attraction runs three days. The calendar runs on one of the thirds and is headed at the top "Tear this out," and below "Mark your dates." This last alludes to small squares to the left of the dates in which the recipient may make a mark against the plays he desires to see. The remainder of the space is taken with general talk and a reference to the herald enclosed. This herald is a strip, 11 by 3¼, folded once and set across the narrow measure. This gives, in their order, the comment on the various attractions, and is to be read in conjunction with the calendar on the other slip. On this folder there is no trace of date of any sort. We think that each attraction should end with "At the Olympia Monday to Wednesday," and the dates. If the slip should come into the hands of some one who has not access to the calendar there is no reference to dates to gain interest, and it would not consume much space to give this important information at the moment when interest in that title is most acute. The talk of the features is well done except for this, but the herald should be so framed as to be complete within itself. The second circular is a card sent by mail each week. This gives both the film and vaudeville attractions. The same cut as on the monthly circular is used, though this is slightly larger in detail and is cut off so as to show less of the house. It would save money to use the same cut for both jobs and run off the stock at the same time, saving one cost of make-ready. Here the type is jammed in by the printer, and you get too much at once. This applies both to the vaudeville and the film advertising. Using type too large forbids the greater advantage of white space with which to throw up the title. This is a favorite fault of the country printer, but this tendency should be checked. For the Sunday papers the house uses three nines, including a cut of the theater, that evidently serves as a trade-mark. This is a good idea, for then the appearance of the house is made familiar to the reader, and the sight of it unconsciously recalls the advertising argument. Two and a half inches are used on other days save in the Wednesday evening papers, when the change on

Thursday is advertised in two sixes. The advertisements are better set than the mailing card, though the printer still seems to think that the larger the type the better the display. The one point we think is lacking is intimacy. The film fan is a rooter for stars. He wants to talk about stars and plays knowingly and confidentially. Talk to him in the same language. Get chatty. This copy is all the copy of a man trying to sell amusement. From that point of view it is well done, but the best way to reach the film fan is to tell him to come on down to the Olympia because Little Mary is going to be there in a play that suits her down to the ground. The best film advertising is the talk of one fan to another. For example, one of the Sunday ads tells of Jane Cowl in The Spreading Dawn. The copy reads:

> By the author of "The Inner Shrine," as screened by Goldwyn, showing a society belle of the Civil War, in a production that is replete with love interest and mysticism. The spectacular fire scene is a photographic work of wonder.

This would interest the playgoer, but something along these lines would appeal more strongly to the fan:

> This is another of those new Goldwyn pictures, of which you have already seen several. Jane Cowl has long been a noted stage star, but she had to come to the screen, along with the rest, to find her widest field. You are going to like her, for she has beauty and magnetism, and the story has a thread of mysticism that is almost as good as an old-fashioned ghost story, and more logical. Set in the picturesque Civil War times, with the quaint dressing of those times.

The whole of the press work should be more or less along these lines. Make the new stars known. Speak knowingly and intimately of the old friends. Be a fan. This extract from the program of the Third Street Theater, Easton, Pa., is along the line we like:

> Here we have the lovely Anna Murdock in a picturization of a stage success of last season, with many of the original cast, including David Powell.
>
> What do you suppose the beautiful adventure is? We'll give you three guesses and just a little hint. On her wedding morning to an "old stick" a little French maid runs away with her really truly lover. The resulting complicaions are deliciously funny.

That's the sort of talk fans appreciate.

Slide Making.

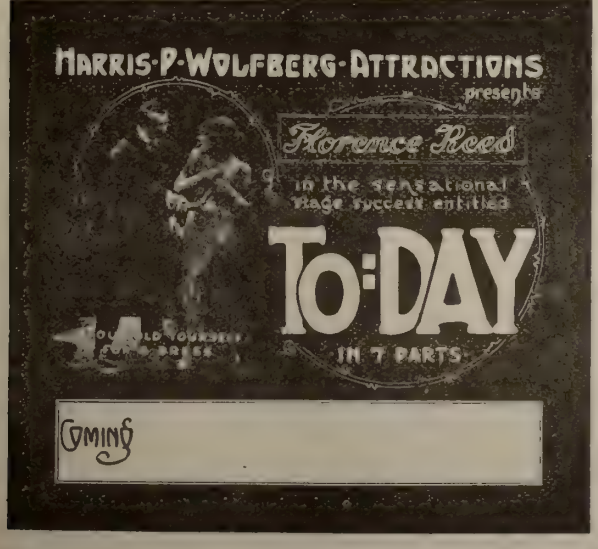
We are indebted to J. L. Ellman, advertising manager for the Harris L. Wolfberg attractions, for permission to reproduce his article on slides originally appearing in the "Pittsburgh Moving Picture Bulletin." In his preamble Mr. Ellman points out that the function of the announcement slide is to sell the picture to the spectator in the few seconds it remains on the screen, and to do this it should arouse sufficient interest to be retained vividly in the memory. He goes on to say:

THE PRINCIPLES INVOLVED.

Nobody as far as I know has ever written any rules for the proper construction of slides, but if we will apply the principles of the successful lay-out in the printed advertisement we should not be far from the safe rule.

Every advertisement should do four things: Attract attention, create interest, stimulate desire, and bring about action. The slide does not fight for attention but since several slides are usually presented in succession, the slide in this way does compete with others; not for attention but for a place in the memory of the audience. Therefore, the second and third functions of an advertisement are the important ones to remember in designing a slide.

To create interest and arouse a desire to see a certain picture the slide must contain what we may term a "teaser." Upon the successful selection of the teaser depends the success of a whole slide. The teaser should be in the form of the most pointed scene of the picture advertised, and therein lies the biggest task of the slide designer as well as of the advertising men who make the "Stills" in the moving picture studios. It is not an easy job to pick the pointed picture.



First of all, it must be truly representative of the whole story. Very often one scene will be picked which may be the most dramatic moment, or a moment of greatest tension in the picture and still be lacking in advertising value. We see such mistakes very often on posters that are otherwise very beautiful and lavish with colors.

PICKING THE TEASER.

The ideal pointed picture is the one which shows the intense moments of the story, which contains dramatic action, and which is at the same time truly descriptive of the main theme of the story.

In the illustration on this page there is a reproduction of a slide which advertises Florence Reed in "Today." This slide is an example of the "pointed picture." The inscription below the figures tell the story of "Today" in a sentence and at the same time arouse curiosity. The figures are considered as a single unit, and the bullseye effect gives them the unity of a single mass. The larger bullseye, that is the large circle, groups all the lettering in another mass. Here again, in this mass, are two distinct units that must be emphasized, namely the name of the picture, "Today," and the star, Florence Reed. Observe how both of these are emphasized and yet are in harmony with the rest of the slide.

The principles embodied in slide-making are worth serious thought and study on the part of everyone who is interested in making the slide "bring home the bacon."

The line on the slide to which reference is made, comes at the feet of the players and reads, "You sold yourself for a dress."

Paste This Up.

The latest Triangle booklet to come from the other side carries this gem by Philip Wright Whitcombe:

Don't say: "Business is poor. The people aren't coming in." Go get the people.

Stick that up over your desk and look at it the first thing in the morning and the last thing at night. If the people do not come, go get them. It's only a matter of keeping their interest up with good programs and an inviting house, plus persistent advertising. They won't come unasked, but you can keep after them until you bring them in. GO GET THEM.

And Mr. Whitcombe gets at another evil when he says:

> **Unreliability** has been the curse of the film business. And the idea of atoning for a bad one one week by a good one the next has only made things worse.

It takes more time, it is more trouble and perhaps it will cost a little more to pick your program and make certain that you will have what your patrons really want. A poor feature one week, or part of a week, will hurt business for several weeks. You're sure of the fans, but the man who likes to drop in now and then without taking too much trouble to follow the pictures is not coming back for a while after he has been stung. Give a good, even show and you have something that, in the long run, is better than an unbalanced program that makes money some days.

How About It?

How about the suggestion made some time ago that you send in a duplicate of the layout you used when you send in a specially good advertisement?

Save Them Up.

If you want to get out an advertisement and happen to have two good ideas, don't throw the other one away. Make a note of the idea and set it aside. You will be able to use or adapt it later on. And cut from the papers and magazines other good ideas. You never can tell when they will come in handy.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Technical Talk.

FOR some weeks past we have been having a very enjoyable correspondence with a novice on the technique of writing, but he has already begun to split hairs. He wants to write into his scenes nice shades of meaning, to have "fade up" mean one thing and "fade up *to*" another, though whether you fade up a scene or fade up to it the only possible result is that you fade to the next written scene. We are always sorry to see a promising writer get going on the technical end because he always works over to the most exacting and rigorous form of work. In this particular case he points out that we use both "fade up" and "fade up to," and surely, being the author of a book on technique, we must have an exact form. We don't. Being versed in technique we write to tell the director what we want, but so long as we do that we'll invent a brand new form on the spur of the moment, if the old form seems to lack the necessary elasticity. We wrote 119 scenes the other day with never a "back to" or "same as," and the script is perfectly intelligent. "Same as" and "back to" are handy phrases, and we'll use them when needed, but we had so few locations that "same as" did not seem to be necessary, and so we did not write it in. It all depends, and no one is a graduate in technique until he can forget the set forms and write as his own good sense tells him; which will be in clear technique and good practice, but not in any set form of words.

We Agree.

Just because Louis Reeves Harrison writes in highbrow and we use more commonplace English a correspondent seems to think that we are not in agreement. He says:

> While being a close follower of your department and the editorials of Louis Reeves Harrison, I have come to the belief that you and he do not agree on all points of play source.
>
> Harrison holds that a play must have a reason for existence, that is, it must have something to tell—hold up the mirror as he puts it—and that a play built along mechanical lines or one with merely a dramatic climax as its main offering is better where it was before it was written.
>
> Now, although you are not in direct conflict with him, yet you do not seem to lay the stress on THEME idea that he does. You seem to hold that IDEA is the essential, while he starts back one further than you, going to theme first, then idea, and then story construction.
>
> Now what got me is, which of those stories are in demand and which make the best story? I know that Harrison writes much that could well go over our heads, but he seems quite logical to me, and I would like to know how you stand.

Mr. Harrison does not go one move back of our own proposition for his platform. He says that a play must have a reason for being. We insist that a play must have an idea—something to advance upon which to hang the interest. It means precisely the same thing. A play to be of interest must have an idea back of it. It must offer an argument, and you can call this theme or moral as you will; starting with the proposition or winding up with the reply. If you have a play with an idea you have its antecedent theme, because the theme gives value to the idea. Boiled right down we both mean that you cannot manufacture a story from an automobile falling down the face of a cliff. You must have a reason for the happening and a result that will be more important to the mind of the spectator than the mere spectacle of the falling automobile.

Saving Money.

Discussing a matter of technique recently, an author suggested that since he would use a certain home, he would establish it in the first scenes. His first scene showed the exterior of the home at night, brilliantly lighted, with guests arriving in autos. The next scene showed the interior of a ball room. Nothing happened in the first scene and little in the second. The idea was all right, but the author did not stop to count his costs. To show the house at night one of two methods would be followed. Either the house would be taken in the day time and stained for a moon effect, or it would be taken at night with the aid of powerful lights. In either case the exterior illumination would be so superior to the inside lighting that it would be impossible to suggest the interior lighting save through a wasteful use of magnesium candles. That scene would have cost a couple of hundred dollars to make, and yet it meant nothing to the story. It is well to identify localities as early in the story as possible, but to do at a prohibitive cost is unwise. It should be the study of the author to save money in production; or, rather, not to suggest expense, for the story would not have been made as he wrote it, though to start the story in such a fashion might hurt the chances of acceptance. The sole idea of the two scenes was to suggest that the heroine was the daughter of wealthy parents. It could have been demonstrated in the ball-room scene, without the use of the exterior, but it could have been better done in an exterior (without the use of extras) by merely bringing her from the house to her auto or saddle horse in the daytime, since the ball was no part of the story but merely atmosphere. A little planning of this sort will often save a story from a series of suggestions that will limit its chances of acceptance.

Wasting Ribbons.

Today a beginner sends in a hurry call for information as to what makes of ribbons to buy, explaining that the standard brand he has on his machine cuts out in a week or two and they must be bad. From the looks of his letter, the impression and the blurs, we are inclined to think that there is nothing the matter with the ribbon. Rather the platen is at fault, and this is something that too few beginners realize. The platen is the rubber roller around which the paper passes and against which the type strikes, through ribbon and paper. Rubber gets hard with age, and when it gets too hard the type will pound a ribbon to pieces in no time at all. We have a machine with a hard platen to be used for manifolding. It works all right with four sheets of paper and three carbons, but with a single sheet of paper on the roller the ribbon would be cut to pieces in a week. It is cheaper to pay for a new platen and get good typewriting than to keep on buying new ribbons and getting poor results as well. Any repair shop will put on a new platen at a small charge, but until you can space your machine for a couple of days try backing the sheet with two or three sheets of soft paper. Newspaper cut to the proper size will do very nicely.

Billy Sunday and Others.

The Reverend William Sunday comes to town and as a rule the largest building in the place is too small to hold those who wish to hear him. Very few churches complain of an inadequate seating capacity. The average minister preaches an average sermon. Mr. Sunday turns hell inside out and shows its palpitating vitals to the shuddering sinners. He is vulgar and irreverent, according to general standards, but he is forceful and dominant, and also well advertised. People crowd to hear him. Too many plays are like too many sermons—just average. Be different if you would have your script attract attention.

Starting the Synopsis.

Probably more than once you have started to read a story but have given it up because it did not interest you. It may be an excellent story, as a whole, because otherwise it is not to be supposed that the editor would print it, but you get tired of a verbose beginning and lay it aside, not willing to take the editor's word for it. It is the same way with the synopsis—only more so. The editor has no time to waste. You cannot trust to your splendid finish. You must start in well or he will never read the story through to that all-saving finish. Don't trust to your story as a whole. Get a good start, and then keep plugging clear through to the end. We saw a script the other day that began: "This is an unusual story with a surprise finish. Please read it through." Then followed about twenty lines of premise so badly and confusingly told that it had to be read through three or four times before the relations of the various characters to each other became fixed in the memory. After that the story was fairly well told and proved to be reasonably novel, but the introduction spoiled it. Probably no editor will ever read through to that point where the interest starts. A good plan—though this is not the general rule—is to start with your hero or heroine. Make this protagonist interesting. Then gradually introduce the other characters as they are employed. Interest in the protagonist will make for interest in those who aid or seek to defeat him, but to introduce the entire cast of characters in a series of word-sketches before getting down to the plot is almost fatal to the story's chance of success.

Numbers.

The author who sells his first story has generally sold his last.

Technique of the Photoplay

By EPES WINTHROP SARGENT

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Projection Department

Conducted by F. H. RICHARDSON

Rivoli Theater Projection Installation.

THE new Rivoli theater is Broadway's latest contribution to the growing number of theater palaces devoted to the photodrama. But it is the best of them all; the ne plus ultra. Its beauty has already been well described in our columns, as has also its excellence. But one thing yet remains without a song of praise, and that is its projection installation.

Through courtesy of Managing Director Samuel Rothapfel and Lester Bowen, Chief Operator, it was my privilege to inspect the operating room prior to opening night. The room is 10 by 21 feet in size, with about a 15-foot ceiling. Its walls for eight feet up are battleship gray as also are the projection machines and other equipment. The upper part of the walls and the ceiling is in cream color. The walls are of hollow tile and the floor is cement. At one end of the operating room is the rewinding and repair room, with film storage tanks having individual compartments for sixteen large-diameter reels. The rewinder is the latest type "Horting" enclosed, motor driven.

Projection equipment consists of two Simplex projectors and two specially designed dissolving spot-stereopticons, all in battleship gray, the latter of very massive build and so made that they swing sidewise, or tilt at any angle instantly, at will of operator. There is an arrangement by means of which the operator sights his spot just as he would sight a rifle. The lamphouses of the spot-stereopticons are approximately two feet deep, front and back, by three feet high and are about one foot thick. There is running water in the rewinding room. Ventilation is by means of a 36-inch exhaust fan, with outlet to roof, but there is no fresh air inlet, which is distinctly bad. Behind the projectors are two metal shelves, one above the other, the lower at workbench height and quite wide. Rewinding tables are of metal. There are three steel clothes lockers for the operators.

Arc controllers are established for each machine; also both space and ports have been provided for a third projector, which I would suggest, might better have been installed at once. The projectors set back from the front wall so that there is about two feet between it and the lens. The distance of projection will be 131 feet, and the angle is 20°, 10″.

There is a metal enclosed switchboard, with 15 switches, the necessary fuses, etc.; also the rear of the board is metal enclosed, but readily accessible through a large door. The current is d. c., through rheostats located near the ceiling. In this connection we find something new and excellent. To the right of the observation port of each projector is a gray marble panel board carrying a speedometer registering the speed of the projector, an ammeter registering the amperage used at the arc and a voltmeter registering arc voltage. At the bottom of this panel is a knob which moves a switch of special construction mounted behind the panel. The whole amounts to an extension of the adjusting switch connections found on adjustable rheostats. By moving the knob on the panel to the neutral position all connection with the rheostat is severed. By revolving it to the right when in neutral position fifty amperes are cut in, and then additional current in ten ampere steps until a maximum total of 120 amperes is had at the arc. By revolving the knob to the left from neutral position ten amperes is first cut in, then 60 more, in six additional ten ampere steps, and last of all 50 additional, making the full compliment of 120. It is hardly to be expected, however, that 120 amperes will ever be used.

This arrangement is highly advantageous, in that it not only gives the operator instant control over current strength, but also the slightest variation of arc voltage or amperage is immediately apparent.

In addition to d. c. Edison service it is so arranged that the moving of a series of double throw switches immediately connects the house with a. c. supply lines through a 110 volt rotary converter. This is designed for emergency service only. The throwing of the aforesaid

switches cut the entire theatre off the d. c. supply lines and connects with the emergency a. c.

By and large the Rivoli projection plant is a beauty. The angle of projection is the only point open to criticism, but it is no worse than that of many high class theaters, and not so bad as some.

In charge of the operating force is Lester Bowen, Chief Operator Rialto and Rivoli theaters, who is subject only to the authority of Managing Director Samuel Rothapfel. Under Mr. Bowen are operators Joseph Basson, Oscar Smith, M. A. Kirkorian and John Reiser at the Rialto, and Fred Stoffregan, Edward Fitzgerald, Ivan Bowen and Frank Nealy at the Rivoli—a staff of distinctly high class men, if you ask me.

Each theater works two shifts, from 12 M. to 6 P. M. and from 2 P. M. to 11.30 P. M.

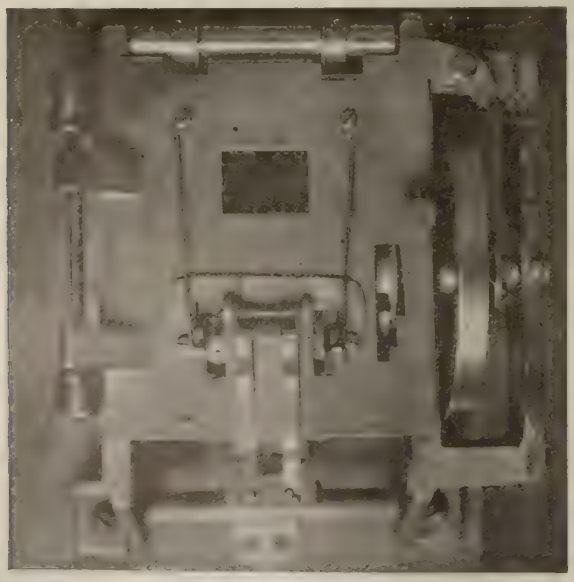
Lester Bowen has been with Mr. Rothapfel ever since he opened the Regent theater at 116th St. in November, 1913. He receives a salary of $5,000 a year, and—earns it. His responsibility is heavy. He not only has charge of equipment of large value, but is directly accountable to Managing Director Rothapfel for screen results in both theaters. When we consider the fact that the Rialto Theater has taken in at its box office the comparatively huge sum of $21,000 in one week, it will be seen that this is no light burden, since Lester Bowen and his capable staff must do their share in the pleasing of those who pay in this great revenue, and do it well, else the revenue would very soon cease.

In closing let me pay a tribute to Managing Director Rothapfel, who has made possible this beautiful installation, and to his Chief Operator, Lester Bowen, who attended to the immediate work of selecting and installing the equipment. I present herewith photographs of Mr. Bowen and the full staff of operators for both Mr. Rothapfel's theaters, the Rivoli and Rialto. I compliment them upon the positions they hold and trust and believe they will do full credit thereto.

The Rivoli installation was made by the United Theater Equipment Company. The controlling devices for rheostats were designed by Mr. J. H. Hallberg, Consulting Electrical Engineer for the U. T. E., and his assistant, Mr. F. H. Hibbard. The rheostats were constructed by the Nicholas Power Company.

A Genuine Curio.

We present herewith a photograph of the first kinetescope built by Thomas A. Edison. The machine rests on an oak board about eight inches wide by eighteen inches long. The movement is of the star and cam type, and is what is known as the "two-pin" variety. Framing was accomplished by means of a rod serving as a gate hinge. This rod extended fully six inches above the top of the mechanism. A washer, seen between the two halves of the upper gate hinge, was fastened to the rod by means of a set screw. The lower end of the rod was threaded into the lower hinge lug attached to the gate, but there were no threads in the lug attached to the frame. It will thus be seen that by turning the knerled knob at the top of the rou the gate was raised bodily, the movement covering about half of one picture. This had the effect of framing the picture, though very crudely, since the opening in the plate behind the gate was much deeper than that in the gate itself. The two wire springs on the gate face seem to have supplied pressure to the spindle of a roller, which acted as an idler to the intermittent sprocket, but the roller itself was absent. Instead of a roller it may have been a shoe. Just what the purpose of the jigger attached to the lower end of the two flat springs I am unable to figure out. There was no provision for the attachment of a top reel hanger,



and I do not know how the roll of film was supported. The gate latch is seen at the upper right-hand corner of the gate.

But the main item of interest lies in the close resemblance the main frame of this old relic to the frame of the Edison Model B, which is still on the market. There have been additions to it, of course, but the general design is but very little changed. The photograph is presented as a relic of the very earliest days . The machine itself is in possession of Mr. Frank Cannock, of the Precision Machine Company, who kindly loaned it to me to be photographed. Incidentally, I have the plate, and will have additional 7½ by 9¼ prints made for any union or operator who would like to have one. They cost me fifteen cents, and ten cents will cover cost of photo envelop and mailing, I guess. Three-cent stamps will be accepted—eight of them. The photograph is very clear. If you do want one get busy. I am willing to accommodate, but don't care to chase down to the photographer a cuppla dozen times.

An Honorary Member.

In recognition of the justice and fairness shown by Municipal Justice Jacob S. Strahl, New York City, in dealing with cases in which the rights of labor are involved, Moving Picture Machine Operators' Union No. 306 has by unanimous vote, conferred upon the Judge an honorary membership. It was the pleasant task of Brother Charles Unger and the editor to acquaint the Judge with that fact. Brother Strahl (he is our brother now) was on the bench when we arrived, but immediately upon the letter of notification being handed him, adjourned court long enough to retire to chambers, and, through Brother Unger and myself, thank the local for its action.

Incidentally the Judge is being seriously considered for appointment to the Federal bench. No more worthy appointment could be made.

Judge Strahl has never "favored" the side of labor in his decisions. He has simply given to labor a square deal, and that is all labor asks or wants from any judge. Unfortunately, however, labor all too often does not get a square deal, nor is this always the fault of the individual judge. More often it is the fault of an absolutely unconscious mental leaning toward the "other side," due in some instances to life-long associations with men and women who eat not their bread by the sweat of their brow, and in other individual instances to what is equivalent to snobbery. Judge Strahl is not subject to such mental influences. He has held the scales of justice evenly, without regard to aught save that elementary, fundamentally important item: Justice between man and man. It is such as he who hold steadfast our faith in courts when judicial decisions are "handed down" which reek to Heaven with palpable injustice. We greet you, Brother Strahl. Labor asks at your hands only that unswerving fairness you have always shown, and because you have shown it Local 306 is proud to have you upon her honorary roll, which you, in turn honor.

From Toronto.

John Margrave, Toronto, Canada, demands the floor. It is yours, Brother Margrave; proceed.

In a recent issue I note an article by Martin, Los Angeles, titled "A Kick Registered." This article afforded me particular delight, in that it promises an early return date for an espedrawing an analogy as between burning charcoal and volatizacially interesting topic, or study, and one which will inevitably enter largely into debate in the near future, due to the rapid development of the incandescent lamp for projection purposes. Friend Martin's "kick" ought really to be aimed at himself for deserving of study, because its volume may be controlled in various ways—made greater or less.

With regard to your comment on Bowen's article to the effect that you do not believe temperature can be increased in an tion of carbon. Volatization and combustion are in no sense similar. Combustion is a chemical change, whereas volitization is not, or, at least, not necessarily so. The electric arc, as you point out, does not depend upon chemical change for its existence. It exists by reason of change of molecular position, which maintains its characteristic structure (Afraid you are leading me into cold, deep and very wet water. Have a heart, man!—Ed.). Martin also remarks that "light is more closely related to activity than is heat," which is very misleading. I hardly believe Martin accepts this as a literal fact. As a matter of fact both are the direct result of activity—motion of atoms, if you will.

To interest and enlighten your readers more on this point, at a temperature of minus 239 Cent. all matter comes to rest. No further motion exists. This is what is known as absolute zero, at which all chemical combinations disintegrate and all substances, as we know them, would fall away from each other. Attraction and cohesion would cease to be. Therefore it is very evident that temperature is very closely allied to activity. Your comment on the article in question, Mr. Editor, was splendid. But I feel the importance of the subject is such that this further setting forth of an important fact of science might be excused.

Your position as editor of our department is a peculiar one indeed, since not only must you be a practical operator, but also a bit of a scientist (and electrician, optician, mechanic, writer and several other things.—Ed) as well, in order to keep your craft and ours on an even keel. But you certainly are a "big man in a big place," to whom I say "well done." To Martin we may attribute some of our finest articles on the optics of the projector. In him we have a valuable shareholder of the department. His opinion in support of Bowen's views as to the quickening of volatization to obtain greater brilliancy I am delighted to share, though not by reason of his deductions, to which I have above referred. It seems quite reasonable to suppose that if the light source be composed of light rays all bundled together, and that if each particle of carbon reaching incandescence supplies its added quota to the sum total of light, then the more particles volatized in a given time the more light there will be. But any such theory should be received with caution.

Another extremely important factor is the gas stream which is interposed between the crater and lens. This is an item open crater, once volatization temperature is reached, you must consider carefully whether or no the crater is really an unconfined area. It may be possible to create a partial state of

confinement by an extreme rate of volatization in which the normal rate of gas expansion is to some extent hindered, thus creating pressure and additional heat, therefore more light. I feel that Bowen and Martin have a sound basis for their view in this respect.

This is my first bow in the department and I must consume no more space. I am quite in accord with your view that argument encourages study and study increases our knowledge, which, set forth in the department, is of benefit to all. And thus we grow in knowledge, become better men, better operators and better citizens. My best wishes for your happiness.

Your words of commendation are appreciated. I have given space to your letter because of the evident care you took in its preparation, although the matter has already been pretty well covered insofar as pertains to the phases thus far touched upon. I do not quite see that this particular argument will have much bearing upon incandescent lighting for projection, because of the fact that volatilization is not involved in that light source. In fact, the difficulty, or one, at least, is to get sufficient brilliancy in a small enough compass or area without volatilization of the lamp filament. I cannot give too much space to debates of this kind by reason of the fact that it is "over the heads" of a very large number of our reader friends. Come again, friend Margrave. Live ones are always welcome.

Reasonable Claims for Incandescent Projection.

W. M. States, Edison Lamp Works of General Electric Company, writes at some length regarding the hopes and aims of the company with regard to its incandescent lamps for projection of pictures. Mr. States says, in part:

> Referring to our recent conversation relative to incandescent lamp motion picture projection, I wish to confirm my statement that it is not our endeavor to try to do impossible things with incandescent lamps, or to attempt the replacement of every type of arc projection at this time. We feel that under some conditions * * * it would not be practical for us to at this time suggest a change from arc to incandescent. * * * Under conditions, however, where the incandescent will displace an a. c. arc it will eliminate the annoying noise, the flicker (where low cycle current is used) and the fumes of the arc and will supply even screen illumination and a better average brilliancy than is secured from the average 50 ampere a. c. arc. We also claim the incandescent to give a screen result to that produced by the average 30 ampere d. c. arc.
>
> We can, under ordinary conditions, illuminate a 12-foot picture to the satisfaction of the audience and theater management, and where high grade metalic or mirror screen be used that dimension may be materially increased.

Congratulations, Brother States. You are the first man connected with the incandescent projection proposition and interested in promoting it, who has, to date, censented to talk sense for publication. Eliminate absurd claims, come down out of the clouds and deal in facts and you incandescent boosters will find this department and its editor ready to meet you half way on any proposition which can be measured by the rule of common sense and fact. There is nothing unreasonable in the claims made by Mr. States, though "illuminate a 12-foot picture to the satisfaction of the audience and theater management" verges on debatable ground. I would rather see it put this way: "We can illuminate a picture to give, auditorium lighting conditions being the same, a screen result which will be equal to that of the 50 ampere a. c. or the 25 ampere d. c. arc, from the standpoint of doing justice to the philosophy itself."

Altogether, however, Mr. States' statement is in no way unreasonable; also he puts it in the form of "we believe we can do this," instead of as a dogmatic statement of fact. It is NOT the exploitation of the incandescent we have objected to, but the Hurrah-boys-here-it-is! It's-a-world-beater! Buy-one-quick! type of promotion, basing our objection on the injury which may be done to the industry by any illuminant which detracts from the beauty of presentation of the photoplay on the screen. In circumstances where the incandescent equals the arc in general results on the screen we favor it because its cost of operation is less, and right now there is a percentage of theaters, mostly in small towns or in larger towns where only a. c. is available and current consumption is limited by a penurious management, or where d. c. consumption is limited through false economy, where the incandescent will be an improvement. As the lamp is further perfected, as it surely will be, its field of usefulness will enlarge. Just how large it may become no man may at this time say. Again I congratulate the General Electric Company on having a man like Mr. States, who talks sound sense, instead of indulging in pipe-dream visions and vaporings.

What Does It Mean?

One of the French moving picture trade papers, the Paris L'Ecran, has been taking our name in vain. Here is what it said. Will some of our French readers kindly put us wise to what it really means. Is L'Ecran saying nice things or taking our name in vain?

UNE MEILLEURS PROJECTION!

> L'expert cinématographique célèbre, M. Richardson, fait actuellement aux Etats-Unis une grande tournée dans les principales villes, parlant en faveur de la meilleure projection des films.
>
> Il a reçu partout le meilleur accueil, ce qui prouve tout l'intérêt qui se rattache à cette question.
>
> M. Richardson devtrait bien venir en France.

License Law.

A union in a city of the middle west writes thusly concerning a license law:

> The men of this city are desirous of obtaining the passage of a law for licensing operators, to the end that only competent men be employed in our theaters. We would greatly appreciate your sending us a copy of any city laws of this kind you may have in your possession, or address where we may obtain them; also we would appreciate any suggestion you might be willing to make.

As to that, my brothers, it would be quite a task to typewrite a copy of several license laws, but I would, nevertheless, gladly do it if I thought it would aid you to any material extent. But I don't. If you will turn to page 621 of the Handbook you will find the necessary parts from which to build a license law, and any competent attorney can whip them into shape for you. Also write Department of State Police, State House, Boston, Mass., asking for copy of Massachusetts law; to Joseph Armstrong, President Local Union 110, Chicago, Illinois, Room 718, No. 219 South Dearborn street, for a copy of the Chicago law. G. Kingston Howard, President and Manager Local Union 181, Gayety Theater building, Baltimore, can supply copy of Baltimore law.

But when you have your law you will be but little further ahead than now, unless you get a *really effective examining board.* There is the crux of the whole matter. There are cities in which excellent license laws exist, but the examination is a double-jointed, stem-winding farce of the nth power. Getting a license in those cities merely consists of making application and demonstrating your ability to dig up the fee. A license law coupled with a *competent, impartially-conducted examination* is a blessing to the industry in any city. But when we have a license law and an incompetent or a careless board it is merely a very bad joke.

Then, too, there is such a thing as a union using its power wrongly in matters of this kind, to its everlasting disgrace. A certain Texas city has a license law and the union secured the appointment of one of its members as examiner and inspector. It then proceeded to turn the whole thing into a farce by insisting that the examiner pass none but union applicants; also it proceeded to make life miserable for him when he called down union operators who were smashing the law right and left. I found this all out when I visited the city last spring, but was compelled to keep still because my speaking out would be the signal for trouble galore for the official in question, who wanted to do his duty but was prevented by the union. In that city while walking along the street with the examiner-inspector I saw operators clear outside the operating room leaning out the street window watching the crowd while the show was running. I timed one of them who did not move for two solid minutes. *He was the only man on duty at the time.* I jumped on the examiner-inspector and then it all came out. He was up against it, and must either admit gross neglect of his duty as a public official or tell the truth. He, perforce, did the latter. I promptly investigated matters and found the union had secured his appointment to the board and had then tried to tie his hands by threats of charges, expulsion and what not. When I addressed that union that evening it was one of the hardest tasks of the entire trip not to rip that rotten proposition wide open. And nothing under heaven except the serious injury to one who had always been a good friend, who begged me not to, could have stopped me from it.

Now don't imagine for one moment I believe the men who have written asking information would do anything like this. Most emphatically they would not. They are not that kind. The Texas city is, thank heaven, the only example of this sort of thing I have knowledge of. I hope there will never be another. I cite the case as an example of a union used for an extremely bad purpose. Projection in that city is very poor.

Get your law, brothers, but see to it that a competent, honest, non-grafting examining board is provided, and, having done this, keep the union's hands entirely, absolutely and completely off, except insofar as may be necessary to use its power to secure proper administration of the law, remembering always that the law does not and cannot recognize any difference as between union and non-union.

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Tinting and Toning of Eastman Positive Motion Picture Film.

(Standard Methods Worked Out and Recommended by the Eastman Research Laboratories.)

In the production of moving picture film it is becoming more common to vary the color of the film either by toning or tinting or by a combination of the two processes. Toning consists in either wholly or partially replacing the silver image of the positive film by some colored compound, the clear portions or highlights of the image, consisting of plain gelatine, remaining unaffected and colorless. Tinting, on the other hand, consists of immersing the film in a solution of dye which colors the gelatine itself, causing the whole picture on the screen to have a veil of color over it.

In "tinting" the following factors must be taken into consideration:

Dyestuffs are chemically of two different types, acid and basic; so-called acid dyestuffs are the alkali—usually sodium salts of organic acids—whilst basic dyestuffs are the chlorides, sulphates, etc., of organic bases.

For the tinting of film only "acid" dyestuffs should be considered, since "basic" dyestuffs usually enter the gelatine so rapidly that satisfactory control of the dyeing is impossible. Moreover, it is not possible to make a complete selection from basic dyestuffs alone, which would necessitate the use of acid and basic dyestuffs in admixture—a procedure highly undesirable and in many cases impossible.

Any dyestuffs suitable for admixture with others to produce intermediate tints should possess the following properties:

The dye should be inert and not attack the gelatine or support. This is of fundamental importance as the gelatine coating of dyed film in many cases has a tendency to lose its flexibility, giving rise to what is known in the trade as "brittleness."

Several dyestuffs when employed at a concentration of 1% attack gelatine readily at 70 degrees F. and vigorously at 80 degrees F., especially in presence of small amounts of acids, producing a marked softening and often partial solution of the film. The effect is roughly proportional to the concentration of the dye and to the temperature, and varies with each individual dyestuff.

Experience shows that the gelatine coating of film which has softened in this way by the dyestuff becomes "brittle" on subsequent projection.

The actual factors in the production of brittleness are:

1. The hydrolysing action of acid which in many cases is added to assist dyeing. In case a solid acid has been employed the heat encountered during projection will greatly accelerate this hydrolysis.

2. The corrosive action of the dye itself. Dyes vary considerably in this respect according to their particular composition. So far, it has not been possible to make any general classification of dyestuffs in this connection, though nitro compounds appear to be particularly corrosive in their action.

3. The presence of impurities in the dyestuff. These take the form of excessive amounts of loading material such as sodium sulphate or chloride, or small traces of iron, the latter having a tendency to harden the film considerably.

In all the above cases, the physical nature of the gelatine is altered, whereby it loses its property of remaining resilient under normal conditions of temperature and humidity, resulting in "brittleness."

A suitable test as to whether a dyestuff has any propensity to produce brittleness is to incubate a sample of film, half of which has been dyed, for about 48 hours at 100 degrees C. If any difference in brittleness is noticeable between the dyed and undyed portions so treated, the dye is unsuitable for tinting.

Apart from the above, most dyestuffs when used at a concentration of 1% and at 80 degrees F. produce more or less softening of the gelatine, which may be prevented by:

(a) Use of only dilute solutions. Except in very special cases, a dye solution stronger than 0.5% is seldom required, the usual strength employed being about 0.2%, at which concentration no softening usually occurs.

(b) Omission of acid from the dye bath.

(c) By working at temperatures not higher than 70 degrees F.

(d) By slight hardening of the film before dyeing and subsequent softening by glycerine, as described below:

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The dye should not "bleed" to any considerable extent when the film is washed; in other words, the rate of removal of the dye should be slow and be almost imperceptible in a period of say, five minutes.

Generally speaking, basic dyestuffs which are absorbed readily by gelatine do not bleed, whilst most acid dyestuffs which dye gelatine much more slowly bleed considerably, so that the rate of bleeding appears to vary inversely as the affinity between the dye and the gelatine.

In tinting, bleeding is of very considerable importance since, during the period between rinsing after dyeing and the placing of the film on the drying rack any drops of water on the surface of the film becomes more or less saturated with dye, and these after drying remain as spots and irregular markings which are very apparent on the screen.

It is possible only in very few cases to modify this bleeding by an acid "stop bath," and it may be considered a general rule that the bleeding of a dyestuff is a property peculiar to itself. In making a selection of dyes therefore, it is necessary to choose only those whose propensity for bleeding is a minimum.

The rate of dyeing should be only slightly affected by the addition of acid to the dyebath.

In some instances it has been recommended to add a small amount of acid to the dyebath, partly with a view to obtaining more transparent results and partly to increase the rate of dyeing, but we do not recommend the use of acid for the following reasons:

(a) Acid magnifies the effect of temperature both on the rate of dyeing and on the softening of the gelatine.

(b) Acidified dyebaths usually dye too quickly and often produce uneven dyeing around the perforations. Moreover, in many cases the degree of dyeing is very sensitive to changes in acidity, and since the acidity of the bath falls off with use, just as in toning, it is almost impossible to duplicate results systematically.

If acid is used it should be a volatile acid such as acetic acid, as any solid acid is retained in the film after dyeing. In all cases the effect varies with the particular dyestuff employed, and may be considerable even when the acid (acetic) is present only to the extent of .02%.

The dyes should be stable to light and not be "dichroic" or change color on dilution.

Moreover, the wear and tear of the film should not be impaired in any way after dyeing, and even after incubating for 48 hours at 100 degrees C. no difference should be discernible between dyed and undyed films so treated.

The dyestuff should not be affected by "hypo" since any fixing solution left in the film, or accidentally splashed thereon, would destroy the dye immediately.

Examination shows that most dyes fail on the "bleeding" test, whilst others which might otherwise appear entirely suitable, attack the gelatine at higher temperatures or cause "brittleness."

In view of the large number of tints required in commercial work, it is undesirable to keep a separate dye-powder for the preparation of each particular bath, but rather to prepare the same by admixture of three or more dyestuffs. If three only are employed, mixing must be conducted with great precision in order to reproduce any given tint, but this difficulty is removed by the use of intermediate colors.

The following five standard dyes have been chosen as fulfilling the above conditions as nearly as possible, and by suitably mixing solutions of these as indicated in the specimen chart, almost any desired tint may be obtained:

Name used in Formula	Commercial Name	Maufacturer
Cine Red	Chromotrop FB	Hoechst
Cine Orange	Orange GRX	Badische
Cine Yellow	Quinoline Yellow	Badische (Hoechst, Agfa.)
Cine Blue-green	Brilliant Patent Blue	Hoechst
Cine Blue	Naphthalmine Blue 12B	Kalle

ABBREVIATIONS

Hoechst is Farbwerke Hocchst Co., 122 Hudson St., New York City.
Badische, Badische Co., 128 Duane St., New York City.
Agfa, Berlin Anilin Works, 213-215 Water St., New York City.
Kalle, Kalle and Co., 530 Canal St., New York City.

The above dyes are the commercial grades as supplied by the various dye makers, and contain on an average about 20% of loading material in the form of sodium chloride or sodium sulphate, which is in no way injurious to the film.

The relative cost of pure dyestuffs compared with commercial samples prohibits their employment commercially.

The amount of impurity in the dyes may vary slightly from batch to batch, but this variation is usually so small as not to materially affect the nature of the tint obtained from any particular formula.

Moreover, dye samples of the same name supplied by different makers may differ considerably in their properties, particularly with respect to "bleeding." In the case of the above dyes all tints have been obtained with dye samples from the makers indicated, so that should dyes of other makers be employed, the proportions stated may require slight modifications.

When matching any given color, view only by artificial light.

(To be continued)

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE presentation at the Strand of Mary Garden in "Thais," occasioning the arrangement of a program which received much laudatory comment, some going so far as to say that it was the best bill of entertainment ever offered in a Broadway photoplay theater. If box-office returns may be regarded as an indication of appreciation of merit, then it is safe for me to say that this bill was surely one of the very best ever offered at our theater. In view of this fact then, an analysis of the program is quite in order.

By way of doing things a little different, as mentioned in a previous article, we occasionally precede the overture with an offering of some kind to get away from the customery opening number. The element of surprise is always desirable in an audience and for this reason we merely announced on our programs that Number One on the bill was "Star Spangled Banner." With the rise of the curtain the orchestra and audience rose to its feet as the first bars of the national anthem were played. At the psychological moment in the song the house was thrown into darkness, the screen was raised and there "by the dawn's early light" appeared Fort Sumpter in the distance with the "flag still there." A specially painted drop showing part of the boat with Key peering through the early morning light at the fort in the distance made a thrilling sight, with the rockets gleaming in air, etc. At the conclusion of this number the audience applauded and cheered. The greatest patriotic demonstrations ever witnessed at the Strand were evident during the week this "bit" was presented.

With such a strong start it is readily apparent that special care in the selection and presentation of the overture which followed was necessary. For this number we chose "Roumanian Rhapsody" in A major. As rendered by the Strand orchestra the offering came up to every expectation. Number Three on the program was scenic and educational pictures, including "Picturesque Rivers of France" in natural color. The Strand Topical Review followed with up-to-the minute news pictures and then came a tenor solo by Ernest Davis, "When the Boys Come Home," receiving encores at practically every performance.

Number Six on the bill was the feature attraction, Mary Garden, in "Thais." A special introduction for this film was also staged offering an artistic opening to the photoplay. The lights were lowered after the introductory music and the curtains covering the screen parted. In place of the screen there appeared a beautiful drop showing an evening scene in the desert with an immense sphinx. In the background were the outlines of distant pyramids, from behind one of which a big full moon began to appear. Over the distant horizon came a caravan silhouetted against the blue evening sky which grew lighter as the moon came out from behind the pyramid. Weird music added to the fascination of the scene, and when the last camel appeared at the other end of the horizon and the moon and stars shown full in the desert sky the screen was dropped into place and the photoplay took up the spirit of the introduction with desert scenes, then going into the story. This introduction proved a very appropriate offering and blended into the photplay perfectly, the music of the introduction continuing right into the picture itself. In presenting the musical accompaniment to the photoplay we closely followed the opera, offering various reed as well as violin solos at appropriate moments. By closely following the music of the opera we succeeded in getting the most effectiveness out of the splendid production. Special care was exerted in the preparation of this accompaniment, in which Carl Edourde, Oscar Spirescu and myself spent many hours. I shall be pleased to supply any exhibitor with a copy of our cue sheet on request.

The balance of our bill for this week consisted of a vocal duet from "Rigoletto" by Andre Enrico and Anita Tagel, Zoological pictures, "Nature's Songsters," a comedy cartoon, 'Goodrich Dirt and the Duke of De Whatanob." The organ solo between shows, rendered by Ralph H. Brigham and J. Van Cleft Cooper, was "Festival March."

KEYSTONE COMEDIANS ENLIST.

Eddie Gribbon, Triangle-Keystone comedian and brother of Harry Gribbon, just as he is going up in popularity, is going down in reality. After carefully considering the various ways in which he could serve his country Eddie who is a scrapper by nature, joined the submarine division of the U. S. Navy. "Tex" Jordan of the "Keystone Kops" also enlisted in the navy this week and was on the job Monday in his new uniform.

Tucker Strong for Careful Titling

Goldwyn Director Insists Movement of Players Lips Should Square with Lines Put Into Them by Screen.

IN ALL the praise which has greeted the work of Director George Loane Tucker exhibited in America since his return from England last spring, hardly sufficient attention has been paid to one unusually effective element in his productions, the titling. As Director Tucker not only writes his own "continuity," but likewise superintends the physical preparations and printing of his "titles," both spoken and descriptive, it may be guessed that he sets a great deal of store by the character of the matter appearing on the screen between scenes.

"The story's the thing, of course," says Director Tucker. "I am the last man to deny that. But, given a story good or bad, its final perfection or its last hope of salvation lies in the titling of it. One tremendous shortcoming today is the lack of realization, among many directors, of the importance of the title. Since I write my own 'continuities,' you may judge that I am most decidedly in favor of the director assuming a much larger part in the making of a production than many now take; and I feel, that whether a director can write 'continuity' or not he should appreciate the importance of providing for the titles which appear in it or which he may feel, in his rearrangement of the script, are needed.

"One of the saddest sights I know of in any production is the moment when the hero utters (in a title) some large moving sentence like, 'I may indeed be poor, Sir Rufus, but at least Sallie shall never want. I must go now and prepare for my departure'—all without moving his lips. The director must prepare 'entrances' for his titles quite as carefully as Broadway producer ever prepared entrances for his stars.

"After the title is spoken by the character, or, if it is a descriptive title, after it has been definitely settled upon, there is still a great deal that an intelligent director can do to add to its effectiveness. I think that the day of the artwork title is about over. Illustration we must still have in the case of long titles, but it seems to me that photographic illustration is the best. For the title in 'The Manx-Man' I had a number of still photos taken of typical scenes in the Isle of Man. These were in character with the story, and suggestive of the mood of the titles. Yet they were none of them reproductions of the settings or locations used in the actual production. I think that this idea, which was utilized successfully again in Goldwyn 'Thais,' can be pushed still further by the use of impressionistic photographs possessing a genuine art value. The skilled camera artist can catch a mood of nature or architecture to match any mood that may be summoned in a title or episode.

"Personally, I feel sure that the moving picture itself—the still photograph come to life—can be further utilized than any of us have dreamed. In 'The Cinderella Man' I made the experiment, which has seemed to many successful, of bridging a gap of time and emotion by a title in which the head of a violinist, a pair of dancing feet, a bell striking midnight and a short phrase were all used to indicate the passing of a night at a dance. Such titles, it must be admitted, however, are slow and laborious to make. But they are worth it, I am certain."

DIRECTORS ELECT OFFICERS.

At the last meeting of the Motion Picture Directors' Association held at the Studio, 234 West Fifty-fifth street, on Thursday evening, January 3, the following officers were elected for the ensuing year: Director, J. Searle Dawley; assistant director, Maurice Tourneur; technical director, Edwin Carewe; scenarist, James Vincent; treasurer, Robert G. Vignola; inner guard, Paul Scardon; outer guard, Wally Van; trustee for three years, Travers Vale.

After the meeting luncheon was served and Thomas Bedding, F. R. P. S., gave an interesting and instructive talk on "The Art of the Motion Picture."

The supper and dance which is to be given by the association at the Biltmore on January 26 promises to be one of the finest affairs of its kind ever held in the city.

The tickets are $10 a person and can only be purchased by those receiving an invitation. The rapidity with which the invitations have been accepted during the past week leads the committee to believe the limit of six hundred will soon be reached.

Foreign Trade News

Control and Regulation

The Need of a Protective Association to Prosecute Copyright Infractors in This Country and Abroad.

By F. G. Ortega.

WE HAVE a business friend who is always complaining of the business methods prevalent in Barcelona, where he used to be in the moving picture business. The other day, while giving his views on picture in the office of Cine-Mundial in his usual bitter way following question: "Has any old woman the right to say for the price of seven cents, during three or four hours in a theater, between the neighbors and peeling potatoes for her husband's dinner, while pictures of Fairbanks, Charlie Mary Pickford and other stars are shown on the screen?"

Being rather democratic, we thought that any lady was entitled to prepare dinner and admire our artists at the same time, but it can be seen at a glance that there must be something wrong with a selling system that allows such state of affairs.

And this brings up again the same old export question.

The position of New York as the center of the moving picture world will be challenged as long as the manufacturers do not control their production. This control can only be attained through close co-operation between the different producing and distributing companies. But as soon as the duping and other illicit practices are eliminated at home, complete regulation abroad would be the logical sequel.

We are doing now some business with Panama, Italy and Spain direct from New York. It is true that a large percentage of the American pictures shown in these countries are secured in London, but the fact remains that we have begun to ship film direct to the continent on a large scale, relatively speaking. We are also doing [illegible] with Latin-America, and the most important markets in this territory—Argentine, Chile, Uruguay, Cuba, Porto Rico and Central America—[illegible] for the American producers. No doubt the other republics could also be turned into good customers if the manufacturers would get together and investigate the prevailing methods of supplying them with American pictures.

It has been said that Latin-America and other markets that used to buy American and foreign film through European middlemen before the war cannot really afford to purchase direct in New York. We do not care to state in print what we think of any man holding this opinion. Are there any eight million people in Europe in a position to absorb as much brand new merchandise as Argentine? Is there any country in Europe with the per capita expenditure of Uruguay, Chile or Brazil? Are the Cubans unable to buy the [illegible] from the source of supply? Is there any country on earth with the per capita wealth or expenditure of that wonderful little republic? It will be hard to find a single nation in the Spanish and Portuguese-speaking world, with the possible exception of Paraguay, not capable of purchasing the best. Even Spain, better off at present than any other country in Europe, although not as wealthy as her American offsprings, could also afford and would pay our prices if she had to. The only sufferers would be the old gossips mentioned at the beginning of this article, who would have to put on their Sunday clothes to see a single Fairbanks or Mary Pickford picture instead of getting them wholesale as they do now while turning the [illegible] from a faucet.

Now, our trade with these countries as well as many other worthwhile foreign markets will be seriously threatened after the war if our manufacturers in general are not able to exert as much control over their production as Pathé in particular, for instance.

New York, representing the source of supply, must control its production to make it profitable for the foreign buyers to deal direct. The interest of the European and other outside markets lie in exactly the opposite direction. Most of their foreign trade in American film has been built on laxity of control. If it were not for the war, even today it would not be profitable to place orders direct in New York. This is a fact. American-made pictures can be bought in Europe cheaper than in the United States. Our sole advantage is that we can guarantee deliveries.

It may be objected that the laws of some countries prevent the producers from safeguarding their rights against infringements. Mexico, for example, affords practically no protection whatever, and the rights on pictures are not recognized by the authorities unless certain impossible conditions are complied with. In Great Britain things are even worse, as far as the foreign motion picture producers are concerned, and, naturally, it would be ridiculous to expect a favorable change in the way of protective legislation until the foreign producers themselves become more powerful than the British manufacturers trading with foreign film.

Difficulties of this nature, however, can be overcome by means of absolute control at home and a thorough understanding of the fact that no matter how good a customer any single market may happen to be, it should never be allowed, for obvious reasons of business policy and others of similar weight that need not be mentioned, to nullify our efforts to introduce our pictures on a sound basis in other countries.

The industry needs, if it cares to maintain and expand its foreign business, a protective association, with good legal advisers and correspondents in all important foreign cities, the function of which should be to prosecute infractors in this country and abroad. An association of this kind would put the export business (and the domestic also) on a sound basis within a very short time. Much of the expense and preliminary work could be eliminated, and many mistakes avoided, by reaching an understanding with some of the mercantile institutions that have already established such legal machinery for similar protective purposes.

In countries where the laws operate against producers, another method can be used with equal success. Dealers in the habit of going outside their territories without authority from the producers, can be boycotted or blacklisted by the whole industry. This system has already been successfully adopted by the Italian and French producers.

Indian Notes

By S. B. Banerjea.

FILM fires are so rare in this country that when they do occur, they cause much excitement. A serious fire broke out in the godown of the Auroria Cinema Co., of Calcutta, recently. Two motor engines from the central fire brigade station were able to extinguish it after one hour's hard struggle. About 200,000 feet of films and a portion of the building were damaged by fire. The loss is estimated at $10,000. It is reported that the films were not insured.

* * *

In Calcutta and other cities in India, bioscope theater proprietors give two shows daily—one at 5:30 p. m., and the other at 9 or 9:30 p. m. On Saturdays and Sundays an extra performance is given at 3:45 p. m. The European-owned theaters close on Xmas and Good Friday only, but remain open during the rest of the year. The native-owned theaters take no holidays whatever. There are Puritans all over the world. Calcutta and the other big cities are no exception to the rule. They agitate for Sunday closing. Unfor-

tunately, nobody listens to them—even the authorities are adamant. But they still hope to succeed in their attempt.

* * *

I have already informed my readers that a cinematograph bill has been introduced into the Imperial Legislative Council. It has been sent to all municipal authorities and private associations of note for opinions. These will be duly considered, and should any suggestion be found worth adopting it will be embodied in the bill. Now, Calcutta and Bombay have the largest number of bioscope theaters, and, naturally, the civic authorities of these cities are interested in the bill. Commissioner Shelton of Calcutta objects to the system of dual control by the corporation and the commissioner of police. On Sabbatarian grounds, he objects to cinema performances on Sundays. He would also have powers to regulate the hours and days on which these exhibitions were to be held. Another commissioner, Mr. Phelps, is against Sunday entertainments and dual control. Dr. Dutt, a Hindu commissioner, wants all cinema theaters to be placed under full municipal control. He is for Sunday performances. Mr. Cohen, a Hebrew commissioner, would like to leave all religious questions to the pulpits. If the religions of the different peoples were taken into account, there would be no performances on Thursdays, Fridays, Saturdays and Sundays. Mr. Ghose is against Sunday closing. The chairman of the Calcutta municipality believes that the Government of India would never prohibit Sunday closing. At a recent meeting of the Calcutta civic fathers, the bill was discussed and it was decided by a large majority that the local governments should have power to make rules as to the hours at which performances should be allowed. The question of Sunday closing was discussed, and the resolution on the subject was lost by a big majority. Decisions similar to the above have been arrived at by the civic fathers of other cities. Briefly put, the civic fathers are practically unanimous in holding that the cinema theaters should be under the entire control of the police authorities, and that Sunday performances should be allowed. The newspapers of the Puritan type (in India) are very few in number. As may be expected, they are opposed to Sunday performances and greater control of the cinemas. But the major portion of the papers are for Sunday performance. "The Capital," the organ of the European mercantile community in Calcutta, thus observes: "Mr. Shelton's protest might have been effective in some out-of-the-way village in England; it was preposterious in the capital of a country like India, where there is a multitude of religions and where the Government is impartial to all. What we want from cinema proprietors is clean and healthy entertainment and amusement and the better the day, the better the deed." This is the opinion of the Indian organs, too. Truth to say, all cinema proprietors make their largest income on Sundays. The income they make on Mondays, Tuesdays, Wednesdays, Thursdays and Fridays combined equal what they make on Saturdays and Sundays. I mean, of course, the major portion of the cinema theaters. Theaters, like the Elphinstone and the Obijon Grand of Calcutta, or the El Dorado and Excelsior of Bombay, for instance, make good incomes daily; but they derive bigger incomes on Saturdays and Sundays.

* * *

The Elphinstone Picture Palace authorities of Calcutta have been giving an all-comic performance on Fridays. People want something amusing and no wonder the Friday shows are well patronized.

* * *

The Picture House people have begun giving a children's show every Sunday morning at 9 o'clock. There is a uniform admission fee of eight annas (15 cents). As may be expected, the Sunday show has caught on.

* * *

The Presidency theater authorities have been giving a children's show on Sundays at 1 p. m. Their films, however, are not new. To draw crowded houses one must screen new and "taking" films. Because a film is in five or six reels, it must not be supposed that it is bound to draw a crowd. I have seen several five, six and seven reel films which can only be described as "rubbish." No wonder these never drew crowded houses.

* * *

The management of the Theater Royal specialize in American films of late, and it has been giving variety turns. Mona's performances were specially good and formed the topic of conversation at many clubs for days.

In the current (October) number of "The British Trade Journal" there is a suggestion to the effect that American film manufacturers, who use American language in film titles, etc., should use the equivalent of the same in English; otherwise British audiences sometimes find difficulty in understanding what the authors mean. Indian audiences would be glad to have translations in the vernaculars. Unfortunately, their desire cannot be gratified, as the vernaculars are so numerous. Surely, it is not difficult to give English equivalents. "By heck" (in the "House of Scandals," a Mutual film), for instance, will not be understood by any Indian gentleman, however highly educated he may be. I shall not multiply instances. Suffice it to say, the less Americanism, the better for the Indian audiences.

Municipal Theater, Sao Paulo. Another Example of the Magnificent Theaters of Our South American Neighbors.

Eva Gordon in "Under Suspicion"

EVA GORDON, who has played for several motion picture companies in continental Europe, has been engaged to play the prominent role of Mrs. Woolworth in Metro's "Under Suspicion," starring Francis X. Bushman and Beverly Bayne, now under production, with William S. Davis as director. Albert Shelby Le Vino adapted the picture from Hugh Weir's story, "The Woolworth Diamonds."

Eva Gordon.

Miss Gordon is a sister of Bob Herweg, explorer and traveler, and spent several years traveling with him in various parts of the world. She also spent some time at Yokahama, Japan, where she appeared in benefit performances at various celebrations and fetes. For four years she lived at Singapore.

Miss Gordon has been in America for eight months. Previously she worked in war hospitals in Europe since the beginning of the war. She also sang and recited for the patients in over eighty-two hospitals during the time of her war service. It was to recuperate from a breakdown due to her hard work at the war hospitals that Miss Gordon came to the United States.

Miss Gordon is a talented player and an all-around athlete. She delights in horseback riding and daily takes a ride through Central Park, New York. As Mrs. Woolworth, in Metro's "Under Suspicion," Miss Gordon brings a notable talent to the screen.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Beautiful Mrs. Reynolds"

Large Cast Employed in Five-Part World Production Founded on Story of Hamilton and Burr—June Elvidge in Title Role.

Reviewed by Edward Weitzel.

SAMUEL M. WELLER is the author of a five-part World production which follows closely the story of Hamilton and Burr and shows the infatuation of both men for the wife of Jacob Clingman, the Philadelphia pawnbroker who was bent on bringing about Hamilton's downfall. The title, "The Beautiful Mrs. Reynolds," has been selected for the picture, but the two statesmen who were so prominently connected with the early history of this country are the most important characters. The romance in the life of Hamilton which made Burr his bitter enemy and only too ready to help

Scene from "The Beautiful Mrs. Reynolds" (World).

Clingman in his plan for revenge is a revelation of human weakness that conveys a strong moral lesson when the brave soldier and brilliant statesman pays with his life for his guilty passion. A cast of twenty-nine characters are used in the picture, most of them historical, and the main incidents are founded on fact. Arthur Ashley, who appears as Aaron Burr, directed the production, which is correct in its essential details, and is acted in a thoroughly competent manner. The subtitles are occasionally written in what reads like modern colloquialisms, but the locations and general atmosphere of the period are faithfully reproduced.

Covering so many incidents in the lives of such a large number of characters, "The Beautiful Mrs. Reynolds" follows the novel rather than the drama form of construction. It opens in the year 1777 and shows the beginning of the enmity between Hamilton and Burr, when Margaret Moncrieffe was the object of the attentions of both men. The controversy over compensating all Tories for property confiscated during the war against England is the next important event in the story, the last half being brought down to the time when Hamilton, now secretary of the treasury and married to the daughter of General Philip Schuyler, first meets Mrs. Reynolds and the two become infatuated with each other. The affair is followed closely until Hamilton is forced to make a public acknowledgment of his passion in order to prove his official honesty. The duel with Burr on the Palisades at Weehawken and the suicide of Mrs. Reynolds bring the story to a close.

June Elvidge has both the beauty and the acting ability for the title role. The other prominent members of the proficient cast are Carlyle Blackwell as Hamilton, Arthur Ashley as Burr, Carl Girard as James Reynolds, Hubert Wilke as Jacob Clingman, Evelyn Greeley as Margaret Moncrieffe, Pinna Nesbit as Mrs. Hamilton, Lionel Belmore as General Israel Putnam, George MacQuarrie as George Washington, Rose Tapley as Martha Washington, Albert H. Hart as Thomas Jefferson, Jack Drumier as John Adams, Charles Brandt as James Monroe, and Henry West as John Randolph.

"Madam Spy"

Five-Reel Universal Feature Offering Tells Enjoyable Spy Story—Jack Mulhall and Donna Drew in Cast.

Reviewed by Robert C. McElravy.

THIS feature number was adapted by Harvey Gates from a story by Lee Morrison, and produced by Douglas Gerrard. hero of the yarn, for, in spite of its spy feature, the narrative runs along in a blithe, comedy style, and is portrayed by Jack Mulhall in characteristic fashion. The heroine, Phyllis Covington, is played by Donna Drew, and the third strongest part, that of Baroness Von Hula, is taken by Claire Du Brey.

There is more of the comedy element in this than of the dramatic, though there is a certain tensity of plot which runs into a sort of thrill at times. The construction is smooth and the action unimpeded, and the combination on the whole is a good one for this type of production.

The story opens with a love episode between Robert Wesley, the hero, and the heroine, Phyllis. He is the son of an admiral and has just failed in his examinations at the naval academy at Annapolis. His father is naturally perturbed over the situation and tells the youth he has disgraced the family name. This sets the hero to thinking and he determines to redeem himself.

His chance for making good comes very quickly, for he discovers that Hanson, his father's butler, is a spy. During a dinner at the admiral's house, the hero oversees Hanson pass over some valuable papers to Count Von Ornstorff, a German agent who conducts secret meetings with numerous others of his kind. Robert learns that they are expecting the Baroness Von Hulda, from abroad, who is to bring sealed orders for themselves and take back the papers. The hero has done female impersonations at college, and he plans to outwit the spies. He accordingly meets the Baroness at the station, whisks her away to a hotel, where he makes her prisoner and, by clever makeup, substitutes himself in her place.

The impersonation of the Baroness passes very nicely and Jack Mulhall manages to get in some very pleasing comedy touches without overdoing it. He attends a secret meeting of the spies, obtains the war map and, later, when the real coun-

Scene from "Madam Spy" (Universal).

tess suddenly makes her appearance after escaping from imprisonment, he brings the entire group of spies to justice.

Wadsworth Harris appears as the father, Jean Hersholt as the Count and George Gebhart as Hanson, the butler.

Crisp to Direct Another Reid Picture.

Roscoe "Fatty" Arbuckle, chief fun dispenser in the Paramount-Arbuckle comedies, is becoming noted as a monologist. In the two months since he arrived at Long Beach, where he has made "A Country Hero," and has just about completed "Out West," Arbuckle has made two personal appearances in Los Angeles and Long Beach, one at Pasadena, and will shortly appear in Riverside and Santa Ana.

"The Price of Folly"

Pathe Releases First Episode of a Short Serial, by Will M. Ritchie, to Run in Eight Instalments.

Reviewed by Robert C. McElravy.

THE first episode of this series, to run in eight numbers of two reels each, is called "Phantom Fame." It concerns the wife of a hardware merchant in a small town who has literary aspirations. She comes to the city, at the invitation of an editor who has accepted one of her short stories,

Scene from "The Price of Folly" (Pathe).

and is followed by her husband. The latter arrives in time to save his wife an unwelcome entanglement with the editor, who has already ruined the daughter of a laboring man, and is altogether much more villainous than the worst of editors are presumed to be.

Ruth Roland is attractive in the leading role, Mrs. Kate Denton. Frank Mayo appears as the husband, and Luke McKee as the editor, Conrad K. Arnold. The other characters are portrayed by Bruce Smith, Jimsy Maye and Neal Hardin.

The story does not grip the interest as closely as might be desired, although the action follows quite swiftly and the continuity is good. The incidents are depicted in a melodramatic way and are not entirely convincing in certain situations. There is a sketchiness about the manner of handling some of the events which keeps them from getting a close hold upon the sympathies, though later numbers may bring out the character work and plot interest more strongly.

In the course of this opening instalment, the ruined daughter of the laboring man commits suicide by jumping from a railroad bridge. Her father, Pete Gale, then joins forces with Alfred Denton in an effort to save the latter's wife from Arnold. They are successful in this, but the wife's disillusionment results in the loss of her mind and she is sent to a sanitarium, with doubt expressed that she will ever recover.

"The Wild Strain"

Five-Part Vitagraph Blue Ribbon Feature Written by George Randolph Chester and Lillian Chester and Featuring Nell Shipman, An Amusing Comedy.

Reviewed by Edward Weitzel.

THIS is hardly the day and age to attempt to impress people seriously with a set of noodles whose hobby is worship of ancestry. George Randolph Chester and Lillian Chester are probably aware of this fact, and in "The Wild Strain," a five-part Vitagraph Blue Ribbon Feature, they have proceeded to poke fun at the parents f the hero and heroine for setting such store by their family trees. At times the situations and action are carried to the point of burlesque, but taken in the spirit in which it is offered, it is a poor soul that cannot be amused by the story, especially as it is very well acted and produced.

A long string of family portraits is an important feature of the plot. It represents the forbears of the Hollywood family for many generations, but is not complete. One member is missing, and his identity is never revealed until the finish. He was an Italian brigand, and his love of adventure breaks out again in the daughter of the house of Hollywood, and she is continually doing things to shock her parents. Her conduct has the same effect on the father and mother of her fiance, Harold Burton, when these good people come to dine and to inspect their future daughter-in-law. After a series of adventures, that include utterly impossible but highly amusing stunts as a circus rider and the preventing of a bank robbery, Winifred is taken into the good graces of the Burtons. Harold, who has helped to rescue his sweetheart from a roadhouse mob, puts up the liveliest sort of a fight, and is finally rescued himself by the circus crew, who are stampeded into the mix-up by the circus war cry of "Hey Rube!" The hero's cleverness with his fists is explained when his mother is forced to admit that one of her line was a pugilist of note.

Nell Shipman, the new Vitagraph star, is the Winifred of the cast. She is a likable young woman, with a frank and engaging manner, and does her athletic bits quite cleverly. Alfred Whitman as Harold Burton, Ed Alexander as Kingsley Royce, Otto Lederer as John Calvin Hollywood, Mrs. Buskirk as Mrs. Hollywood, R. Bradbury as Colonel Bull and Ruth Handforth as Mrs. Burton complete the cast. William Wolbert directed the production.

"Stolen Honor"

Virginia Pearson and An Able Cast Play a Melodrama That Will Be Found Diverting by Most People.

Reviewed by Hanford C. Judson.

IT IS probable that nearly every one in any average audience that has just seen "Stolen Honor," a Fox five-reel melodrama, will say, "Yes, I liked that picture. It is ably carpentered; you can't see how it is going to turn out; you don't get breathlessly excited yet are interested all the time; it doesn't tax your mind; the players are good company and they play easily-understood melodrama not character." In other words it is a popular offering, made to please in a way that is sure to please at any time during the next year or so. It is a good money producer, as they say in the seed catalogues, and I can heartily commend it to exhibitors. The reviewer admired it for continuity, for the clever way it hit the denouement it had chosen, and he admired the players for the way they played up to the action. Virginia Pearson has the leading role.

The place of the story is Washington, D. C. The heroine of the plot (Virginia Pearson) is a rich artist, ward of the assistant secretary of state, and loved by a captain in uniform whom she really loves, but whom she refused for the sake of her career. The captain is loved by the villainess, an Italian countess who has an Italian adventurer as her aid. To get the captain away from Virginia Pearson, she plots to have her suspected of stealing a painting of great value and beauty, owned by the Italian government. The girl has been permitted to make a copy of the picture.

The heroine of the counterplot is the artist's friend, and has married the assistant secretary of state. She is young and her husband is so busy he neglects her. She runs away with an American crook. This happens on the evening when the countess pulls off the trap. Virginia goes to rescue her friend and is out of town. It looks dark for her; but, of

Scene from "Stolen Honor" (Fox).

caurse, a way is found to bring home the guilt to the guilty, and they are irretrievably disgraced, while Virginia wins more honor and takes the captain.

"The Birth of Democracy"

Seven-Part Photoplay Presented by Franco-American Films Story of French Revolution, Featuring Lyda Borelli.

Reviewed by Edward Weitzel.

THE stirring days of 1792, when the French people had succeeded in their struggle for political freedom and were making strenuous efforts to establish a stable form of government, is the period chosen for "The Birth of Democracy," a seven-part photoplay presented by the Franco-American Films through the Export and Import Film Company, Inc. Lyda Borelli, an Italian actress of stately beauty and excellent artistic ability, plays the principal part, and the cast contains a number of well-trained actors. The general production is on a high plane of merit, the ensembles being correct in detail and impressive in effect. A large number of people are used in

the mob scenes, and a praiseworthy endeavor is shown all through the picture to make it worthy of its subject.

Judged solely by its entertaining qualities and setting aside its influence as propaganda, "The Birth of Democracy" might have thrown the interest around its heroine into bolder relief to advantage. There is a preponderance of historical incidents and a want of familiar and compelling scenes between the woman whose fate is linked with that strange and savage figure of the Revolution, Robespierre, and the other characters who tell the romance upon which the picture is based. The

Scene from "The Birth of Democracy" (Franco-American).

picture has many fine dramatic moments, however, and the historical side of its story is of especial value at the present time.

"The Birth of Democracy" is released on the State Rights plan, the Merit Film Corporation acting as distributors for New York State.

"His Mother's Boy"

Paramount Presents Charles Ray in a Comedy of Character by Rupert Hughes.

Reviewed by Louis Reeves Harrison.

"HIS MOTHER'S BOY" contains a characterization which suits Charles Ray as it it was made for him, bringing out the awkward hesitancy and natal fears of inexperience, such as he has successfully portrayed in other, similar stories. The characterization is clearly indicated in the title. It is that of one of those unformed young men made unfit for the duties and struggles of his sex by an over-affectionate and

Scene from "His Mother's Boy" (Paramount).

mollycoddling mother. Some men never get over it, but go through a more-or-less sheltered family life, with neither hardship nor battle to call out the qualities of true manhood. In this case the boy leaves mother to investigate the "leakage" in an oil property exploited by his deceased father, because investors to whom the father sold stock during his lifetime claim they were swindled and want their money back. The boy exhibits some strange contradictions of character in that he does not display ordinary common sense in his general conduct yet has sagacity enough to go directly at the cause of the "leakage" by visiting the oil property in person, setting to work as a common laborer and conducting an investigation which leads to the discovery of theft, a rather pitiful discovery after all, as it is purely accidental.

The mother boy acts like a sissy boy in the oil-well field, all of which Charles Ray manages to make very amusing. He is at his best in this sort of impersonation, his revelations of thought and feeling constituting an exceptionally fine example of screen psychology. His experiences wind up in a rough-and-tumble fight with a crooked manager of the oil plant and the discovery that he is a man after all. There is a thread of love story running through the fabric, but the material provided would be very attenuated without Ray's interesting personality. A story whose aim is simply a characterization, neither new nor admirable in any particular respect, is not likely to make a hit. It was well handled, however, by the Paramount company, and through fine quality of interpretation and direction, pleased a packed house at the Rialto.

"Rose of the World"

Artcraft Presents Elsie Ferguson in a Romantic Drama with Artistry of the Highest Order.

Reviewed by Louis Reeves Harrison.

ARTCRAFT'S "Rose of the World" may go on file with those exceptional products which can be shown year after year, the theme immortal, "The only heart that truly loves is that of woman." Men are brave and true—they will die for their ideals—but woman's love, that of the Divine Being, percolating through her heart to all the world, has no

Scene from "Rose of the World" (Artcraft).

peer on earth, once it is surely placed. This motif is strongly impressed from beginning to end, in a story of perfect screen structure by Charles Maigne, adapted from the original of Agnes and Edgerton Castle, directed by Maurice Tourneur, and interpreted by Elsie Ferguson and a fine support. So admirably is it done that a grip on the sympathies is made at the very outset, and it is not allowed to lapse by the intrusion of diverting side issues. It is this sympathetic interest which holds most tightly, for suspense is purposely slackened that the spectator may anticipate a tremendous relief at the end—remarkable story structure.

Elsie Ferguson impersonates a young wife, in whose heart love is just beginning to bud for her soldier husband, when he is called away on a dangerous mission. Her grief when a small squad returns with news of the splendid young leader's death is the more pathetic that it is not demonstrative. She has come neither to a full realization of her love nor her loss. This action takes place in British India, where she is led to wed a high official, a governor-general, as a child might depend upon a kind friend, where life drones away until an officer calls who is commissioned to write a history of her first husband. Examination of his effects brings her to a half realization of a great love that has been smouldering in her bosom. She falls ill and is sent to England. She decides to write the history in her first husband's house, where his influence over her grows with tremendous intensity. The arrival of the Governor-General with a native secretary and a group of friends finds her in a state of mental anguish augmented by her environment and by superstitious servants.

In a storm, while her mind is almost trembling on the verge of dissolution, an old Indian servant conjures the presence of the lost soldier and he appears. He is in reality the one she supposed dead, masking as an East Indian until assured that her happiness demands that he disclose his true identity. The sight of him turns her hair white and nearly causes her death, but she is saved to enjoy the love and devotion she has so truly deserved.

This powerful story is pictured with such a wealth of detail and intelligence of handling, with such ardor of interpretation, that it held spellbound a vast audience at the Rivoli.

Mrs. Dane's Defense

Paramount Presents Pauline Frederick in a Screen Version of the Famous Play by Henry Arthur Jones.

Reviewed by Louis Reeves Harrison.

THE Famous Players feature, "Mrs. Dane's Defense," in the stage version, is the story of a wayward woman most cleverly camouflaged in the medium of language, so admirably handled that audience sympathy goes out strongly to the sinning woman, who, having skilfully covered her past, hopes to make amends as a true wife in honorable marriage with a man she sincerely loves. A whispered scandal and a lot of human envy arrange the forces of good socity against her, and her finer aspirations are dashed to the ground when a shrewd lawyer, the foster-father of her intended, insists upon disproving the scandal in public. She makes a game defense, but it crumbles at last under the lawyer's searching examination, and she goes back to obscurity and the care of an illegitimate child.

The problem presented in the stage version is whether a woman who has been more sinned against than sinning, who has profited by her experience, shall be given opportunity to

Scene from "Mrs. Dane's Defense" (Paramount).

make amends in a normal life in accord with social conventions, or whether she shall be forever discarded for having broken the most sacred of them all. Jones presents the problem with skill and high suspense. The screen version disposes of any mystery at the outset, instead of presenting it to arouse uncertainty and curiosity and gradually unravelling the plot, a change of structure which contributes materially to loss of interest in the outcome. It is a case of a badly written scenario, which pretends to follow the stage version, and which does, except in the prime essential of story interest on the screen—suspense.

In spite of this destructive blunder, the author's purpose is felt—it is felt rather than seen, and very largely through fine interpretation of the leading role by Pauline Frederick. Supported by a company of very high quality in every role, with admirably chosen and entirely effective backgrounds, Miss Frederick presents the character of the erring woman with both dignity and force, an impersonation of exceptional merit. So tense are the situations devised by the author and offered under skilled Paramount direction that the play was well received by a large audience at the Strand.

Two Moon Comedies

"No Money-No Fun" and "The Bogus Uncle," Both With Gus Pixley Have Fair Entertainment Value, But Are Disappointing.

Reviewed by Hanford C. Judson.

TWO Moon Comedies, made by the Sunshine Film Company of New York, and featuring Gus Pixley, were recently shown to newspaper reviewers. They are disappointing. There is something typical in them, not of the best but of the average. There are many pictures made today that are no better, and either of these would be justified in an ordinary program as a lightener; but it is also true that there is no mark of special power in them; no peculiarity that would set them off from the numerous other comedies of their kind. They are plainly not intended to play an ambitious role in the film market. They are not coarse. There is more movement than action in them. There are not many laughs, yet the effect is like that of a lively dance tune. They ought to find a place.

"No Money—No Fun."

Story is of the slightest, but is fresh enough. Gus' uncle won't give him any ready money, but tells him to be comfortable in the house as though it were his. Uncle being away, he rents out rooms for cash. Uncle returns and finds things humming. He is in great need of ready money and so things are easily fixed. The subtitles of both might be improved on.

"The Bogus Uncle."

Story has been used very often and never was especially popular. Nephew and niece have never seen Uncle, who is known to be rich and is coming on a visit. Tramp enters the house, puts on a suit of clothes and is taken for the uncle. The real uncle comes while nephew and his wife are setting the table. He is locked in the closet, but breaks out and is taken for a lunatic. Cop arrests Uncle, but on way to prison they meet the uncle's man. Cop and Uncle come back for the tramp, who has skipped.

"Men Who Have Made Love To Me"

Mary MacLane, America's Much Discussed Woman Writer, Plays the Leading Figure in Six Piquant Love Episodes of Her Life, Written By Herself and Produced By Essanay.

Reviewed by James S. McQuade.

MY FIRST impulse in writing about "Men Who Have Made Love to Me" is to acknowledge the gripping hold which the screened stories had on me and of the pleasure which their novelty created. It is the first time in my remembrance that I have seen on the screen author and actress concentrated in the same person, and that person acting over again love scenes in her own life with a matter-of-fact realism, which either affect the spectator by their pathos or stir his risibilities by their humor, or excite him to fear by their tragedy. And through it all I can vouch that nothing objectionable to refined taste can be fairly claimed, although it required skillful directorship to avoid offense in the final scene between Mary MacLane and the husband of another.

Mary MacLane has never laid claim to being an actress, and never before risked an appearance before the moving picture camera, yet in my opinion no other woman could take her place in these episodes with either advantage or equality, for the simple reason that the author appears as her very self, being undisturbed by self-consciousness and always governed by the natural demands of the moment and of the scene. True, Mary has no fine stage airs, where she might conveniently employ them, and her stage walk shows perceptibly at times, an inclination to what might be termed a waddle, yet we welcome these seeming defects because they are really part of herself.

Mary MacLane appears in six of her love episodes, these and the introduction requiring seven reels of film for their production. The callow youth, the literary man, the baronet's younger son, the prizefighter, the bank clerk and the husband of another are the types of men who aspire to Mary's hand and heart. Each love experience is filmed in the order given, the men parts being ably sustained by Ralph Graves, R. Paul Harvey, Cliff Worman, Alador Prince, Clarence Derwent and Fred Tiden.

Excessive praise can scarcely be given Director Berthelet for his direction of the players and for the numerous fine interiors of the production. In artistic keeping with the sumptuous settings are the numerous and exquisite gowns, becom-

Scene from "Men Who Have Made Love to Me" (Essanay).

ingly and gracefully worn by Mary MacLane. The photography throughout is excellent.

Release will be made through the George Kleine System some time near the close of January or around Feb. 1.

William E. Shay in "False Faces."

William E. Shay will be seen again as Wertheimer in Herbert Brenon's forthcoming production of "False Faces" or the sequel to "The Lone Wolf," by Louis Joseph Vance.

"Jules of the Strong Heart"

Paramount Picture of North Woods, with George Beban as Canadian Lumberjack Hero—Beautiful Photography Adds to Interesting Picture.

Reviewed by Hanford C. Judson.

OPENING with a scene in which a giant pine is felled to the powdery ground of a lumber camp, and with many a wonderful picture of the great woods in sunlight and shadow, calm and storm, the recent Paramount picture, "Jules of the Strong Heart," tells a story of fortitude that will make

Scene from "Jules of the Strong Heart" (Paramount).

a marked appeal to audiences at this time. The hero, who is willing to give his life and endure torture rather than forfeit a chance to be true to what is in the final analysis just an errand, is played by George Beban in the character of a Canadian woodman as tender hearted as he is brave. The story is ably directed and has good continuity. Its chief weakness is that the hero, brave and worthy as he is, is hardly the right match for the girl, American daughter of the camp foreman, played by Helen Eddy. She might have been excused for giving her admiration to the hero and her love to the younger clerk, played by Raymond Hatton. Charles Ogle plays the girl's father and Guy Oliver has the villain's part.

Jules comes into camp carrying a baby. The villain is making love to the girl and he is threatened by her father. Jules who has been given a job takes a hand at teaching this rough better manners, and while he no longer troubles the girl he treasures hate in his breast. There's a misunderstanding. A bank has failed and the lumberjacks fear they are going to lose their wages. The foreman tells them the money is at the landing; but a terrible storm has broken and it can not be brought. The men are about to lynch the foreman when Jules volunteers to go for the cash in a boat. He is given an order on the express company. The villain goes, too, and on the way tries to force Jules to give up the paper. He is knocked on the head and tied up; but no torture can make him tell where he has the paper. The girl suspects that something has gone wrong and by chance gets help and a motor boat to go to the rescue. She knows that Jules loves her and tells him that she wants him.

Donald Crisp is the director. The scenario is by W. F. Thew and F. X. Finnegan, from the book by William Merriam Rouse.

"In Bad"

Excellent Five-Part Mutual-American Comedy Featuring William Russell—Plenty of Action and Amusing Situations.

Reviewed by Margaret I. MacDonald.

THE athletic quality of the Mutual-American comedy, "In Bad," in addition to the skillful direction given it by Edward Sloman, will ensure its popularity. William Russell, in this production, has been provided with a story which fits him exactly; it contains plenty of action and a number of good fights. And, moreover, the action of the play is consistent—the achievements of the hero are always within reason. The story also contains an excellent vein of comedy which cannot fail to be appreciated. There are individual incidents which are worthy of mention as being cleverly accomplished, such as the fall of the hero over the staircase of his aunt's home, landing in the presence of the lady who he afterward makes a desperate endeavor to marry, the fall in the young lady's home, when he accidentally collides with the butler carrying a tray of victuals, and his encounter with the gang of men in the underground treasure house of the Aztecs.

The story treats of the fortunes of a young man who comes east from Arizona to live with his aunt. The aunt, in an endeavor to place him right before her friends gives up in despair, and, after an incident in which he tries to get his trainer, who, by the way, is wanted by the authorities, out of a scrape, he lands in the police court after his pockets have been emptied of various articles of jewelry stolen at the reception by the trainer. While trying to square himself with the girl and gain consent to become a member of an expeditionary party, composed of his aunt, the girl, and her father, to the ruins of the Aztecs, considerable comic business is worked in. He decides to follow in the wake of the party and finally wins his point when he accidentally happens upon the treasure for which they are searching.

Francelia Billington, playing opposite William Russell, does very good work, but it is not provided with her usual opportunities. The production is nicely set and is apparently correct in atmosphere and environment.

"The Kitchen Lady"

Compelling Laugh-Maker in Two Reels—Louise Fazenda, a Good Cast with Pep, the House Cat and a Bear Make a Winner Comic Film.

Reviewed by Hanford C. Judson.

THERE are many different things in "The Kitchen Lady," a Paramount Mack Sennett comedy picture in two reels, that insure its giving a royal good time to any spectator who can enjoy fun. Louise Fazenda plays a kitchen slavey of a boarding house, and she is supported by Slim Summerville and Glen Cavender, two boarders, Eva Thatcher, the landlady, mother of Slim, and Alice Maison, a very pretty girl boarder. Pep, a remarkable house cat, a tame fish that bites and doesn't let go, and a black bear who performs out of season, each adds a good deal of unexpected and thoroughly enjoyable amusement. It is an exceptionally good picture to book and will be welcomed by children and others at a theater or any other place.

Trick photography plays a large part in the modern comic film and it is always acceptable. It is used in this film to make old things arrive so unexpectedly that they bring new fun. But new situations are not lacking in this picture, and some of the best of them are furnished by the house cat named

Scene from "The Kitchen Lady" (Paramount).

Pep that at one place goes fishing without knowing it and is caught by the tail. A trained bear also adds some truly comic rough play that makes laughter.

The story of the slavey who becomes an heiress is full of possibilities, and they are well made use of here. The picture is one that can be advertised as a "scream."

Caprice Begins New Production.

June Caprice has begun another sparkling comedy drama for the William Fox productions. Bernard Thornton, a recent addition to the Fox forces, is the new leading man. Included in the cast are Joseph Kilgour, the noted actor who appeared in "The Lion and the Mouse" and "The Easiest Way," and George Bunny, a brother of the famous John Bunny, who was one of the most beloved of all players of the shadow stage.

Lee Children Go to Florida.

Members of the company headed by Jane and Katherine Lee, which have been working for several weeks on a new production, left the New Jersey studios last week for Jacksonville, Fla., where additional scenes are being taken.

The production on which the Lee company is working, under the direction of Kenean Buel, is a comedy drama of the "Two Little Imps" type. Many of the scenes are laid in an orphanage, where the young folks make life miserable for the matron and others charged with their care and education.

Two Triangle Five-Reelers

"The Flames of Chance" Up-to-Date Romance, with Margery Wilson Featured, and "Evidence," Photodrama by Jack Cunningham, Starring J. Barney Sherry.

Reviewed by Edward Weitzel.

"The Flames of Chance."

THAT seemingly inexhaustible well of plots, "The Saturday Evening Post," is the source of "The Flames of Chance," a five-part romance from a story by Francis Sullivan, scenario by Harvey Gates and Elizabeth Haas. Margery Wilson is the featured player, and Raymond Wells directed the production. The picture uses the present war for a background and has many pleasing qualities. It relates how Jeannette Contreau, a young stenographer, becomes god-mother to three allied soldiers, prisoners in a German camp. Fearing her "boys" will not give her their full confidence if they know her real age, she represents that she is an old, white-haired lady and sends them cheery letters and all sorts of gifts.

Scene from "Flames of Chance" (Triangle).

Harry Ledward, the American soldier, learns that he is to be released and writes to his god-mother that he will pay her a visit as soon as he arrives in New York. Jeannette is greatly disturbed over the prospect of being found out in her deception, and makes up her mind to disguise herself as an old lady. Ledyard calls as promised and keeps on calling, until Jeannette falls so desperately in love with him that she is ready to welcome her arrest when the postal authorities come to the conclusion that her letters to her "boys" are part of a system for conveying information to the enemy. The story ends happily, and Ledyard marries his god-mother. "The Flames of Chance" belongs to the class of fiction that has a serious underlying motive, but loses no opportunity to lighten up the story by taking advantage of every humorous possibility. It is often uncommonly bright and is always enjoyable. The production is equal to its merits, and Margery Wilson as Jeannette is the sort of god-mother that most chaps would be mighty glad to marry. The excellent supporting cast is made up of Jack Mulhall as Harry Ledyard, Anna Dodge as Mrs. Tibbitts, Wilbur Higbee as Frederick Armstrong, Percy Challenger as an old actor, Ben Lewis as John Finch, Eugene Corey as Anatole, and Lee Phelps as Paul. Photographed by Pliny Horn.

"Evidence."

Jack Cunningham, the author of "Evidence," a five-part photodrama starring J. Barney Sherry and directed by Walter Edwards, has written a mystery story that will baffle most spectators until the very finish. It is somewhat deliberate in getting under way, but once it is shown that the wife of John Corbin is carrying on an affair with another man and the interest aroused is sustained to the end. Corbin, returning home unexpectedly, sees this man escaping from his wife's room. He confronts the guilty woman and kills her and is saved from the chair by the plea of insanity. After being confined in an asylum he is released and is a guest at his son's wedding when the boy (the stepson of the murdered woman) is married to the daughter of Dr. Richard Hyde, a close friend of the Corbin family. After the wedding it is revealed why John Corbin had never told the name of the man he saw leaving his wife's room. It was Hyde, and when he asks Corbin if he would recognize the dead woman's accomplice the injured husband replies, "I hope not, for our children's sake."

The theme is not a pleasant one, but it is undeniably dramatic and has been adroitly handled by the author and the producer. J. Barney Sherry is forceful in a quietly effective way, and is well supported by Audelle Higgins as Mrs. Corbin, Howard Davis as Dr. John Hyde, Pauline Starke as Phyllis Hyde, Eugene Corey as John Corbin, Jr., Edwin Jobson as Chief Benton and George Chase as George. C. G. Peterson was the photographer.

"The Devil's Playground"

Vera Michelena Featured in An Interesting Seven-Reel Production Dealing With the Evils of the Public Dance Palaces.

Reviewed by C. S. Sewell.

TO STATE Right buyers, Werner and Abrams are offering the Fraternity Films' seven-reel picture, "The Devil's Playground," featuring Vera Michelena. The title is applied to the modern public dansants, and the story interestingly told, is a strong arraignment of the influence for immorality which they are represented as exerting. There are a number of scenes depicting cabarets and afternoon dancing places, some of which are set forth with considerable boldness, and several unpleasant phases, such as a very young girl being met at the door by a "hostess" and introduced to a young man, evidently a frequenter of the place, are shown.

First, there is a story which follows conventional lines, dealing with a girl whose employer uses her fondness for dancing, coupled with the fact that she has a sick mother, to further his own ends; culminating in a road house scene which is unnecessarily bold, and from which the girl escapes by jumping from a window. Then follows the story of the boy, the construction being weakened by the two stories being told separately. The only connection being the fact that the man in the girl's story is the father of the boy.

Fresh from school, the unsophisticated youth, through the medium of the public dancing palace, becomes infatuated with The Woman who is tiring of her present wealthy companion. In a stormy scene, the boy turns his mother down and goes to the woman, whose interest in him begins to wane when his allowance is cut off. To hold her love, he succumbs to temptation and robs the bank in which he is employed. The woman endeavors to save him by returning the money, but he is committed to prison for a year as a warning to others; and the end of the production shows his return to his mother while the woman again welcomes the man of wealth whom she had cast aside.

The story is interpreted by a competent and well-balanced cast. Vera Michelena is excellent and convincing as the woman; while Lillian Cook as the girl and Harry Spingler as the boy, are good types and give fine performances. George S. Trimble handles the more or less unpleasant role of the wealthy man satisfactorily, while William H. Tooker lends dignity to the part of the family lawyer, and Robert Cummings is satisfactory as the father.

Dallas Tyler is responsible for the story, while Harry Mc-

Scene from "The Devil's Playground" (Fraternity).

Rae Webster is the director. In addition to the roadhouse scene, one or the two of the dancing scenes are broad enough to be objectionable. The photography is excellent.

"The Bride"

Second of the James Montgomery Flagg "Girls You Know" Series Replete with Genuine Humor—Exhibited at Strand.

Reviewed by Margaret I. MacDonald.

THERE is something new and refreshing about the James Montgomery Flagg pictures which are being produced by the Edison Company. The second number of the "Girls You Know" series entitled "The Bride," is even better than the first, and was received with large appreciation by Strand theater audiences during the past week. In these pictures old situations are made new, and the most commonplace incidents are so artistically and humorously presented as to be wholly pleasurable.

The story of "The Bride" is the simple old story of the girl who longs to yield to her lover's appeal that they be married at once, but hesitates to break the news to "pa." The elopement is there, too; but "pa" having overheard a certain tele-

phone conversation between the contracting parties, is also on the job. His tactics are quite different, however, from those of the usual moving picture "pa." This particular gentleman merely steps up to the prospective bridegroom waiting in the moonlight beside the taxi, taps him on the arm and suggests they make it a daylight affair—"why not advertise and get the benefit of the wedding presents?"

The suggestion is well taken and a month later an artistically staged wedding takes place, to which a humorous side finds its way by means of skilfully worded subtitles. "The Bride" is most certainly a comedy that will be enjoyed.

"Our Mutual Motor"

Metro-Drew, for Special Rivoli Requirements, Exploits Usefulness of Flivver, with Comic Side Uppermost.

Reviewed by Margaret I. MacDonald.

THE special Metro-Drew number appearing at the Rivoli during the past week exploits in a comic way the usefulness of our friend the flivver and enlarges on the impositions of neighbors and friends. Those who are the proud possessors of Ford cars will most appreciate the humor of the screened story of the over-worked machine.

It so happens that the couple with whose domestic affairs we have become familiar in Metro-Drews have now purchased a Ford touring car of which they are justly proud. In the generosity which often accompanies pride of newly acquired possessions, they have—or we should say pretty Polly—has invited all friends and neighbors to partake of the pleasure of their new possession. Polly's generosity, which finally gets on Henry's nerves, causes him one evening on his return trip to be encumbered with one immense crate with the area of a good-sized bed and a couple of fair maidens, all of which it was made necessary for him and the car to escort home.

The final straw is added to Henry's load when responding manfully to an appeal in behalf of an old lady of eighty years who has never before ridden in a motor car, he is urged beyond the speed limit by his aged passenger and is served with a summons to appear before the magistrate.

This is a good number and touches a subject of universal appeal.

"For Liberty"

Satisfying Melodrama by Fox Carries from America to Berlin and to the Front—American Boys Go Over the Top to Rescue Heroine.

Reviewed by Hanford C. Judson.

THE new Fox melodrama, "For Liberty," works up to an exciting climax, photographed at night amid flares and flashing lights on volumes of rolling smoke and bursting shell. The heroine (Gladys Brockwell), an expatriate who has lived for years in Berlin, has won disgrace for herself all around by trying to aid the American cause. Even the American spy (Charles Clary), for whom she has stolen German plans, misunderstands and despises her as a light of love.

The action has moved right up to the front trenches. The girl, it being midnight, has just stolen the plans. The man comes to get them. He is suspected and they capture him. The girl buys him a chance from the German general. She slips

Scene from "For Liberty" (Fox).

him the plans and the Germans let him start on a run across No Man's Land. He has a white shirt on. It is night, and they begin to shell him. All bloody-faced he reaches the American line. He tells them about the heroine and the regiment goes over with a yell amid rockets, bombs bursting and all the stir of a great battle. The girl is fighting for her honor in a mansion not far away. There's a big shell hole in its walls. The Americans reach the place and someone shoots the general, who stands near the hole. Then the heroine is brought out and conducted away in triumph.

It is a satisfying melodrama. There is nothing cheap in the direction or staging. The acting is distinctly good. The action builds up evenly and the climax holds strongly. The photography is adequate. The plot is popular and takes liberties with probability that in the atmosphere of the story are not self-evident enough to spoil the entertainment.

"Woman and Wife"

Select Star Feature Offering Presents Alice Brady in Modernized Version of Jane Eyre.

Reviewed by Robert C. McElravy.

A POWERFUL offering of the semi-tragic type, with occasional melodramatic moments, has been evolved in this five-reel number. Charlotte's famous classic. "Jane Eyre," serves as a plot basic, but the story has been thoroughly modernized, both in costuming and settings, and no particu-

Scene from "Woman and Wife" (Select).

lar attempt has been made to follow the plot as unfolded in the novel.

There has been a complete rearrangement of incidents which are taken from the book and has also been added and much left out. A certain trace of the austere flavor of the novel remains, but on the whole the photoplay has a warmer and more human note.

Alice Brady plays the part of Jane, the girl whose aunt taught her to believe she was cold and unloving. Miss Brady makes the girl anything but this after she has gone from her aunt to the charity home. Here, in spite of the unpleasant treatment of Mr. Brocklehurst, the principal, she makes herself popular with the other girls and one of the women teachers. She becomes a young woman while at the school, and is then suddenly cast out to make her own living.

Jane enters the employ of Edward Rochester, as governess to his little child. This part of the narrative follows the novel rather closely, but the later events are considerably changed. Rochester, in the present story, believes his insane wife had died some years before. She is suddenly brought to his country home, just before he expects to marry Jane, by his brother-in-law, for purposes of blackmail. Rochester receives his wife and has her placed in the tower. Her mad wanderings about the house at night, during which she attempts to kill Rochester, are realistically staged. Later she escapes from the tower room and interrupts the wedding of Rochester and Jane, the former having determined that he has a right to wed again. In the final scenes the insane wife is drowned and Rochester and Jane face future happiness together.

Eliott Dexter makes rather a younger looking Rochester than a reader of the novel would imagine for the part, but brings considerable strength to the role. Leonora Morgan makes a good deal of her part as the insane wife, which is a repellant one, but at the same time very vital to the story. Others in the cast are Helen Green, Helen Lindroth and Victor Benoit. The production was directed by Edward Jose.

"The Petrova Waltz."

During the presentation of "Daughter of Destiny," starring Olga Petrova at the Rialto theater recently, the occasion was marked by the introduction of "The Petrova Waltz." The composition is the work of the musical director of The Rialto and Rivoli theaters, Hugo Riesenfeld. The number sprang into instantaneous popularity during the week in which Madame Petrova appeared on the screen of The Rialto and many patrons asked at the box office where the song could be purchased. Arrangements have since been made whereby the number is to be standardized and published broadcast through the country. It is proposed to make this special composition a dominant theme for all the musical settings which will accompany the eight starring vehicles of Madame Petrova distributed through the First National Exhibitors' Circuit during the present year.

"Wolves of the Rail"

William S. Hart in Five-Part Melodrama, Presented by Thomas H. Ince, Packed Full of Jump and Ginger—On Artcraft Program.

Reviewed by Edward Weitzel.

WHO was it said that melodrama had gone out of fashion? That's what a true son of the land of the long horn would call "the wrong steer." The healthy mind, regardless of age, will always respond to its red-blooded life, its jump and ginger and strong spice of play-acting which we all love, its unpolished but vigorous romance will remain a part of screen fiction so long as human nature continues to be human. "Wolves of the Rail," a five-part Artcraft picture presented by Thomas H. Ince and starring William S. Hart, is melodrama of the genuine ride fast, shoot quick, fight hard, and die game kind. Contempt of danger is the first article in the creed of all properly minded folk in this class of romance, but the second article beats it for sound, common sense: "Take darn good care of your trigger finger." Both of these laws are given practical application all through "Wolves of the Rail," and train "hold-ups," fights for two and fights for a dozen, a heroine who risks her life for the man she loves, and the triumph of virtue and beauty are all to be found in this same photoplay.

Fortunate Tom Sawyers and Huckleberry Finns of today! No longer must they hide in the haymow or behind the corncrib to read of bandits and their exploits, of train robbers, the hero who conquers them, and other delightful persons equally reckless of their own and their neighbor's lives. The youth of the present can now form one of a family party and see it all reproduced on the screen in a healthful, real outdoor fashion that stirs the blood and leaves the beholder the better for the experience.

The character taken by William S. Hart in "Wolves of the Rail" is known as "Buck" Andrade, and at the opening of the picture he is the leader of a band of train robbers that has concentrated its activities on one particular road so long that the president sends Cassidy, a famous man catcher from New York, to round up the gang. Before he reaches Smoky Gap, "Buck" has had a quarrel with one of his men, Pablo Trilles, and shot him in the hand. A messenger brings the news that "Buck's" mother is dying. The bandit leader starts for her bedside, but Pablo gets there ahead of him, and tells the dying woman that her son is a thief. When "Buck" arrives his mother makes him swear to turn honest.

Returning by train to the scenes of his former activities, "Buck" meets Cassidy. Chance leads to the detective's learning the ex-bandit's identity. There is a fight, and "Buck" wins. He appropriates the detective's clothes, papers and name, presents himself to the chief at division headquarters

Scene from "Wolves of the Rail" (Artcraft).

as Cassidy, and starts in to run down his old companions. He is successful, but not until he performs startling feats by the score, wins a sweetheart, saves thirty thousand dollars of U. S. Army money, boards a run away engine from the back of his horse, kills Pablo in a fair fight, and makes a friend of the president of the road.

"Buck" Andrade must be a character after the star's own heart. It gives him a chance to do those things for which he is so greatly admired by his large following, and also to vindicate his right to marry the pretty heroine and ride with her into the sunset at the finish, a fate denied to the bad men of which he has played quite a number in record making manner. His method is as cleancut and incisive as ever, and takes the same firm hold of the imagination.

His support keeps close behind his heels in its general excellence. Vola Vale is the Faith Lawson of the cast, and supplies the grace and grit and sweetness of character demanded of "Buck's" best girl. Billy Elmer, in a character make-up of startling effectiveness, plays Pablo as well as he looks him. Melbourne MacDowell is an impressive railroad president. C. Normand Hammond as Cassidy and Thomas Kurihara as Pasquale are the remaining members of the high grade cast.

"Wolves of the Rail" was written by Denison Clift, and put together by one who knows the game. Its production brings out every possibility in the story, and the director has been more than fortunate in his selection of picturesque locations and his preservation of correct local color.

"Daybreak"

Emily Stevens Well Cast in an Interesting Picture, Based on Play with Same Title—Released by Metro.

Reviewed by C. S. Sewell.

AS Edith Frome in "Daybreak," the five-reel Metro release for January 7, Emily Stevens appears in one of the most satisfactory and congenial roles of her screen career. This subject is based on Jane Cowl and Jane Murfin's play of the same title, the adaptation being made by June Mathis and Albert Capellani. The latter also directed the production.

Scene from "Daybreak" (Metro).

Arthur Frome, a successful financier, after promising to abstain from drink, indulges too freely, and pushes a newsboy, who falls under an automobile and is badly injured. Her faith shaken, Edith leaves him, but a few years later is persuaded to return, but gives no account of her absence. Frome, suspicious of the time she spends away from home, has her "shadowed" by the wife of an employee whom he discovers to be a thief. The girl reports that Edith and Dr. Brett, a friend of the family, are visiting a house where there is a baby. When the baby is taken suddenly ill, Dr. Brett phones Edith. When she endeavors to go to the child, Frome seeks to prevent her, insinuates that the child is her own, and that Brett is the father. After the crisis, Edith tells Frome that that baby is his own child, and that she kept its existence secret that it might grow up away from the influence of a drunken father. She then goes away with the child, and Frome is shot by the jealous husband of the girl who tracked Edith; he recovers, however, and through the instrumentality of Dr. Brett everything is cleared up, and a reconciliation takes place.

Emily Stevens' acting is fine and convincing throughout, Julian L'Estrange gives a capable performance as Frome, while Augustus Phillips and Evelyn Brent as Dr. Brett and the girl detective, respectively, are entirely satisfactory. Frank Joyner as the embezzling employee, and Herman Lieb as the lawyer complete the cast. The interest is well sustained throughout, and the action, as a whole, is clear and convincing. The photography is excellent, and the sets, which are almost entirely interiors, are elaborate and in keeping with the story. The audience at the Arena, a neighborhood theater in New York, applauded the picture at the end of its presentation.

JEWEL CHANGES TITLE.

Jewel Productions, Inc., announces that it has decided to change the title of the next release from "K" to "The Doctor and the Woman." This feature, according to Jewel, will be one of the most beautiful productions released this season, and in it Mildred Harris is said to appear to better advantage than ever before. The scenario is an adaptation of the Mary Roberts Rinehart novel, "K," as published by Houghton, Mifflin & Co., and was directed by Lois Weber.

In point of photography the picture is full of surprising effects, there being considerable night work throughout. The titles are different from any heretofore used in Jewel productions, and for continuity and strength the story is remarkable.

The theme of the picture follows closely that of the original novel and, if anything, its value is enhanced by the splendid production given it by Miss Weber. True Boardman appears as the mysterious doctor, "K," and Miss Harris as the heroine. The exact date of release has not been announced.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HIS COLLEGE PROXY (Selburn).—In this one-reel number, Neal Burns marries his sweetheart, Gertrude Selby, against the wishes of their parents, and Neal, in order to be near Gertrude, disguises as a butler, hiring the chauffeur to go to college in his place. After several amusing complications arise, the deception is discovered and all ends satisfactory. This is a good number, although the principal situations are familiar.

Artcraft Pictures Corporation.

ROSE OF THE WORLD, January 7.—A powerful story of woman's devoted love, presented with great beauty and force, Elsie Ferguson in a dramatic role of high intensity.

WOLVES OF THE RAIL, January 14.—William S. Hart is the star of this five-part melodrama which is full of the sort of thrills that keeps the interest at white heat. It is skillfully produced. A longer review is printed in this issue.

Christie Film Company.

CUPID'S CAMOUFLAGE (Christie), January.—An amusing number in which a young pair meeting for the first time on the platform of a railway station find on their second meeting that each is occupied in a humble vocation. Later they discover that it is all camouflage and are made happier than ever in the establishing of a proper identity. The picture was reviewed in last week's issue.

ONE GOOD TURN (Christie), January.—A rollicking sort of comedy which will please most audiences. The fun is extracted from a situation which arises from the decision of a young husband to stay downtown on the evening of the first anniversary of his wedding. A full review was published in last week's issue.

Fox Film Corporation.

STOLEN HONOR, December 30.—A five-reel picture featuring Virginia Pearson in a melodramatic story set in Washington, D. C. It is ably put together, has good continuity, hides its denouement and interests all the time. It is simply popular melodrama of the kind that usually goes well and is in demand in most theaters. It is not a great picture. A longer notice will be found on another page of this issue.

DU BARRY (Fox Special Feature), December 30.—Theda Bara plays the noted adventuress in a well-staged picture. There is considerable dramatic interest in those groups of scenes that picture the story's climaxes and the connecting portions keep interest awake through the whole. It is a Theda Bara picture and will please her following. A longer review was printed in Moving Picture World, issue of January 19, page 379.

FOR LIBERTY, January 6—A satisfying melodrama in five reels, with Charles Clary and Gladys Brockwell in the leading roles. The action carries from America to Germany after war has been declared, jumps to the Western front and in a good climax brings the American boys "over the top" to rescue the American heroine who has helped the spy hero escape. It is sure to please. A longer notice will be found on another page of this issue.

SON OF A GUN (Fox Lehrman Comedy), February 3.—A two-reel farce of comic characters, full of dream-like impossible doings that compel laughter through being so impossible. One of the characters is in a room where a bomb is exploded. He is blown up through the chimney, takes a jump from the roof and lands on a horse quietly waiting below and gallops off. The whole story is of this same material.

Franco-American.

THE BIRTH OF DEMOCRACY, January.—The story of the French Revolution is told in this seven-part foreign made picture, Lyda Borelli having the leading female role. The production is excellent in many ways. It is given a longer review on another page of this issue.

Fraternity Films, Inc.

THE DEVIL'S PLAYGROUND.—A seven-reel state rights production, presenting a scathing arraignment of the alleged immoral influence exerted by afternoon dansants and cabarets in which public dancing is permitted. The story is presented by a competent cast, headed by Vera Michelena, the musical comedy star, and including Lillian Cook, Harry Spingler, Robert Cummings, W. H. Tooker and George S. Trimble. An extended review appears on another page of this issue.

Greater Vitagraph, Inc.

THE WILD STRAIN, January 14.—Nell Shipman is featured in this five-part photoplay, written by George Randolph Chester and Lillian Chester. The atmosphere is partly of the circus and it has many amusing moments. The picture is reviewed at length on another page of this issue.

VENGEANCE—AND THE WOMAN (Vitagraph).—The fifth episode of the Vitagraph serial still finds the heroine and her husband leading the strenuous life and Bessie Blake in the hands of the outlaws. She is put on top of the high rock, and Harry Blake, who has again managed to elude the bandits, tries to reach her by risking his life on some telegraph wires. The finish gives the usual promise of more thrills to follow.

George Kleine System.

THE BRIDE (Edison), January 16.—An enjoyable comedy and one of the James Montgomery Flagg "Girls You Know" series. The picture is based on an old situation which has been given a new face by artistic presentation. The picture is a thoroughly enjoyable one and will be found reviewed at length elsewhere.

MEN WHO MADE LOVE TO ME (Essanay), Sometime around Feb. 1.—These love episodes of Mary MacLane, the widely known writer and author, occupy seven reels, the author playing the part of herself throughout. In each of the six episodes the lover is played by a competent actor. Mary MacLane should make a strong and wide appeal as herself. Pathos, humor and near tragedy mark the run of the love stories. The production has magnificient settings and fine photoplay, and several beautiful dresses are worn by Mary MacLane. See extended review elsewhere in this issue.

Metro Pictures Corporation.

OUR MUTUAL MOTOR (Drew), January.—This number of the Drew comedies was presented as a special Drew number at the Rivoli in its second week. It is an extremely funny comedy for those who understand the demands made on the flivver by the friends of their owners. The final straw is added to Henry's load when Polly insists on his taking an old lady of eighty years out for her first ride, and this venerable person probes his injured pride past the speed limit and he is served with a summons to appear before the magistrate.

Mutual Film Corporation.

JERRY ON THE RAILROAD (Cub), August 9.—This number, which was not shown to the press at the time of its release, is not one of the best of the Jerry Comedies. In it Jerry has a dream in which he dreams that he escapes on a hand car from distasteful labor, and discovers a couple of attempts at crime. One of these is the placing of a bomb under a railroad bridge by a half-wit, and the other is the loading of an apple with cynaide of potassium and presenting it to a young girl to eat. A fight between Jerry and the half-wit takes place and finally Jerry wakes up and finds it all a dream.

MUTUAL WEEKLY NO. 3 (Gaumont), Jan. 14.—This issue contains some interesting scenes showing Colonel Bremond being made Commander of the Legion of Honor at Port Said, and the French troops leaving the Suez Canal for Arabian camps. There is also shown the army of Emir Paical in the Oasis of Gidda, allied with the troops of France. Scenes showing winter sport at "Toy Town Tavern," Winchendon, Mass., and skating at the Biltmore Ice Gardens are also interesting.

BURGLARS (Strand), Jan. 15.—A clean comedy for which quite an amusing story has been provided. A middle-aged couple decide to invite the niece of one and the nephew of the other to visit them. Starting late for the depots at which the young people are to arrive a situation around which most of the comedy swings arises. The young people entering the house by windows are thought by each other to be burglars. The police are sent for, both are arrested and are, of course, finally rescued by aunt and uncle. Very good.

IN BAD (American), January 21.—A five-part comedy featuring William Russell with Francelia Billington playing opposite him. This production is a good one, and will be appreciated by any audience. Its story is consistent and pleasing and the picture has been well directed by Edward Sloman. A full review will be found elsewhere.

Paramount Pictures Corporation.

HIS MOTHER'S BOY, December 24.—A comedy of character, picturing a mollycoddle who became a man, with Charles Ray very amsuing in his favorite role.

MRS. DANE'S DEFENSE, January 7.—An effective presentation of the stage drama of the same name by Henry Arthur Jones, with Pauline Frederick superb in the leading role.

MEATLESS DAYS AND SLEEPLESS NIGHTS (Klever Komedy), January 14.—This one-part Victor Moore comedy explains itself by its title. It follows the usual run of humor of this brand and was written by Thomas B. Gray. The scenes are laid partly in a restaurant of which the star is the owner and cook.

Pathe Exchange, Inc.

A SLIDE FOR LIFE (Pathe), January 13.—Episode No. 8 of "The Hidden Hand." This instalment opens with the escape of Doris and Ramsey from the fire trap. The two are then lured to a hunting lodge in the Adirondacks, where they are led to believe the missing will is located. Dr. Scarley is discovered in the lodge under curious circumstances, and after his departure the "Hidden Hand" and his men attack the lodge. Doris and Ramsey make a sensational escape by sliding down a long bridge cable. This latter feature provides a pleasing thrill and does much to insure the interest of the number.

JETS OF FLAME (Pathe), January 20.—Episode No. 9 of "The Hidden Hand." The most sensational feature of this instalment is that in which Doris ascends to the top of a high smokestack, which is surrounded by the "Hidden Hand" and his men. They plot to blow it up and the girl lowers herself down the interior of the stack, where she escapes death when the chimney falls. Ramsey comes to her rescue, but is knocked unconscious and Doris is later imprisoned in the furnace room, with burning gas jets all about her. The plot is not greatly advanced in this, but the action is exciting and interesting.

PHANTOM FAME (Pathe), January 20.—Episode No. 1 of a series named "The Price of Folly," to run in eight instalments of two reels each. The same characters will appear in the stories, each complete in itself. In this number Ruth Roland appears as Mrs. Kate Denton, wife of a hardware merchant. She has literary aspirations and is lured to the city by a designing editor, who has already ruined the daughter of a workingman. In the incidents that follow the ruined girl commits suicide and Mrs. Denton is disillusioned. She is sent to a sanitarium with her mind unbalanced. This is melodrama in action and arouses a fairly strong interest.

THE BIG IDEA (Rolin-Pathe), January 20.—A very funny comic number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold and the girl are clerks in an antique shop and the former circulates a fake telegram, saying that one of the articles in the shop contains ten thousand dollars. This creates an immense increase in business, and it develops much to his disgust that an old vase contains the amount of money mentioned. This has a good idea in it and is worked out in a laughable way.

BRUGES—BEFORE THE WAR (Pathe), January 20.—An interesting half-reel scenic number, giving tinted views of the famous old city of Belgium, all taken prior to the great conflict. This place has been prominent as a commercial center since the twelfth century, and many of its best known points of interest are depicted. The lace making also constitutes a good feature.

IN BLOSSOM TIME (Pathe), January 20.—Tinted views of plum, peach, almond and cherry blossoms in the act of bursting open. This is very beautifully presented and makes a strong subject. It is shown with the above half reel.

Select Pictures Corporation.

GHOSTS OF YESTERDAY (Select).—Made from a stage play by Rupert Hughes, this six-part photoplay gives a strong dual role to Norma Talmadge which she acts in a most effective manner. The scenes are laid in New York and Paris and the entire production is well done. A longer review appeared in the issue of January 19, page 383.

WOMAN AND WIFE (Select).—A five-reel version, in modernized and supplemented form, of Charlotte Bronte's novel, "Jane Eyre." Alice Brady plays the part of Jane, supported by Eliot Dexter as Rochester and Lenora Morgan as the insane wife. The story is treated in rather melodramatic style and is a powerful one of its type. Reviewed at length elsewhere.

Sunshine Films, Inc.

NO MONEY—NO FUN (Moon Comedy).—A single reel made by the Sunshine Film Company with Gus Pixley in the leading role. It has an undeveloped plot and while fresh enough, is not a perfectly successful picture when compared with the better class of comics today. A longer notice can be found elsewhere in this issue.

THE BOGUS UNCLE (Moon Comedy).—A one-reel comic with Gus Pixley in the lead. Its plot is old and never was a great success. It is lively and can be used as a lightener of a program. Its best value would be as a follower of some exiciting and nerve racking film of war and destruction. We have noticed it at more length elsewhere in this number.

Triangle Film Corporation.

THE FLAMES OF CHANCE, January 20.—Taken from a Saturday Evening Post story, this five-part photoplay is bright and up-to-date in theme and cleverly played by Margery Wilson and cast. A longer review is printed on another page of this issue.

EVIDENCE, January 20.—J. Barney Sherry heads the cast in this five-part mystery story which holds the interest to the end. A murder furnishes the principal motive. The picture is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

CURRENT EVENTS, NO. 35 (Universal), Jan. 5.—American air activities furnish material for some important scenes in this number. Zero weather, shipping difficulties, incendiary fires and close-up studies of General Pershing are among the other features.

ANIMATED WEEKLY, NO. 6 (Universal), Jan. 9.—Ice boating on the Hudson River, Salvation Army relief work, a munitions plant fire, new England war council, the Lord Mayor's military and naval spectacle in London, and other interesting features are included in this number.

WHO'S TO BLAME? (Nestor), January 21.—A comedy, by Tom Gibson, featuring William Franey, Gale Henry, Milburne Moranti and Lillian Peacock. This contains a good humorous idea. The husband is misled by his wife's charitable work on children's clothes and thinks he is about to become a proud father. The developments are original and laughable.

MADAM SPY (Universal Special), January 21.—A five-reel number, adapted by Harvey Gates from a story by Lee Morrison, with Jack Mulhall, Donna Drew and Claire Du Brey in the leading roles. The hero is the son of an American admiral, who has failed in his examinations, and in order to redeem himself brings a group of German spies to justice. He does this by a clever impersonation of a German countess. The story has good action and is quite dramatic in places; its strongest feature is a pleasing vein of comedy. Reviewed at length elsewhere.

ASHCAN ALLEY (L-KO), January 23.—A two-reel comic which makes an amusing study of alley types, including Grandpop Soapsuds and family, a Chinese laundryman, Sally O'Malley and her lover, and two villains. The banquet, attended in borrowed finery, makes a good feature, and the kidnapping and torture of the hero is funny. There are some laughable knockabout situations and a wild chase at the close.

HELL'S RIDERS (Universal Special), January 26.—Episode No. 15 of "The Red Ace." This continues in a thoroughly exciting manner the flight of the spies, with the platinum, toward the Mexican border. Virginia and Winthrop enlist the aid of some ranchmen and give rapid pursuit. There is a running battle on horseback, excellently staged, during which Virginia recovers the platinum and rides away with the bag. At the last moment one of the spies brings her to the ground with his lariat. A thrilling number.

THE BLACK MASKS (Universal Special), January 28.—Episode No. 9 of "The Mystery Ship." This shows the escape of Betty and Gaston from the gang in Chinatown, San Francisco. Then follows an exciting chase to Los Angeles, Betty and Gaston racing with a train in an automobile. Gaston attends a secret meeting in Los Angeles, is made prisoner and tortured by the Spider and his followers, who are trying to locate the hiding place of the treasure. A characteristic instalment.

World Pictures.

THE BEAUTIFUL MRS. REYNOLDS, January 21.—The Hamilton-Burr feud is the foundation of this historical picture which gives an interesting review of the quarrel between the two statesmen. June Elvidge has the title role. The production is given a longer review on another page of this issue.

BEBAN PLAYS "ONE MORE AMERICAN."

The fact that much of the action of "One More American," George Beban's forthcoming Paramount vehicle, takes place in "Little Italy," New York, and on Ellis Island, where immigrants are landed, made it necessary to secure a large number of extra people suited to the quaint characters that are to be found in those localities.

William De Mille, who not only directed the picture, but also wrote the play, "The Land of the Free," from which the film version was made by Olga Printzlau, succeeded in rounding up an assortment of types which are certain to lend realism to the production.

George Beban himself has an entirely happy role in Luigi Riccardo, the leading figure in the touching story of an alien's experiences in the great metropolis. Helen Jerome Eddy again appears with Mr. Beban in the leading feminine role, while Jack Holt is cast as a New York reporter, a part to which he should do full justice.

"PRICE OF FOLLY" SERIES STARTS JANUARY 20.

Pathe has completed arrangements to release on January 20 a series of eight two-reel dramas under the general title of "The Price of Folly." A pre-release booking has been arranged on the entire series by Marcus Loew for his circuit of theaters in and around New York City beginning December 30.

"The Price of Folly" might best be described as a series of intensely interesting two-reel dramas dealing with the general theme of the payment life exacts from humans when they cast aside their better judgment and let folly dictate their course of action in certain crises that come to everyone.

The first of the series to be released is "The Phantom Fame." It deals with the problem of a young wife who wants to live her own life and have a career apart from her husband. The stories and the scenarios are from the pen of Will M. Ritchey, who has been responsible for many Pathe successes both in the feature and the serial end of the game. Ruth Roland plays the lead in the series. Frank Mayo is the leading man. Among the other actors in the cast are Daniel Gilfether, Molly McConnell, Gordon Sackville, Philo McCullough, Ruth Lackaye, and Edward Jobson.

Manufacturers' Advance Notes

Doris Kenyon with De Lux

President Deitrich Secures Mary Robert Rinehart's Story, "The Street of Seven Stars," for Popular Actress.

THE first feature to be presented by the new producing firm, De Luxe Pictures, Inc., starring Doris Kenyon at the head of her own company, will be "The Street of Seven Stars," by Mary Roberts Rinehart. Theodore C. Deitrich, president of De Luxe Pictures, Inc., has concluded negotiations with Mrs. Rinehart for the motion picture rights to the story. It appeared in serial form in the Saturday Evening Post and proved a "best-seller" in book form, attaining a sale of 250,000 copies.

Doris Kenyon.

"The Street of Seven Stars" is Mrs. Rinehart's most widely-known story. By its publication in the Saturday Evening Post and its wide circulation in book form, it is estimated that fully 12,000,000 persons in the United States alone have read "The Street of Seven Stars."

"Miss Kenyon's great beauty, her girlishness, and her personal charm, together with her marked dramatic ability will be important factors in tending to the great success of her appearance as the heroine of 'The Street of Seven Stars'" declared Mrs. Rinehart. "I consider 'The Street of Seven Stars' my most beautiful and artistic story."

The purchase of the rights of "The Street of Seven Stars" follows the announced policy of Mr. Deitrich for presenting Miss Kenyon in clean, wholesome and artistic productions. No expense will be spared in making this feature a de luxe production in every sense. One of the best-known directors in the country will produce the picture and a notable cast will be engaged to support Miss Kenyon.

PICTURES PROCURE FARM LABOR.

Louis Kon, Commissioner of Immigration and Colonization for the Province of Manitoba, has been engaged recently in Chicago in the production of a film for which he drafted the story, showing how Canada, and particularly Manitoba, went about solving the labor shortage problem at harvest time.

"Do Your Bit on the Farm" is a thousand-foot-reel, partly produced in Winnipeg, and partly in the Rothacker studio, Chicago, appealing to city people to spend their vacations on farms. In Winnipeg, last year, one of the large department stores had a Girls' Brigade, composed of young women clerks who volunteered to go into the harvest fields from 4.30 P. M. until dark every day during the harvesting season, and help stock grain. They were allowed to leave the store an hour early, were taken by the motor brigade to farms not too far out from the city, where they worked in their jeans, like soldiers, and had a good time besides.

Mr. Kon relates one incident to prove his assertion that women make better farm hands than men. He says a tall, strong Icelander girl walked into his office one day and demanded a real job as a farm hand. She didn't want any housework—let the men do that—she wanted to go out into the fields, pitch hay, stock the grain and otherwise take a man's job. She said she knew how and she looked as if she meant what she said. So when the Deputy Minister of Agriculture wanted a farm hand for his big place near Winnipeg, Mr. Kon recommended the young women. She got the place and liked it so well that she decided to stay out on the farm all winter instead of going back to her office desk, and the Deputy Minister relates that she was by all odds the best workman he had ever experienced.

The film will be released by Mr. Kon at cost to the State Councils of Defense in the United States, to be used in solving the labor shortage problem here.

STRONG CAST IN "UNDER SUSPICION."

Francis X. Bushman and Beverly Bayne, the popular co-stars, are supported by a cast of well-known players in the forthcoming Metro Star Series production "Under Suspicion," Albert Shelby Le Vino's screen version of Hugh Weir's story "The Woolworth Diamonds," which is being directed by Will S. Davis.

Hugh Jeffrey, who has long been a Metro favorite, plays the prominent part of Rogers, the valet of Gerry Simpson (Francis X. Bushman). Eva Gordon, who has played for several leading motion picture companies in Continental Europe, makes her American screen debut in the role of the wealthy widow, Mrs. Alice Woolworth. Frank Montgomery, a Metro favorite, plays the part of Sweeney, Chief of the Central Office detectives. Sidney D'Albrook, who registered a hit as the Italian in Metro's great patriotic picture "Draft 258," with Mabel Taliaferro, is cast as Murphy, a plain-clothes man. Arthur Housman, who has appeared in several Metro plays, including "Red, White and Blue Blood," with Francis X. Bushman and Beverly Bayne, is seen as Red Hogan, a crook. Jack Newton plays the part of Cassidy, a detective, and Franklyn Hanna, who has played in several Metro pictures, plays the Chief of the Detectives.

CO-STARS IN SELBURN COMEDY.

Neal Burns and Gertrude Selby, famed for their work in light screen comedies, make their third successive appearance in a Selburn comedy hit, "Wedding Bells and Lunatics," a General Film release. This is a clean, up-to-date and novel one-reel subject in which the two principals are involved in the blundering net of their playful friends while on their way to the church for their wedding. While one group of friends kidnap the bride, another sets out to find the groom, but they make the mistake of capturing an escaped lunatic. The belated appearance of Neal with the ring prevents the wedding ceremony from degenerating into a riot.

"SUNSHINE NAN" (Paramount).

The production of "Sunshine Nan," Ann Pennington's next picture for the Paramount program, is well under way at the Famous Players-Lasky Studios in New York. The story is of the slums, and contains many human types. Alice Hegan Rice, the author of the book, displayed a keen knowledge of the life of the characters she portrayed, and they have been faithfully brought into being in this Paramount photoplay.

Scene from "Sunshine Nan" (Paramount).

As Nance Molloy, Miss Pennington is introduced as a typical "alley rat," just as ready to plunge into a rough-and-tumble fight as she is to help take care of the neighbor's baby. Her champion, Dan Lewis, is played by John Hines, while the role of McPherson Clark, the son of the rich man who turns out to be the villain, is interpreted by Richard Barthelmess. Mr. and Mrs. Saunders, two denizens of the alley who are prominent in the story, are played by Charles Eldridge and Mrs. Lewis McCord.

Pathe Has Four Serials on the Stocks

The First to Be Issued Is "The House of Hate," Featuring Pearl White and Antonio Moreno.

PATHE'S greatly increased activity in the feature field as illustrated by the announcement of the Pathe Plays policy for 1918 is to be accompanied by a correspondingly unprecedented increase in serial producing facilities, according to statement issued last week from the company's offices.

Four serials already are under way, the first of which will be Pearl White in "The House of Hate," with Antonio Moreno, marking the first time these players have appeared together and the first time Mr. Moreno has been seen in a continued photoplay.

Pearl White.

It is stated that this serial will be by far the biggest thing Pathe has ever done in this line, and that it is to be the forerunner of a serial program for 1918, such as has never before been attempted. Pathe has been so successful with its serials since their inception that the company has attained an eminent position as regards this type of picture. It is now revealed that Pathe's plans also call for an unprecedented increase in time, effort and money spent on serials. The purpose of it is to keep their quality up to the new standard set by the Better-Pictures-All-the-Time Policy, which, with the announcement of a continued effort to assure exhibitors reasonable profits is the outstanding feature of Pathe's 1918 statement of ideas and ideals.

The transcontinental trip of J. A. Berst, vice-president and general manager, accompanied by a nation-wide investigation of exhibitor conditions in general and as regards Pathe in particular, reveal, it is said, considerable disconteent, which, it is stated, Pathe policies are doing considerable to decrease. Indications as to the future point to a satisfactory adjustment as the logical result of reaction, according to those who are close to the Pathe chief.

An important feature of Pathe's analysis is the fact that good serials are wanted now more than ever before, the future demand, however, pointing to a class of picture which has rarely been seen.

"The making of a good serial is a difficult thing, the secret being so elusive that many companies have tried again and again and found the path anything but strewn with roses," said Sales Manager F. C. Quimby, in discussing the plans of the company to produce the last word in serials. Mr. Quimby went on to quote figures showing the success of past Pathe serials, the facts revealed comprising the following:

Just as big magazines have built immense guaranteed circulations through serials, many theaters have found the continued story the best means of guaranteeing patronage.

Antonio Moreno.

Pearl White is without doubt a great serial star, her popularity with the public being evidenced by the fact that more than $25,000,000 has been paid by the people of the country to see her in "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army" and "The Fatal Ring." More than four thousand theaters already have booked the last-named serial despite the comparatively short time it has been out.

Antonio Moreno is one of the most popular male stars. It is reasonable to presume his public also will increase.

"Basing the statement on our long and successful experience in gauging the public taste, Pathe announces 'The House of Hate' as without any doubt far superior to any former serial produced by Pathe," said Mr. Quimby. "Here briefly are the reasons why we make this claim after having seen enough of the picture to make us sure. The cast, Pearl White and Antonio Moreno, who need no supplementary descriptions; Paul Clerget, the most famous pantomime actor in France, who was regarded as a sensation when Winthrop Ames presented him in 'Pierrot the Prodigal' for an entire season on Broadway; Peggy Shaner, a legitimate stage actress, who will reveal an entirely new type of vampire, and J. H. Gilmour, a strong character actor.

"The story: Powerful dramatically; written by Charles Logue and Arthur B. Reeve, creator of the famous detective character, 'Craig Kennedy.'

"Scenario and direction: Directed by George B. Seitz and scenarioized by Bertram Millhouser, respectively director and scenario writer of 'The Fatal Ring.'

"As to settings, there is one set showing an old-time armor hall in a castle about five or six hundred years old. It has an old stone staircase which looks as if it stepped right out of the middle ages, a long hall, at the other end of which is a library. Action takes place here which allows the use of various combinations of rooms, a full set of the whole with action at the far end, and coming down to the camera the scene shot through different light effects which, of course, center on the action. The result is one of the most beautiful things ever seen on the screen. The episodes develop with a strong exposition of dramatic situations leading up to a powerful climax preceded by unprecedented speedy action.

"An element of 'The House of Hate' to which we direct especial attention is that it is an entirely new type of mystery story. In past mystery serials, too often you said when you saw the last eposide that something was deliberately left out of Episode 1 or 2, say, in order to fool the audience.

" 'The House of Hate' is not this kind of serial. The mystery is a legitimate one, arising from the drama itself, and it will prove probably the greatest single factor in the success we know this serial will attain."

BLUEBIRDS ARRANGED THREE MONTHS AHEAD.

Definite arrangements for the Bluebird program carry the schedule into the middle of April and provide for two appearances for nearly every star in Bluebird's constellation within that period. Carmel Myers, in "The Wife He Bought," with Kenneth Harlan featured as her leading man, Feb. 4, and Monroe Salisbury and Ruth Clifford, in "Hungry Eyes," Feb. 11, have already been referred to in full detail and the new announcements are listed in the ensuing paragraphs.

Mae Murray will make her third appearance as a Bluebird star week starting Feb. 18, offering H. Sheridan Bicker's story, "The Eternal Columbine," prepared for the screen and directed by Robert Leonard. Miss Murray is again scheduled for March 25, to be seen in Mr. Leonard's production of "The Eleventh Commandment," a story by F. McGrew Willis.

"Breeze Bolton Blows In," starring Franklyn Farnum, will be the Bluebird for Feb. 25, with Juanita Hansen and Fred Montague featured in the support. Joseph F. Poland furnished the story and Joseph De Grasse, who has lately directed all of Mr. Farnum's features, made the production. Charles A. Kenyon, the author of "Kindling," furnished the scenario.

Features starring Carmel Myers will be offered March 4 and April 8, captions being "The Green Seal" and "Bona." The first named attraction resulted from Charles Edmund Walk's story and will introduce Ashton Dearholt as Miss Myers' leading man. "Bona" will have Kenneth Harlan playing opposite the star with Rex Rosselli, Harry Mann, E. A. Warren and Katherine Kirkwood in support. Harvey Gates furnished the story and scenario. Both of these attractions were produced by Stuart Paton, who has abandoned serials at Universal City to direct Miss Myers.

Two features, presenting Monroe Salisbury and Ruth Clifford, will be forthcoming on March 4 and April 15, both following the type of scenic "Westerns" that have made these stars distinctive among Bluebirders. Rupert Julian directed "The Highest Card" and plays an essential role in Elliott J. Clawson's story. "The Heart of the Desert" will be credited to Mr. Salisbury and Miss Clifford's new director, Wildred Lucas, who created the April 15 Bluebird from a story by Honore Willsie, editor of the Delineator.

Dorothy Phillips will present "Her Fling," as the feature for March 28, with William Stowell featured as her leading man. Ida May Park prepared her own scenario and directed Miss Phillips in Katherine Leiser Robbins' magazine story. Juanita Hansen, George Chesebro, seph Girard, Edward Cecil, Claire Du Brey and Sallie Starr will have supporting roles.

"SPURLOCK" DELAYED UNTIL FEBRUARY 3.

Bad weather conditions have interfered with some retakes which Director Carl Harbaugh desired to make in "Jack Spurlock—Prodigal," the date of release of this Fox Special Feature has been changed from Jan. 27 to Feb. 3. The Jan. 27 release will be June Caprice in "The Heart of Romance."

Except for the scenes which it is desired to film again for the purpose of bringing the production in every detail up to the highest standard, the director's work now is practically complete, and cutting and editing are in progress. The scenes which occasioned the greatest trouble in the taking—those in which George Walsh appears as host to an unwelcome bear—have all developed satisfactorily.

Strong Fox Quartet for February

George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix Will Be the Featured Players.

WILLIAM FOX has announced his Special Features releases for February. George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix will be the stars featured.

The first release will be the "Jack Spurlock—Prodigal," production, which George Walsh is completing under the direction of Carl Harbaugh. This is down for Feb. 3 and is the picture which the Fox management is advertising as a big extra-special production, made exclusively for those who have contracts for Fox Special Features. The story is taken from the book of the same name written by George Horace Lorimer, and the claim is made that more was paid for it than for any other story purchased by Mr. Fox during 1917.

"The Moral Law," starring Gladys Brockwell, to be released Feb. 10, shows the star in a double role. The two characters are half-sisters of very different dispositions. One is a scheming, self-centered girl, dominated by her vicious and debased mother, and the other of a beautiful young woman characterized by noble-mindedness. Most of the scenes are laid in South America. The picture is being made under the direction of Bertram Bracken.

Jewel Carmen's second picture as a star will be entitled "The Girl with the Champagne Eyes," and will be released Feb. 17. The story is that of a girl who drifts into a life of lawlessness and is reformed through the influence of a man on whom she had brought trouble in her own efforts to escape arrest. Scenes in Alaskan prospecting camps furnish the background for the story which throughout has the atmosphere of the West. C. M. Franklin is directing the production.

The Feb. 24 release will be of a Tom Mix picture, "Six-shooter Andy," which is being made under the direction of S. A. Franklin. The cast includes Enid Markey, Georgia Stone, Buddy Messinger, Lewis Sargent, Virginia Lee Corbin, Violet Radcliffe, Marie Messinger, Bert Woodruff, Sam Degrass, Charles Stevens, Patrick Crysman and Robert Fleming. The story deals with life in a wide-open Western town where the sheriff is in league with the lawless element and principally involves a young man and young woman.

"HIS ROBE OF HONOR" (Paralta).

Following "A Man's Man," in which J. Warren Kerrigan is the star, and "Madam Who?", with Bessie Barriscale in the stellar role, both of which are now showing in the foremost theaters throughout the country, Henry B. Walthall will make his debut as a Paralta star in "His Robe of Honor," written by Ethel and James Dorrance.

Few actors of the screen today hold a more exalted position than does this great delineator of intense types, and it is said by those who have seen his initial Paralta play, that it promises to be the crowning achievement of his brilliant career.

The story of the play is a severe attack on the corruptness of the legal profession in New York. With the character of Julian Randolph, played by Mr. Walthall, who having been a successful but unscrupulous lawyer, becomes a judge through blackmail, has in it the real amount of human interest. His

Scene from "His Robe of Honor" (Paralta).

acceptance of a bribe from a traction corporation to appear in no more claims in damages against their clients and his love for the beautiful and accomplished daughter of the senior member of the firm, naturally leads to a collision between selfish professional aims and romantic passions.

After his elevation to the bench, Randolph's noble nature is awakened by the refining influence of Lora Nelson, whose love restores his dormant sense of honor that enables him to rise above the political bosses and become an upright judge of the Supreme Court, dealing out justice without regard as to whom falls his decision.

This production, which will be the third Paralta play which is to be presented for public opinion, will be released through the exchanges of the W. W. Hodkinson Corporation, of 527 Fifth avenue, New York City.

NEW PRODUCTIONS FOR VIOLA DANA AND EDITH STOREY.

Metro directors, Charles J. Brabin and Frank Reicher, who, until recently have been producing pictures at the company's New York studio, have arrived at the West Coast studios at Hollywood, California, which are under the supervision of B. A. Rolfe, and will shortly begin the direction work of new pictures starring Viola Dana and Edith Storey, to be released in Metro's Star Series.

Director Brabin and his assistant, Edward Biby, are preparing settings and arranging for locations for the production of "Breakers Ahead," an original photoplay written by Brabin in collaboration with H. P. Keeler of the Metro West Coast scenario staff. Viola Dana will be the star of "Breakers Ahead." The cast thus far selected includes Clifford Bruce and Russell Simpson, who appeared with her in "Blue Jeans" and "Weaver of Dreams." A quaint New England fishing village is the locale of the story of "Breakers Ahead," and Brabin is arranging effects new to the screen.

Director Frank Reicher is preparing for the production of the Broadway play, "The Claim," written by Charles Kenyon and Frank Dare, which was adapted for the screen by June Mathis of Metro's Eastern scenario staff. Edith Storey, who excels in Western roles, will be the star of this production. She is completing "Revenge," a screen version of Edward Moffat's novel. "Hearts Steadfast," under the direction of Tod Browning. The members of the cast selected thus far are Wheeler Oakman, who has signed a long-time contract to be Miss Storey's leading man, Marion Skinner and Paul Weigel.

CAST COMPLETED FOR "BY RIGHT OF PURCHASE."

Casting has been completed for the new Norma Talmadge feature, "By Right of Purchase," on which work was commenced recently at the Talmadge Studio, 318 East Forty-eighth street. The young star's support in this production will include Eugene O'Brien as leading man, Ida Darling, William Courtleigh, Jr., Charles Wellsley and Miss Florence B. Billings. Charles Miller is directing the picture.

Both Mr. O'Brien and Miss Darling are seen in Miss Talmadge's last photoplay, "The Ghost of Yesterday," adapted from the Rupert Hughes drama, "Two Women," and soon to be released. Mr. O'Brien, who is as well known on the screen as he is upon the speaking stage, has been leading man for Miss Talmadge in most of her latest successes, including "Poppy" and "The Moth." He was also partly responsible for the success of "The Country Cousin," which enjoyed a long and popular run at the Gaity theater, New York, a short time ago.

The career of Miss Darling has covered fifteen years on the legitimate stage and screen engagements with such companies as Fox, Lubin, Selznick, Pathe and Famous Players. On the stage she has been seen recently in "Mary's Ankle." Her previous appearances included "Common Clay," "The Lion and the Mouse," "The High Cost of Living," "Ready Money" and "The Land of the Free." Miss Darling is noted principally as a character woman.

William Courtleigh, Jr., is a son of the famous actor of that name, and Mr. Wellsley has played in a number of Vitagraph productions and recently supported Evelyn Nesbit in "Redemption." Miss Billings is a talented actress of considerable experience.

THE "DIVINE SARAH" SEES "THAIS."

"Superb! Marvelous! Exquisite!" Such are the words drawn from the lips of Sarah Bernhardt by the art of Mary Garden, as the great French actress witnessed it at her visit to the Strand theater, New York, to see the screen "Thais."

Mary Garden's screen debut naturally drew record audiences to the Strand. Besides a great outpouring of the general public, distinguished persons in all the arts came in great numbers. Practically all the stars of the Metropolitan passed the brass ticket box during the week, as also, with few exceptions did every stage star appearing in New York. The motion picture studios were represented also, by directors and players.

Herself, no stranger to the screen, Mme. Bernhardt's eagerness to see "Thais" was two-fold. First, to honor Anatole France, the author of "Thais," who is a member of the French Academy, like herself, and to attend the premiere of her friend, Mary Garden.

In order that she might have ample time to rest before appearing for her daily matinee of "Jeanne d'Arc" at the Palace, Mme. Bernhardt asked her representative to arrange for her to attend the earliest showing of the Goldwyn production. Accordingly, seats were reserved for 1 o'clock, and Mme. Bernhardt entered the Strand in her wheel chair, accompanied by M. Deneubourg of her company, a secretary, and Hamilton Revelle, who plays in "Thais." The party attracted little attention, Mme. Bernhardt being veiled, and with no difficulty she was assisted to her seat.

Mme. Bernhardt remained until the end of the picture.

Pathe Releases

Fannie Ward in "Innocent," Two-Reel Drama from "Price of Folly" Series, Stand Out in Program for January 27.

FANNIE WARD in the first of the big new Pathe plays, "Innocent," and Ruth Roland in a two-reel drama from "The Price of Folly" series, are outstanding features of Pathe's program for the week of Jan. 27. "Innocent" marks the first release under Pathe's new two-a-month policy announced this week. It is taken from A. H. Woods' very successful stage play of the same name. It was produced under the direction of George Fitzmaurice with a remarkably high grade of photography and lighting effects so skilfully planned, that pictorially this picture will be a classic. The supporting cast includes John Miltern in the same role he created in the stage production, and Armand Kalitz, the well-known artist of the speaking stage.

The story begins and ends in China and George Fitzmaurice has transferred to the screen all the fascinating lure of the Orient. Miss Ward in the title role is seen as a young girl brought up in the confines of a high-walled Chinese garden. The death of her father leaves her dependent upon the protection of her father's friend, played by John Miltern. The rest of the story deals with the temptations that come to little Innocent in Paris and of her final realization of the true worth of the man who loves her.

Doris Kenyon appears in the tenth episode of "The Hidden Hand," entitled "Cogs of Death"—with Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

The big thrill of this episode comes when Doris, bound by the Hidden Hand, is carried up on an endless chain of buckets in which coal is transferred from the cars to the elevators.

Ruth Roland is starred in "Counterfeit Clues," the second of the series of two-reel dramas, "The Price of Folly," with Frank Mayo.

The strong story of this two-reel drama deals with a beautiful young girl, who, like too many of those you meet in everyday life, thinks only of a good time and never stops to consider the consequence and folly of her flirting. This girl, engaged to an upright young American, thinks that the silver-tongued speeches of a man who turns out to be a counterfeiter are worth more than her fiance's affections. The final result is the death of her real lover and the discovery that the other man is already married and does not care a snap of his fingers for the girl who has given her very soul to him.

This sixth release of the Argus Pictorial contains three "animated articles" of unusual interest. The first is "Copying Nature's Handiwork," showing how models of delicate, tiny creatures are made for exhibition in natural history museums. The work is done by a Japanese artist, and among the examples of microscopic animal life seen are sea horses, tiny animals which, when dried and powdered, are highly esteemed by the Japanese as medicine.

Another article is devoted to interesting laboratory experiments in the forces known as cohesion and adhesion and, bringing this down to everyday terms, the reason for spouts on pitchers is shown.

The Stentor, or trumpet animacule, is the hero of the third article, and under a microscope this little animal appears to be a veritable demon of the deep although really only one-hundredth of an inch in length.

"Our National Parks"—Rainier Park—a one-reel Pathe colored combitone scenic, shows the beautiful glaciers which, like the frozen tentacles of an octopus, steal slowly down from its snow-covered summit of Mount Rainier.

An International cartoon and educational split reel and Hearst-Pathe News, Nos. 10 and 11, complete the program.

Note that "Phantom Fame," the first of "The Price of Folly" series, will be released on the program for the week of January 20. The advertising matter is as follows: one sheet; three sheet; six sheet; lobby displays consisting of eight 11x14 colored and sepia photographs, stock slide, slide for each of the eight episodes and campaign book.

It deals with the problems of a young wife who wants to live her own life and have a career apart from her husband. She is young and beautiful and thinks she is fitted for a literary career. An elderly admirer encourages her in this view and the price she pays for her folly is the wreck of her own life and her husband's, when she brings a just vengeance on the head of the man who lured her from home and husband.

"VAMPING THE VAMP" (Nestor).

Universal's publicity department declares that "Vamping the Vamp," to be released in the Nestor series Jan. 28, is an unusually good comedy, high-speed and logical in its accomplishment. Harry Mann and Kathleen O'Connor are the featured players, with Gertrude Aster playing the role of the vampire. Director Santelle is declared to have made the most of an unusual number of spirited situations in which Miss O'Connor's male impersonations cut a considerable figure. The flirtatious married man is taught an impressive lesson by his self-reliant wife, and the vampire comes in for her share of just punishment with laughable results. "Vamping the Vamp" is a new type of Nestor comedy that may be a forerunner of an effort to get away from the "slap-stick" style of humor in pictures done under this brand.

"MY FOUR YEARS IN GERMANY" NEARING COMPLETION.

Director William Nigh is rapidly completing the final scenes for the big super production, "My Four Years in Germany," which is being filmed from Ambassador James W. Gerard's book.

The millions who have thrilled to the recital of the story of Germany's plots against America, which was bared in the book which took America by storm—will be thrilled as never before by actual visualization of this tremendous story.

Scene from "My Four Years in Germany."

Ambassador Gerard has been of immense assistance to Mr. Nigh and has given his personal attention and consideration to the filming of the book. The whole gigantic story, beginning with the Zabern incident in Germany, which first aroused the civil against the military power is told in thrilling and rapid sequence.

For weeks before the picture was started, Mr. Nigh searched the country over for types to play the leading roles in this important production. Those who see "My Four Years in Germany" will notice that the Kaiser, the Crown Prince and the entire German staff are evidently at work in the picture. Mr. Gerard has pronounced that the types finally selected, were the most remarkable examples he has ever seen of the duplication of one man's entire appearance by another. The film is full of spectacular incidents and scenes and no expense or pains have been spared to make this not only true historically, but big and impressive as a theatrical production.

As soon as the picture is completed and cut the first presentation will be made in Washington in one of the Government buildings. Important officials of the Government will be present to make this an event in Washington circles, and Mr. Gerard himself will address the gathering.

"HER FLING"—BLUEBIRD—IN MAKING.

Ida May Park, who now is in the first stages of her new production, "Her Fling," has in this picture a popular combination of star and leading man—Dorothy Phillips and William Stowell—which has strongly intrenched itself in the hearts of lovers of the screen drama. "Her Fling" shows Miss Phillips as a stenographer whose whole life becomes changed after she meets a banker, the role of which is in the hands of Mr. Stowell.

The story was originally written by Katherine Leiser Robbins for one of the popular magazines, and Director Park, who has created many stories herself, moulded it into shape for presentation on the screen. Many of the scenes are declared to provide entirely new situations, and the picture concludes with a climax of exciting interest.

During the progress of the story, Miss Phillips rises to affluence and thus has opportunity for the display of new gowns which have been made especially attractive. The story makes numerous changes necessary, and her sartorial presentation is likely to arouse the admiration of feminity when they view the picture. Both Miss Park and Miss Phillips spent many days together with Los Angeles modistes arranging for the wardrobe of "Her Fling," which will not only enhance the star's beauty, but also add to the attractiveness of the scenes in which she wears the gowns.

Director Park's present production calls for elaborate settings and these now are being constructed for her use, the technical art and construction departments devoting especial attention to these settings to make them rank the most substantial and artistic ever put up at Universal City.

Headed by Miss Phillips and Mr. Stowell, the screen adaptation of Katherine Leiser Robbins' story has a cast composed of Juanita Hansen, Claire Du Brey, Joe Girard, Edward Cecil, George Chesebro, Sallie Starr and little Frankie Lee.

Mutual Schedule

William Russell in "In Bad" Tops the List for January 21—Other Good Attractions.

WILLIAM RUSSELL, whose feats of valor extraordinary have won him wide popularity with motion picture audiences, is scheduled to appear in another knock-out in his next American production which is to be released Jan. 21 under the title of "In Bad." This picture, which is typically "Russellistic," was produced under the direction of Edward Sloman, who showed that he understands the Russell temperament thoroughly in such features as the uniquely original "New York Luck," "Snap Judgment" and "The Sea Master."

"In Bad" exploits "Big Bill" as Monty, the impetuous nephew of a society woman. Unshackled by conventions and with a decided leaning toward the manly art of fisticuffs, he engages an ex-pugilist with cauliflower ears to help keep his blood in circulation and shock the effete society set. A realistic boxing bout results in Monty being knocked over the balustrade on the second floor of his home and landing in the hall below at the feet of the girl whom his aunts wants him to marry, but who is disgusted with him.

Monty's escapades with his sparring partner lands him in jail. When he gets out he follows the girl and the exploring party she is with to South America, where Monty rescues the whole party from a gang of thugs after a thrilling fight in an Aztec ruin, where he beats up the gang and wins the girl.

The action throughout is speedy, the plot develops situations that give Russell opportunity to expose a brand of comedy distinctly his own, and subtle touches which his admirers did not suspect were in his repertoire. Wholesome comedy, the humor arising from ludicrous situations, in which the chief actor is entirely oblivious of the droll complications which he causes, should make this the most popular of the productions in which "Big Bill" has appeared.

In the cast is the captivating Francelia Billington, who has appeared opposite Russell in all American-Mutual productions; "Bull" Montana, an ex-pugilist and wrestler of note, and Carl Stockdale.

"Their Little Kid" is the title of the Strand comedy, featuring Billie Rhodes, scheduled for release January 22. It is a sprightly little farce built around the dilemma of a young couple who mistake the meaning of a rich uncle's message that he's anxious to see the kid," and make frantic efforts to borrow a baby before he arrives. They finally kidnap one and are almost pinched, when uncle comes to the rescue, explaining that he meant the wife.

Exhibitors are enthusiastic over the striking and timely features of the Mutual Weekly. In the weekly of Jan. 6 were shown some realistic pictures of the European battlefields, portraying graphically the work of the French engineers in restoring the territory reconquered in the battle of the Aisne. How the intensive fighters for our navy are made is shown also in this release, and the sports and different athletic stunts of tars are pictured in an interesting manner.

The weekly of Jan. 21 will keep in touch with significant topics of the day and maintain the high standard established.

Kalem Helped Producers with Frozen Laboratories.

The continued zero weather which broke all records in New York City recently, resulted in many other records being broken also. For the first time in motion picture history numerous producers in Manhattan and vicinity faced the problem of meeting release dates while their laboratories were frozen. Exceptionally well fortified to withstand the extreme weather conditions the Kalem company, on short notice, took over the laboratory work of several producers. The Kalem laboratory on Twenty-third street for some time past has been doing commercial printing and developing and the cold snap found them with important contracts, including several hundred subjects for the Government.

"By putting on a night shift," said William Wright, the Kalem secretary-treasurer, "we were able to handle expeditiously every rush order from producers, and enabled them to meet their schedules.

"No, it is not a trade secret why the efficiency of our laboratory was not impaired, while many of our fellows suffered," continued Mr. Wright. "In enlarging our plant to place it at the service of producers, we safeguarded, we believe, against every factor which could delay rush work. This included assurance of electric current and plenty of coal."

Several of the laboratories which were obliged to shut down during the zero weather report that they had an ample fuel supply, but could not secure sufficient electric current.

DROPS STAGE PLAY FOR SCREEN.

Eugene O'Brien has relinquished his position in the cast of "The Country Cousin," which recently enjoyed a long and successful run at the Gaiety theater, New York City, in order to appear with Norma Talmadge in "By Right of Purchase," the young Select star's newest production, on which work was begun a few days ago at the Talmadge Studio, 318 East Forty-eighth street. Mr. O'Brien played opposite Miss Talmadge in "Poppy," "The Moth," and her forthcoming release, "The Ghost of Yesterday," picturized from the Rupert Hughes' drama "Two Women." Charles Miller is directing "By Right of Purchase," a society photodrama, in which Miss Talmadge appears in the role of a butterfly wife.

Brenon's Successful 1917 Record

Indefatigable Producer Intends Eclipsing for the Coming Year His Splendid Activity of Last Season.

The passing of 1917 leaves Herbert Brenon with no less than four feature pictures to his credit. Each has differed widely from the other, and each has attained success.

Three of them have already been shown on Broadway, and have had special runs of their own before being turned over to the exhibitor. The other two have just been completed at his studios on Hudson Heights. They have been hailed with enthusiasm by the First National Exhibitors' Circuit. "The Lone Wolf" was the first of Mr. Brenon's picture of the year to achieve distinction. It was his first melodrama, and is still playing throughout the country. Next came "The Fall of the Romanoffs." It portrayed history in the making, dealing with the striking events that led up to the Russian revolution and the abdication of the Czar. It met with the instantaneous enthusiasm of both press and public and was characterized as "the screen's biggest achievement"—"Brenon's masterpiece." "Empty Pockets," a melodrama of a different type, has recently been turned over to the First National Exhibitors' Circuit. "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, has also been recently completed. Both of these productions will be seen on Broadway within the next few weeks.

"The Passing of the Third Floor Back," promises to bring an entirely new note into the annals of the screen. It is expected to be a step forward in the highest development of the picture in motion. Brenon has a standard of his own, and it is of the highest. Exhibitors know it.

The trade confidently awaits the 1918 output of Brenon activity. "False Faces" is already in the studio. What comes next?

"CHEATING THE PUBLIC" AT THE LYRIC.

"Cheating the Public," William Fox's 1918 cinemelodrama, with an all-star cast, began a two-week run Jan. 13 at the Lyric theater, New York City. It will be released to exhibitors as a Standard Picture on Jan. 20.

It is the second of Director Richard Stanton's productions to be shown in the Broadway district, "The Spy" having been the first. The other, like "Cheating the Public," was a melodrama, but differs from the new production in being more largely propaganda. There is propaganda material, and much of it, in the new play, but this is overshadowed by the melodramatic features, of which there are ten especially emphasized by the producer.

The cast includes twenty-two persons in important roles. Among these are Ralph Lewis, Bertram Grassby, Tom Wilson, Charles Edler, Enid Markey, Wanda Petit, Fanny Migsley, Frankie Lee, Barbara Conley, Carrie Clark Ward, James Titus, Henry Peal, Edward Peil, Joseph Hartley, James Morgan, Arthur Glynn, Miles McCormack and others.

ESSANAY SCENICS AND COMEDIES.

Just what magic can be achieved by the use of pretty girls is evident in Essanay's one-reel General Film comedy, "Next?", to be released on Jan. 19. Director A. D. Hotaling conceives, in this production, a barber shop run by pretty girls—a whole dozen of 'em, including some highly attractive manicurists. The action centers around the rushing business in the way of shaves and shines accumulated by the drawing power of the pretty barberesses. Comedy is furnished by the Essanay's three-hundred-pound "ingenue." Also, there is a great deal of shoe blacking and shaving cream splashed around.

Essanay's scenic release for Jan. 19 is "Water Powers of Eastern Canada," showing the harnessing of the waters of Niagara, which generates 2,000,000 horse power, and the sluice gates in the Ontario and Quebec provinces capable of generating 160,000 horse power. Both scenics and comedies are building up a faithful clientele among the exhibitors, as they are both distinctive from the general run of such classifications of pictures.

JAXON COMEDIES REARRANGED.

One of the best laughing successes yet produced in the series of Jaxon comedies is found in "The Inspector's Wife," the current release in the sixth series. This is a rollicking comedy in which everyone is involved in a series of amusing mixups which move along in rapid-fire order as though fired from a machine gun. The following new line-up has been announced for the remainder of the new series of Jaxons: "In Wrong," "Anybody's Money," "Her Fatal Shot," "Marooned," "Sherman was Right," "What Will Happen Next?" and "Which was Lucky?".

THANHOUSER JACKSONVILLE STUDIO FOR RENT.

The Thanhouser Film Corporation, New Rochelle, N. Y., announce in this issue that they will consider a short-term lease on their Jacksonville studios, consisting of one outdoor, and one glass-enclosed stage. The Thanhouser plant is the most complete, modern and up-to-date plant in the South, having been erected in 1916. The studio is complete with electric equipment, carpenter shop, stock scenery, etc.

Variety in Goldwyn Year's Opening

Mae Marsh, Mabel Normand and Madge Kennedy Featured in Initial Three Subjects.

GOLDWYN Pictures, having just launched the impressive production, "Thais," starring Mary Garden, is to open the new year with three pictures which present three distinct varieties of star and story-appeal.

Mae Marsh, Goldwyn's first star and premiere player of comedy-drama, is to be seen January 14 in a screen play that calls upon her for that fulness of emotional expression, that quality of pathos shot with wistfulness, for which the young actress is particularly noted. It is "Fields of Honor," made from the popular story by Irvin S. Cobb. In the cast will be seen Vernon Steele and Marguerite Marsh. The director is Ralph Ince.

The second Goldwyn star scheduled is a player in marked contrast to Miss Marsh—Mabel Normand. Her unique personality, long familiar to "fans" through her pioneer work in screen comedy, will be seen once more on Jan. 28, through "Dodging a Million." It displays a Mabel Normand clad in silks and ermine. As a maid in a modiste's shop, Miss Normand learns of a heritage of untold millions which is hers through the death of an unknown Spanish relative. The settings provided by the story include a fashionable restaurant where ice-skating is the vogue, a glimpse of the Russian Ballet at the Metropolitan opera house, a complete Fifth avenue modiste's shop with mannequins and frocks galore, and a battery of express elevators. The director is George Loane Tucker.

The last of the Goldwyn trio, to be seen Feb. 10, is the Goldwyn "discovery," Madge Kennedy. As a contrast to the tense drama, shadowed by war, which is told in "Fields of Honor," and the swiftly moving mixture of comedy, mystery and thrills provided in "Dodging a Million," the newest vehicle for Madge Kennedy will be "Our Little Wife," the famous Broadway play by Avery Hopwood. It revolves about the perplexities of a bride who takes her three rejected lovers on her honeymoon and discovers that she has a violent and jealous husband who doesn't relish the consequent situations in the least. To the comedy of the initial situation is thus added possibilities of wrecked happiness which make the whole story swing back and forth with telling effect between contrasts of farce and genuine drama. Edward Dillon directs. In the cast are Marguerite Marsh, George Forth, Walter Hiers, Kempton Greene and William B. Davidson.

"BLUE BLAZES RAWDEN" IS HART'S NEXT.

William S. Hart will be seen in "Blue Blazes Rawden," an Artcraft picture ideally suited, it is said, to the dramatic talents of the Ince star. Work on the photoplay has already started. In the cast appears Maud George, Gertrude Claire, Hart Hoxie, Robert McKim and Robert Gordon.

The story concerns the adventures of a giant lumberman of the North Woods, who leaves the wilderness in search of the life and lights of the lumber camp saloon. He strikes Timber Cove like an avalanche and finds "Ladyfingers" Hilgarde, a renegade Englishman, who is the big man of the camp. The instant dislike and conflict engendered between the two by virtue of their individual capacity for leadership culminates in a fight wherein Hilgarde loses his life. Dying, he bequeaths to Rawden the task of explaining to his mother and brother, who are on their way from England. Blue Blazes swears the camp to secrecy before they arrive. Meanwhile, Babette, favored of the late leader, has transferred her affections to Rawden and resents the influence of the gentle old Englishwoman over the rough lumberman. The latter, however, puts Babette out of his life, and with the fury of a woman scorned she plans revenge. She tells Hilgarde's brother that Rawden killed "Ladyfingers." Inflamed by liquor the boy accuses Blue Blazes and wounds him with a shot.

Blazes prepares to take the long trail alone. Babette, now repentant, tries to make him take her, but he puts her aside. A changed man, he goes forth to take up a new life.

CRISP DIRECTS ANOTHER REID PICTURE.

When Donald Crisp returned to the Paramount studio from his honeymoon-hunting trip vacation in the San Joaquin Valley he found a telegram advising him that the new Wallace Reid production, to be filmed in New York, demanded his immediate services as director in New York. That meant that Crisp had to leave Los Angeles and duck hunting the day after Christmas.

Donald Crisp became affiliated with the Paramount organization a little over a year ago, and since that time has earned a big reputation as the director of seven George Beban features, also two recent productions starring Julian Eltinge, namely, "The Clever Mrs. Carfax" and "The Countess Charming," and the latest Wallace Reid pictures, "Rimrock Jones." Before he joined the Lasky organization, Mr. Crisp became famous as the director of "Ramona."

Donald Crisp has earned such laurels as a successful director of Paramount productions that the company was eager to retain his services, following the completion of his present contract last month, securing him for the Wallace Reid production, which is to be made in the East. After the completion of that picture in New York, it is entirely possible Mr. Crisp will remain with the Paramount organization to direct either Mr. Reid or other stars in photoplays to be made during 1918.

"THE FIGHTING GRIN" (Bluebird).

Franklyn Farnum makes his regular appearance among Bluebird stars Jan. 28, presenting a speedy comedy, located in Arizona, and carrying the expressive title, "The Fighting Grin." The hero fights and smiles his way to success in a stirring battle for a bride, the situations involving numerous ridiculous episodes exacting laughter through unusual methods.

Joseph De Grasse, who has directed all of Franklyn Farnum's recent Bluebirds, made the production from a scenario

Scene from "The Fighting Grin" (Bluebird).

furnished by Charles Kenyon. The story was written by R. E. Bradbury and F. H. Clark, and printed in a popular magazine under the title of "The Catamount." The caption was changed for the picture version because it was believed that "The Fighting Grin" was more illuminating and expressive of the nature of the comedy.

Edith Johnson, who is Mr. Farnum's new leading lady, heads the supporting cast. Charles Hill Mailes, Fred Montague and J. Morris Foster also plays essential roles. The spirited action takes place in locations especially chosen for appropriateness, Director De Grasse taking his company from Universal City to Arizona for the purpose of filming the ranch scenes.

CLAIRE ANDERSON IN DRAMA.

Claire Anderson, well-known ingenue with the Triangle-Keystone comedy forces, has deserted slap-stick for the drama and is now cast with Triangle Director E. Mason Hopper in "The Answer," a gripping screen drama written by E. Magnus Ingleton, which will be released as the seven-reel special feature on the February program.

Miss Anderson's last comedy appearance was with Director H. Edwards in Ray Griffith's picture, "His Double Life." In this comedy Miss Anderson was called on to do one of the most dangerous stunts in her moving picture career, when she leaped from a bridge to the tender of a rapidly moving train twenty-feet below. This leap furnishes one of the big thrills in "His Double Life."

With the consolidation of the Triangle and Triangle-Keystone playing forces at the Culver City, it is probable that the casting directors at the dramatic end of the lot will take advantage of the many new types made available by the removal of Keystone from Hollywood. Miss Anderson is the first of the comedy stars to be drafted for the regular program features.

"THE THING'S THE PLAY" AN O. HENRY.

O. Henry springs a totally unexpected surprise in his story, "The Things the Play," the current release in General Film Company's series of Broadway Star features. For suspense and heart appeal it is one of the best of the forty stories of the famous short-story writer already produced in picture form. Mildred Manning, star in many other two-reel pictures of this series, Jack Crosby and Rex Burnett are the featured players.

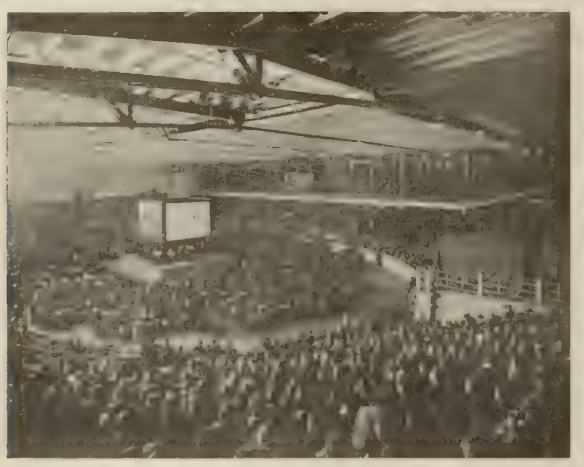
"The Thing's the Play" presents an entirely new plot for the moving picture fan jaded with commonplaces upon the screen, and is guaranteed to conceal the author's big surprise punch until the very last flash. The jealous bridegroom who has discovered his rival kissing his bride's hand in a last farewell leaves in a rage, refusing to listen to explanations. Twenty years pass and Helen, the neglected bride, conducts a neighborhood toy and notion shop and manages a rooming house. Two lodgers arrive, one a bearded violinist and the other a mysterious man with strange haunting eyes. A woman's intuition tells Helen that one of these men is her missing husband, and with unerring choice she makes her selection.

A Novel Picture Show

Powers Cameragraph Projects "Seven Swans" in Quadruplicate at Kansas City.

IN THE Paramount fairy-tale "Seven Swans," featuring Marguerite Clark, which was presented at a Christmas party given by the Kansas City Star, the projection was offered in quadruplicate on a four-sided screen.

There were three performances on Saturday and Sunday, December 29 and 30 respectively; and despite the absence of the star, Miss Clark, the immense Convention Hall was packed to capacity at each performance.



View of Convention Hall, Kansas City.

The projection on the four-sided screen utilized eight Powers 6B Cameragraphs and was supervised by William W. Lewis of the Nicholas Power Company.

The above cuts present a view of the hall, together with the group of operators.

This novel feature was presented without a hitch and the synchronizing was so perfect as to be practically simultaneous.

Group of Operators Who Projected the "Seven Swans" at Convention Hall.

The operators, furnished by the local union, were: F. R. Cessna, W. H. Weston, R. R. Ransdell, Lee Sargent, A. W. Lee, Chas. F. Mehring, W. C. Kress and W. L. Wagner. Their able work, as well as that of Mr. Lewis, is deserving of much praise.

FARNUM STARTS WORK ON BIG SUBJECT.

William Fox announces for forthcoming release a new de luxe production of unusual dramatic strength and intensity, in which William Farnum is starred, and on which the actual photographic work was begun a few days since. The picture bears the tentative title of "Rough and Ready," and is being made under the supervision of Richard Stanton, whose directorial abilities, says a statement from Mr. Fox, assure the photodrama of a splendid mounting.

"Rough and Ready" is laid in the great white wastes of the frozen North and will have a magnificent scenic investiture. The film will be a Standard Picture."

Triangle-Keystoners Make Fast Start

Open Up New Year with Five Comedies Under Way—Long List of Subjects Ready.

WITH three new comedies under way and two undergoing their finishing touches the Triangle-Keystone funmakers opened the new year with a rush. Albert Glassmire, supervisor of comedy direction, has a long list of subjects ready to be put in film form. To meet the big demand which will be made upon the Triangle-Keystone forces within the next twelve months the various companies have been augmented by the acquisition of several well-known performers.

Director Charles Avery, who has completed "A Janitor's Fall," is already busy on a new offering called "A Good Elk." It is replete with novel situations, and the action never falls below the whirlwind pace. In the cast are Joseph Belmont, Ruth Langston, Eugene Corey, Myrtle Reeves, Arthur Moon, Frank Bonn and Marion Torrey.

Director Harry Edwards has begun work on "A Rough Diamond," and has made rapid progress on the filming of some lavish interior sets. Featured in the big cast will be Paddy McGuire and Chris Richards.

Rae Godfrey, one of the Triangle-Keystone beauties of former days, is again back with the Triangle comedy companies, and is also working at Culver City under Director Edwards in "A Rought Diamond."

Director William Beaudine has been engaged for several days with an all-star cast, assisted by a big troupe of extras in picturing exteriors for "Slinging It."

Director Reggie Morris' latest work, "Did She Do Wrong?" has an unusually novel twist to it and is said to be a "scream" from start to finish. Harry Gribbon, Myrtle Lind, Frank Bonn and Milburn Moranti were among the well-known players in the cast. All were imbued with the happy holiday spirit during the filming, resulting in one of the funniest pictures ever released under the Triangle-Keystone banner.

Director Herman Raymaker, whose latest comedy, "A Lady Killer's Doom," was also photographed during the holiday season, was pleasantly remembered by all the members of the cast. Just before the final scenes were "shot" Billy Franey and Dale Fuller, in behalf of the players, presented Raymaker with a silver cigarette case suitably engraved. "A Lady Killer's Doom" is a burlesque on the draft that is brimful of laughable situations and shows the part women are playing along certain war lines. Billy Franey, Dale Fuller and Maud Wayne are among the featured players.

PETROVA AND COMPANY GO SOUTH.

Madame Olga Petrova, accompanied by several members of her production organization, left New York City on Saturday, Jan. 5, for Miami, Florida, at which point the company will take up quarters for the purpose of filming the exteriors in the third Petrova production, "The Life Mask."

The Petrova organization will remain at Miami for three weeks and will work on the magnificent estates of James Deering, occupying several acres in the garden spot of the Southern city. Director Frank Crane was in charge of the company that left with Madame Petrova on Saturday, together with Eddie James, assistant director; George Lane, photographer; Micky Whalen, assistant photographer, and a corps of property men, carpenters and electricians.

Thomas Holding, leading man of the Petrova cast; Edith Hinckle, Jean Burnell and Edward Burns were also in the party and will appear in support of the Polish actress. The trip was made under the special direction of Bobby North, studio manager, who has taken with him M. Goldstein, to assist. The picture star was accompanied by her personal secretary, Miss Cohen, together with three maids.

ARBUCKLE GETS THE INDIAN INTO COMEDY.

Whatever neglect the American Red Man has suffered in the annals of history he is not to be denied a niche in the uproarious ranks of motion picture comedians. Not if "Fatty" Arbuckle knows anything about it.

Friends of the Paramount star have noticed that since his return to California, he has seemed strangely preoccupied at times and inclined to spend many hours alone absorbed in volumes from his library. "Fatty" has been absorbing atmosphere. There is much about the American Red Man that he has learned in the last six weeks.

"Out West" is a two-reel laugh which emanates from the wildest and wooliest portions of the west. There is nothing faked about it and the property man was never called upon to build any life-like reproductions of the California desert within studio walls. The settings for "Out West" are the genuine article.

"THE WOMAN," NEW EDITION OF A CHAPLIN-ESSANAY.

Charlie Chaplin returns to the screen again this month in one of his popular successes which established the reputation he now enjoys, "The Woman." This is the sixth of the new editions of Essanay Chaplins to be released by General Film company, and it is assured of a hearty reception from exhibitors. It remains one of the best comedies ever produced by the great screen humorist. "The Woman" involves Charlie in a rapid-fire series of escapades in which he is forced to masquerade as a woman in order to escape the troubles which have piled up for him.

What Paramount Offers for February

Pauline Frederick Starts Off a Strong List with Allegorical Picture, "Madame Jealousy."

PARAMOUNT announces an exceptional list of attractions to be released during February. The releases will start February 4 with a Pauline Frederick picture, "Madame Jealousy," an allegorical feature picture written by George V. Hobart. This is the first time an allegory of this type has ever been presented in pictures, and it is believed it will be one of the most popular features in which the player has appeared. The production was made on a lavish scale under the direction of Robert G. Vignola. Many of the scenes were taken in Florida and the interior sets for "The House of the Heavy Hours" are said to be exceptionally lavish.

On the same date a new picture in which Dorothy Dalton, a Thomas H. Ince star, figures as the headliner, will be released. It is called "'Flare-Up' Sal," a story which takes Miss Dalton into a part for which she is exceptionally well adapted. The scenic effects are said to be among the best.

Vivian Martin will appear February 4 in "A Petticoat Pilot," an adaptation of Joseph K. Lincoln's book, "Mary Gusta." providing a part exceptionally well adapted for an exploitation of Miss Martin's very definite charms.

Enid Bennett's first picture under Paramount, "The Keys of the Righteous," is a release set for February 11.

Wallace Reid's next picture, released February 18, is "The Thing We Love." Patriotism in its highest form, involving self-sacrifice and loyal service to the Government, is the keynote. It was written by Beulah Marie Dix.

One of the most spectacular and interesting photoplays which Paramount is to release in February will appear on the 18th, when "Hidden Pearls," starring Sessué Hayakawa, will be shown to the public. Most of the scenes for this picture were taken at Hawaii, many of them on the edge of the crater of the Kilaua volcano.

Billie Burke's fifth picture for Paramount will be released February 25. It is "Eve's Daughter," an adaptation of the stage play of the same name by Alicia Ramsey, played this season on Broadway by Grace George. In it Miss Burke has a part exactly suited to her. The direction is by James Kirkwood.

Another exceptional feature for the month of February announced by Paramount is "Huck and Tom," in which Jack Pickford is featured. This is an adaptation of part of "Tom Sawyer," and is announced as being even better than the splendid production, "Tom Sawyer," released last month, which has made an exceptional impression all over the country.

George Beban will appear February 25 in William B. De Mille's "One More American," a patriotic subject, and providing a characteristically lovable role for the Paramount character star.

Another release announced for Paramount in February is that of the first episode of "The Son of Democracy," featuring Benjamin Chapin as Abraham Lincoln.

MADALINE TRAVERSE, STAR OF IVAN.

Actress and Dancer of Two Continents Re-engaged by Ivan in Their March Production.

IN THE important part ascribed to Madaline Traverse in Ivan Film Productions' "Sins of Ambition," her artistry stands out pre-eminently. Her role calls for the portrayal of two opposite characteristics of human nature—the one demanding that emotional ability in an actress that can sway crowds of people to do one's bidding, the other, majestic repose which always inspires respect when evidenced before a scrutinizing audience.

Madaline Traverse.

Madaline Traverse, as the wealthy philanthropist, using her position in society to dare espouse the cause of the more unfortunate, is superb in the manner in which she handles the situation. It is more than acting that one sees when beholding Madeline Travers entering the scene of The Grand Bazaar. One is immediately impressed with the grandeur of her bearing; "as born to the purple"—an expression which is hardly safe to use in these democratic days except with poetic license. Nevertheless one feels like taking advantage of the license when describing Madaline Traverse. But for the features of the face it is hardly believable that this accomplished actress is the selfsame person who quells the rioting mobs in a different section of the city. One is carried away with her emotional work there and feels like agreeing with the captain of police, who answers a riot call, that she is an "entire police force" in herself. Suffice it to say that Miss Madaline Traverse has added to the reputation which she enjoys, at once as an accomplished actress both on stage, screen and dancing floor.

She has appeared in a number of American successes, but made her most notable appearance in England. She is the daughter of Richard W. Trellegan, who was the proprietor and manager of repertoire companies which toured the United States and England for a number of years. When she was fifteen years old, she was not only far advanced in her art, but she was doing leading business for him. and was also acting in the capacity of stage director. When she was eighteen years old, Miss Traverse studied music abroad, entering a musical career when she was twenty-one years old. At her father's death she retired from the stage for a few years, but took up her work again with Rose Stahl in the "Chorus Lady," in which play she appeared in London, New York, and toured to the Pacific Coast. On her return to America she was engaged for the original cast of "Joseph and His Brethren," following which she was engaged by Cohan & Harris in "Seven Keys to Baldpate." She has appeared importantly in several productions for the Ivan company, and will portray a feature role in their forthcoming "The Unchastened Woman."

"HIS ROYAL HIGHNESS" (World).

An entirely unusual quantity of comedy contrasts with the numerous exciting moments of "His Royal Highness," the next Carlyle Blackwell-Evelyn Greeley photoplay for World-Pictures Brady-Made, which is to be published next month.

The hero is the star football player of his college, a light-hearted, reckless fellow whose thoughtless manner of plunging into every adventure that presents itself keeps him in hot water most of the time. His chum at the university is a studious young foreigner who is summoned to Paris by cable and invites his friend to go along as his guest.

Scene from "His Royal Highness" (World).

In Paris the two start to explore the night life and incidentally try to rescue the girl of the head Apache, precipitating one of the most vehement up-stairs-and-down battles ever screened. From this it transpires that the foreign friend of our hero is a Prince incognito, now badly wanted to ascend the throne of his principality heretofore usurped.

But the Prince has been badly hurt in the cabaret affair and must remain in the hospital. Won't his American chum impersonate him for the time being? Why, certainly. Nothing easier.

So the college football star starts for his friend's throne determined to get there at the appointed time, which is the day after tomorrow at noon—and the adherents of the former usurper hear that the Prince is coming and set their very finest machinery in motion with the amiable purpose of killing him before he arrives.

Miss Greeley, as may be presumed, plays the princess with whom the college athlete falls in love, and she thinks he is the real prince, because she has seen the two chums on the steamer from New York to Southampton and knows one is her distant kinsman, falling into the final error when she observes the temporary occupant of the near-by throne in his robes of royalty. This makes another misunderstanding the football champion has to square, and quite naturally it is the most difficult of all, for the Princess, as played by Miss Greeley, is very beautiful and very imperious, and it takes a past master in the art of pleading to win her over.

MOTION PICTURE SERIAL NEIGHBORHOOD ATTRACTION.

The popularly accepted theory that the motion picture serial is in demand only at the downtown and transient theater has been proved to be without foundation by the bookings on "The Lost Express," the Mutual-Signal photonovel starring Helen Holmes, which has been shown in scores of high-class neighborhood theaters with exceptional box-office success.

Triangle Program for January 20

J. Barney Sherry in "Evidence," Margery Wilson in "Flames of Chance," A Ladies' Home Journal Story of Enemy Communication Via Red Cross Aid, for Week of the Twentieth.

CAN a man of wealth and influence commit deliberate murder and, by engaging competent counsel, go free, in spite of the fact that he confesses? Such is the assertion often made by prominent attorneys, and it is upon this premise that the Triangle drama, "Evidence," is based.

"Evidence," scheduled as the first release of the week of January 20, was written by Jack Cunningham of the Triangle scenario staff, and is described as a drama of professional life, offering an entirely new theme for a dramatic prouction. The principal characters are John Corbin (J. Barney Sherry), a well-known New York attorney, and his closest friend, Dr. Richard Hoyde (J. Howard Davies). Following Corbin's statement to the doctor that he (Corbin) can kill his wife and go free by employing competent counsel, suspense is maintained throughout the picture. For when Corbin finds a man in his wife's room, he murders his wife, admits his guilt and is acquitted on the ground of insanity. The clearing of the mystery, especially as to the man who was in Mrs. Corbin's room, is held until the last sub-title. Others in the cast, said to make up an excellent supporting body, include Pauline Starke, Eugene Corey and Edwin Jobson. Audelle Higgins, who plays the part of Mrs. Corbin, is new to Triangle features. Walter Edwards directed "Evidence."

Margery Wilson, who did commendable work in "Without Honor," has the leading role in "Flames of Chance," scheduled for release the second part of the week. This story is an adaptation of "Three Godsons of Jeanette Contreau," by Francis W. Sullivan, which recently appeared in The Ladies Home Journal.

In this feature, Miss Wilson plays a dual role, first appearing as Jeanette Contreau, a pretty stenographer, who is desirous of aiding the boys at the front. This she does by writing three soldiers of the allied forces held prisoners in Germany. She sends them all sorts of goodies and acts as a godmother in many ways. Things run smoothly until she hears that one of the soldiers is about to be released and is coming over to America to see the woman who has helped him. Then it is that Miss Wilson resorts to "camouflage" and transforms herself with a wig and old-fashioned clothes from a pretty girl to an old woman. German intrigue is also shown at work in "Flames of Chance," for Miss Contreau's employer takes her letters addressed to the soldiers, and using an invisible ink, writes important data, later to be used by the Germans. The employer professes great interest in the work Jeanette does for the soldiers and gives much money to help. When the postal authorities are informed of the German secret information in these letters, a great deal of confusion arises, and for a while the stenographer faces a prison term, but the spy is brought to justice. Miss Wilson is supported by Jack Mulhall, a recent addition to the Triangle playing forces. Others in the cast are Wilbur Higbee and Anna Dodge. "Flames of Chance" was directed by Raymond Wells.

Gallons of trouble are turned into barrels of laughter in the Keystone comedy, "Courts and Cabarets," also released January 20. There are four sets of triflers in this comedy and they trifle with each other's hearts with such rapidity that they are all landed in court. And it so happens that Max Asher, appearing as the judge, has purchased a bracelet for one of the ladies in court, and Max has to do some explaining before he clears himself.

"Their Indian Uncle" and "The Price of His Head," one-reel Triangle Komedies, complete the week's releases.

"WHISPERING CHORUS" NOW IN MAKING.

"The Whispering Chorus," the new Cecil B. De Mille special production now in the making, is a purely modern story, wherein it differs from the other recent De Mille pictures, but it possesses those same compelling characteristics, the same force and power and appeal in a human way. Perhaps self-sacrifice may be called the dominant theme of the story—at least it is the culminating effect—but the gamut of emotions is run in its course and the interest is unflagging from beginning to end, according to all reports.

The picture is being made at the Lasky Hollywood studios, and for the numerous scenes that admit of studio rendition some most effective sets have been constructed. Infinite care in the minor details will once more prove the advantage of the De Mille method of work.

The cast of "The Whispering Chorus" includes Kathlyn Williams, Raymond Hatton and Elliott Dexter. The photographic work is by Alvin Wyckoff.

HAYAKAWA'S HAWAIIAN STORY COMES FEB. 18.

Flavored by the romance of Hawaii, "Hidden Pearls," the forthcoming Paramount picture starring Sessue Hayakawa, offers patrons of the photoplay something out of the ordinary in film entertainment. It was directed by George H. Melford, and many of the scenes were made in the Hawaiian Islands.

A powerful cast supports Mr. Hayakawa, and from all accounts the picture will prove one of the most attractive in which the Japanese star has as yet appeared under the Paramount banner. The subject will be released February 18.

THE GAUMONT-MUTUAL WEEKLY.

Few persons in this country are aware of the extent of war activities in Arabia, but a subject in the issue of the Gaumont-Mutual Weekly, which will be released on Sunday, Jan. 13, will be found most enlightening. French Colon Bremond has been made Commander of the Legion of Honor, at Port Said, and a number of interesting scenes show the French troops leaving the Suez Canal for Arabian camps; the arrival at El Ouedj; the army of Emir Faical in the Oasis of Gidda, allied with the troops of France, and the many wounded Turks and prisoners who have been brought to this camp.

Of great, though contrasted interest, are the many other subjects in this issue of the Gaumont-Mutual Weekly. Two important fires are pictured, one in Kansas, where a quantity of gasoline, which is now so important, was stored, and another in Hoboken, N. J., the American residence of thousands of pro-Germans. In Boston, tugs are shown breaking ice in the harbor during zero weather to release the tied-up shipping, while far away, in sunny Pasadena, 125,000 enthusiastic "native sons" cheer the 28th Annual Tournament of Roses.

That the high cost of living has not affected marriages is shown in the arrival in San Francisco of one hundred picture brides from Nippon; but, a few hundred miles farther up the Pacific Coast, at Eureka, food is so valuable that it is taken in lieu of money for theater tickets.

To relieve as many freight cars as possible, an immense "train" of motor trucks, destined for General Pershing's army in France, has made a record winter trip overland from Detroit to an Atlantic port.

The reel closes with two subjects of the lighter sort: Winter sport at "Toy Town Tavern," at Winchendon, Mass., and the newest winter fashions, which were recently exhibited at the Biltmore Ice Gardens for the benefit of the Red Cross.

"THE PHANTOM RIDERS" (Universal).

The feature to be distributed Jan. 28, through Universal exchanges, will be the first of a series of five-reelers to be produced by Jack Ford with Harry Carey the star, specializing in wild-riding, straight-shooting and the strenuous life of the fast-fading frontier. Troops of horsemen and roughriders will be features of the series, with Harry Carey leading the pack through fast-moving adventures.

Henry McRae, director of productions at Universal City, furnished the story of "The Phantom Riders," and George Hively made the scenario from which Jack Ford directed. Molly Malone will be featured as Harry Carey's leading lady, others prominent in the cast being Vesta Pegg, Bill Gettinger and Buck Connors. Particular care was shown in selecting locations of peculiar fitness, and the scenic reflections promise to add materially to the effectiveness of the offering.

The story deals with a gang of frontier terrorists who mask and cowl themselves like phantoms that they may prey, unrecognized, upon the ranchmen and their herds. That "Cheyenne Harry" (Carey) goes forth alone to combat them and wins out in the end, through the aid of the daughter of one of the phantoms, is shown in a series of episodes that have wild riding and saddle-hazards as sensations.

TRAGEDY OF SARAJEVO IN "FIELDS OF HONOR."

The shot that rang around the world—the murder of the Archduke of Austria—never was more vividly reproduced than in "Fields of Honor," the Goldwyn picturization of Irvin S. Cobb's stirring story, starring wistful Mae Marsh. For realism and fidelity to detail, the scene portraying the assassination of Francis Ferdinand at Sarajevo, Bosnia, has never been approached.

The archduke is seen chatting and laughing in his automobile with his aids, seemingly at peace with all the world. A second later bedlam reigns as the heir to the throne of the dual monarchy is seen to collapse when the smoke of the fatal shot dies away. Hundreds of Bosnians are depicted flocking around the vehicle, the majority of them undecided whether to aid the stricken archduke or join in the mad dash to apprehend his assassin.

"Fields of Honor" is replete with historic scenes, though the tragedy of Sarajevo will perhaps be best appreciated because of its significance in connection with the world war.

NEW THEDA BARA SUPER-PRODUCTION READY.

Theda Bara's next Standard Picture for William Fox, another splendid production, according to an announcement from the Fox offices, will be released under title of "The Forbidden Path," on Jan. 27. The photoplay has just been completed at the Fox studios in Fort Lee, N. J., and is the first film Miss Bara has made since her return from California, where "Cleopatra," "The Rose of Blood" and "Du Barry" were made.

J. Gordon Edwards, who has directed all of the Theda Bara super-productions, was in charge of the new drama. Adrian Johnson was the author of the scenario.

In "The Forbidden Path" Miss Bara has a story particularly well suited to her emotional abilities and to her personality. The picture furnishes her also with an opportunity to demonstrate her versatility. The action in the new feature is vigorous and brisk and is knit into a compactly dramatic and deeply interesting photo-study. The woman Miss Bara portrays is a character complex in the extreme.

B. F. Porter, Projection Expert

The Man Who Installed the Projection Equipment at the Rivoli and Many Other Big Houses.

AN INTERESTING character in the industry and a pioneer in projection engineering is B. F. Porter, of 1482 Broadway, whose name figures so prominently in connection with the Rivoli theater. Since it is S. L. Rothapfel's gospel that nothing is too good for the public, it can readily be imagined that no expense was spared on the projection equipment, the installation of which was in Mr. Porter's charge.

As in the Rialto, which is under the same management, two latest type Simplex projectors are used. Then there are two special Simplex double dissolving combination stereopticon

B. F. Porter.

and spotlight machines, mounted in a manner similar to a rapid-fire gun, so constructed that they can be pointed in any direction, and so perfectly balanced that the spot may be easily kept on a moving singer or dancer without any jerking effect. The screen is a Minusa Gold Fibre, specially built according to the specifications of the theater.

The projectors are equipped with time-indicating devices which indicate and register the rate of speed at which the pictures pass through each projector, also the footage of the film, and by means of which the operator is enabled to synchronize the picture with the music of the orchestra, according to a prearranged schedule.

One of the outstanding features of the projection or operating room, aside from its unusually liberal size, is its color scheme, the entire room being finished in a beautiful battleship gray, while the projectors and all the other equipment are enameled to perfectly match. It is indeed refreshing that the projection room, the very heart of the theater, is coming into its own, and is, at least by the shining lights of the industry, given the attention it rightfully deserves. Of course the finish doesn't make the room, it simply shows that after taking infinite pains and sparing no expense to make it the best-equipped projection booth in the world, it was finished in keeping with its contents, which comprise every modern device that can raise the quality of the results on the screen.

Such installations are Mr. Porter's hobby. He got on to that hobby a number of years ago when he became convinced that the projection of motion pictures was not keeping pace with the quality of the pictures. That was about the year 1910, when he was one of the incorporators of the Precision Machine Company, and for several years its manager, during which time he was a member of its board of directors. Nor did he abandon his hobby when he resigned from that company to open a showroom at Broadway and Forty-second street, New York. On the contrary, his very purpose in so doing was not only to push the sale of the Simplex projector, but to render service to exhibitors as a projection expert.

He realized early that it would not do to simply "build a theater and put in projectors," but that the problem was a complicated one, in no two cases alike, and in every case worthy of deep, intelligent study and careful decision, in order that the success of the enterprise might not be jeopardized.

The projection scheme of any theater does indeed present a many-sided problem which cannot be solved by merely putting your finger on a "projection lens table" and ordering projectors with lenses of the focus therein indicated.

By studying and working out in practice all the many details entering into such problems, Mr. Porter soon won the confidence of those who realized that it requires an expert to specify projection equipment and accessories to secure results that pay.

Many exhibitors have engaged him for such work, leaving the selection of complete equipment entirely to his expert judgment, and held him responsible for the performance of the apparatus, with the result that the projection in many theaters has been vastly improved. Among these may be mentioned the first, finest and largest at the time, the Regent, at 116th street and Seventh avenue, New York, of which S. L. Rothapfel was then managing director. The next big theater was the Olympia at 107th street and Broadway; then the Strand, at Forty-seventh street and Broadway soon followed, as well as the great New York Hippodrome and many of the largest theaters in the country, including Poli's 4,000-seat Palace theater at New Haven, Conn.

When big feature pictures were produced and presented at admission prices never before dreamed of, only the utmost in projection would do, so Mr. Porter was engaged to equip the Liberty theater for the first presentation on Broadway of D. W. Griffith's stupendous spectacles, "The Birth of a Nation," and also "Intolerance."

"WHO LOVED HIM BEST" (Mutual).

Miss Edna Goodrich's new Mutual production, "Who Loved Him Best?", is unique in the sense that it is one of the first in which the inner workings of a motion picture studio, involving star, director and supporting company, have been so convincingly portrayed as to literally transport the spectator into the atmosphere and surroundings of Filmdom.

Moreover, in the n w Goodrich play the story is so ingeniously constructed that it does not develop its connection with motion picture affairs until a fearful tragedy has taken place, at which juncture, Miss Goodrich, with a smoking pistol in her hand, suddendly emerges from her role of heavy tragedienne and laughingly greets the studio director, who rushes forward, megaphone in hand, to congratulate her on the scene.

The plot has to do with the effort of an unprincipled young sculptor of Greenwich Village, New York's famous art colony, to steal the successful statue of his studio partner, a plan that comes to grief through the vigilance of Doria Dane, the beautiful motion picture star, who has forsaken her chosen profession to become a sculptor's model because she loves the sculptor. A rich widow of the pseudo-Bohemian set is Miss Dane's rival in love and the accomplice of the villain.

The new photoplay is asserted by critics to be one of the best of six produced by Miss Goodrich, including "Reputation," "American Maid," "Queen X," "A Daughter of Maryland" and "Her Second Husband."

"BARBEROUS PLOTS" (L-Ko).

Barber shop comedy with turkish bath adjunct will feature the L-KO to be distributed through Universal exchanges Jan. 30 under the title of "Barberous Plots." Hughie Mack and Bobby Dunn will be the featured comedians, with Gladys Varden heading the supporting company. Bobby Kerr directed the operations of a large coterie of bathing girls and barber-

Scene from "Barberous Plots" (L-Ko).

shop customers in an exciting arrangement of surprise attacks upon Old George Gloom.

"Barberous Plots" is one of the L-KOs that have been made in Hollywood since President Julius Stern took personal control of operations at the L-KO studio. It represents a speeding-up in the class of offerings that exhibitors may expect in that series from now onward. Hughie Mack lately transferred his activities from Vitagraph, where he gathered unto himself quite a following for his quaint methods as a merrymaker on the screen.

Effie Shannon in "Her Boy"

Another Metro Picture of Great Human Appeal Added to List of Patriotic Productions.

IN ACCORDANCE with the policy of Richard A. Rowland, president of Metro Pictures Corporation, to give all possible aid to the government in its campaign of arousing nation-wide patriotic enthusiasm, Metro has added another to its list of patriotic productions. This new patriotic production is called "Her Boy." It presents the war situation from a new angle, and gives public answer to the silent protest of the mothers who do not want to give their sons up to the nation. The action of David Morrison in "Her Boy" is the only answer a self-respecting youth could make, and his mother, Helen Morrison, is brought to a realization of the patriotism that forgets self in service.

Effie Shannon.

"Her Boy" has been given a superb production, but will be released January 28 in Metro's regular star series. Effie Shannon, the distinguished actress known both here and abroad, has the leading role of Helen Morrison, who rebels against giving her son to the service of his country. Niles Welch, a Metro favorite, plays "her boy," David Morrison.

"Her Boy" is from the pen of H. Carey Wonderly, and has been adapted for the screen by Albert Shelby Le Vino. It has been directed by George Irving, who makes his bok in Metro pictures with this production, and has been produced under the personal supervision of Maxwell Karger. Harry B. Harris is the photographer, and Leander de Codova has assisted Mr. Irving in the direction.

The scenes of "Her Boy" are laid in the South. The story is typical of the way in which the news of the war came to the homes of the nation, and of the way in which it affected families. Camp Joseph W. Johnson, at Jacksonville, was the "Location" used for many of the scenes, and soldiers encamped there acted in the picture. There is plenty of action and excitement, but the primary interest in "Her Boy" lies in its intense human appeal. Among the soldiers taking minor parts were: Henry J. Higgins, T. E. Triplett, J. E. Moore, B. B. Maylor, R. W. Welsch, R. H. McDowell, C. D. Daily, Warren Washburn, Witold Markum, Jack Shepard, T. R. Bethea, William Crowley, Raymond Arvin, J. O. Perry, William Dennis and Motorcycle Messengers William Blank, C. J. Wormer, William Lind, J. M. Anchorn and George Purcell.

George V. Massey, of the motion picture service department of the Jacksonville Chamber of Commerce, appeared in a number of scenes and it was through him that permission was received from Colonel Munson to take the camp scenes.

One of the amusing incidents of the picture taking at Camp Johnston happened to Sergeant Prentup. He was designated paymaster by the Metro director, as the soldiers received $2.00 each for their acting efforts. In counting up his men to be paid, he forgot himself, and did not get the money due him for his work. However, later he received his remuneration.

Besides Effie Shannon, who is featured, the cast of Metro's patriotic picture, "Her Boy," includes Pauline Curley, Niles Welch, Pat O'Malley, William A. Eechtel, James T. Galloway, Charles Sutton, George F. Demarest, Robert Chandler, Charles Riegel, Ferike Boros, Anthony Byrd, S. McAlpin, J. C. Bates, Edmund Wright and Baby Violet Axzell.

Effie Shannon is well remembered for her work in David Belasco's production, "Years of Discretion," one of her most important appearances in recent years. She toured the country for many years with her husband, the late Herbert Kelcey, in dramatic productions.

SOUTHERN SOCIETY PLAY FOR BELLE BENNETT.

An entire glass stage was covered by a spacious hotel set at the Triangle studios last week and was used for the opening scenes in Director Gilbert P. Hamilton's latest Triangle picture, featuring Belle Bennett. The working title of this picture is "A Soul in Trust," a story of Southern society life. Supporting Miss Bennett in this picture are Darrel Foss, J. Barney Sherry, Lillian West, Grover Franke, Wilbur Higbee and W. A. Jeffries.

Hodkinson Notes Distributing Success

His Affiliation with General Film Great Aid in Reaching Exhibitors Quickly.

AN EXTRAORDINARY success is reported by W. W. Hodkinson on his plan for using the exchange service of the General Film Company for the physical handling of the Paralta Plays, which he is distributing. It is now four weeks since the arrangement with General was completed, but the reports on bookings of the two Paralta Plays, "A Man's Man," with J. Warren Kerrigan, and "Madam Who," with Bessie Barriscale, are as satisfactory from the viewpoint of salesmanship as could have been obtained in months by a new organization. In addition, the service to exhibitors of prints and supplies has gone forward without a hitch, through the well-oiled channels furnished by the General Film Exchanges.

It has been possible, Mr. Hodkinson states, to give the full value of his discriminating distribution service through the General exchanges. The control of prices is vested in the W. W. Hodkinson Corporation, and every contract is approved by its head office sales department before pictures are released under it. The Hodkinson principles of the distributor serving as the balancing factor between producer and exhibitor, and spreading the return on the pictures over a period of time sufficient both to give the producer a full return on his investment and the individual exhibitor a rental charge commensurate with his ability to pay, are becoming well known again throughout the trade.

The sales department of the Hodkinson Corporation is now issuing a series of letters to the General Film sales forces setting forth the basic principles of the Hodkinson distribution plans, as supplementary to the three "Hodkinson Service" conventions which S. R. Kent, general sales manager of the General Film Company, has just held in New York, Chicago and San Francisco.

Backing up the definite work being done to open the lines of Hodkinson principles through the General Film exchanges to the exhibitor, the publicity and exhibitor service department of the W. W. Hodkinson Corporation has prepared an intensive exhibitor campaign. Direct-by-mail advertising of original but dignified form will be sent out, commencing next week, setting forth the Hodkinson principles and their application to the sale of the Paralta Pictures and other Hodkinson product. A couple of weeks ago the first Hodkinson booklet, "What Shall We Do With the Motion Picture Business?" covering Mr. Hodkinson's views of the industry in concrete form, was published. This was followed by a folder on the "Motion Picture PLUS," the new process larger film which is soon to be seen. These two publications are being sent out free, but only on request.

Next week the first Hodkinson publication to go to the full exhibitor list will go out. This will be headed "Answering Your Questions About Hodkinson," and will be a brief resume of the signed announcements which Mr. Hodkinson issued weekly over a period of eight weeks through the trade press in November and December.

Made at Biograph Studios

"Lest We Forget," Famous "Lusitania" Production Featuring Rita Jolivet, Has Many Elaborate Sets.

TO GAIN an idea of the equipment and facilities available at the Biograph Studios, producers will do well to note the elaborate sets in "Lest We Forget." The sets in this giant spectacle are unusually large—the light effects and photography perfect—and are an example of what producers can do when staging their productions at the Biograph Studios.

The same facilities and service are offered to all producers by the Biograph Studios, which may now be rented by the week or month.

TRIANGLE COMPANY MAKING QUARRY STORY.

Accompanied by some of the huskiest members of the Triangle playing forces, Director Raymond Wells and company are at Colton, Cal., for a week doing the opening scenes of a coming Triangle offering, "The Hard Rock Breed," a screen adaptation of Frederic Bechdolt's magazine story of the same title. Four other drama companies are in various stages of production at the Culver City studios, and four directors, Cliff Smith, Walter Edwards, Jack Dillon and Jack Conway are waiting for new vehicles. All four of these directors will receive new stories within a week.

AMERICA'S OLDEST FORT IN PARAMOUNT "LA TOSCA."

Pauline Frederick and her director, Edward Jose, were recently in Florida with the players appearing in "La Tosca," the famous Sardou play which is being produced for Paramount. The company stopped in Jacksonville, St. Augustine and Fort Marion, where exterior scenes were filmed.

Fort Marion is the first fortress built in America by the Spaniards, and is similar to the ancient European forts, with parapets and a wide moat as well as outer fortifications. In "La Tosca," Mario, the lover, is sentenced to be shot and is killed by the firing squad with his back to the wall. At Fort Marion the wall that was used for executions of this kind still stands, and the jagged bullet holes are mute evidence of the tragedies that have been enacted in the past.

Picture Theaters Projected

SACRAMENTO, CAL.—Charles Rohrer has opened a moving picture theater at 420 K street.

HAVERHILL, MASS.—Frank J. Sites, of Sites-Emerson Company, operating Academy of Music and Lowell opera house, has disposed of his interest to Charles H. Emerson.

BATTLE CREEK, MICH.—William B. Wright of Chicago has taken charge of the Government theater and Y. M. C. A. auditorium at Camp Custer.

BELLEVILLE, MICH.—New moving picture theater will be opened here.

DETROIT, MICH.—Fred Swirsky & Company have let contracts for a one-story theater building on West Fort street for Louis Smilansky, with seating capacity for 2,000 people.

DETROIT, MICH.—Kenneth M. De Voe, Inc., formerly of Chicago, are having plans prepared for a four-story theater building, to be erected on Grand River avenue, with seating capacity for 1,600 people.

FARMINGTON, MICH.—Homer Eisenlard and Seba Bristol have purchased moving picture theater here.

GRAND RAPIDS, MICH.—Colonial theater, at Wealthy and Eastern avenue, has reopened under management of Herman A. Bird.

GRAND RAPIDS, MICH.—New vaudeville and moving picture theater to cost $20,000 will be erected on Division avenue, S., near Franklin street. House will have seating capacity for 850 people and will be conducted under management of C. S. Darland and Daniel H. Collins.

HAMTRAMCK, MICH.—Farnum theater is now being jointly managed by Joseph and Jacob Campau.

MONROE, MICH.—Goldberg & Jackman of Detroit have the contract for decorating new Family theater.

NEGAUNEE, MICH.—A. K. Proksch has the contract to convert Odd Fellows building on West Iron street into a moving picture theater.

NORTH BRANCH, MICH.—G. H. Finkle has leased Columbia theater to J. H. Wandecar and A. H. Leete. James Leete will be manager.

THREE RIVERS, MICH.—Changes are to be made in the management of Rex and Vaudette theaters.

HILLS, MINN.—Nelson Hoar has disposed of his moving picture business to Shellhouse Brothers.

OSAKIS, MINN.—Edward F. Johnson, of Raymond, Minn., has purchased Empress theater from J A. Hedberg.

OWATONNA, MINN.—United States Theater Corporation has discontinued to operate Palace theater. It is said A. A. Thomas, manager of Metropolitan theater, will be the lessee.

ST. JOSEPH, MO.—Columbia theater has been purchased by Hall Kelly of Wymore, Neb.

JOLIET, MONT.—G. A. Richardson has purchased Pastime theater from A. H. Holder.

CHAPPEL, NEB.—B. J. Connor has the contract for a two-story theater, 30 by 100 feet, for S. S. Groves, to cost $22,000.

OSCEOLA, NEB.—Clarence Miller has sold Strand theater to Harry Musselman, manager of Auditorium theater.

YORK, NEB.—Ballenger & Son have leased Sun theater from E. B. Woods.

NEW BRUNSWICK, N. J.—Charles Cohn will open moving picture theater at 44 Albany street.

RED BANK, N. J.—Majestic theater on Monmouth street has been leased by Mutual Picture Theaters Company of New York.

ELMHURST, N. Y.—Sheers Amusement Enterprise has purchased site on Corona avenue, 60 by 119 feet, for an airdome.

LOCKPORT, N. Y.—Lewis & Hill of Buffalo are preparing plans for proposed two-story theater building, to be erected at Main and Elm streets, to cost $60,000.

LONG ISLAND CITY, L. I., N. Y.—Michael Labrocca and Salvator Santopitor have leased from Tanner-Shea Amusement Company moving picture theater at 142 Vernon avenue.

ROCKAWAY BEACH, L. I., N. Y.—Minerva Theater Corporation, 558 Boulevard, have plans by W. E. Sandifer, for an extension to moving picture theater, 52 by 35 feet, to cost $10,000.

MAYVILLE, N. D.—Moving picture theater and opera house has been purchased by Munro Drug Company.

OVERLY, N. D.—M. S. Gray has disposed of his moving picture business to Charles Snyder.

AKRON, O.—Manager James Dunlevy has opened Bank theater at corner Main and Exchange streets. House has seating capacity for 700 people.

CHILLICOTHE, O.—Hart Operating Company, which controls Southern, Lyceum and Colonial theaters in Columbus, contemplates erection of theater building here.

ELYRIA, O.—Elyria Theaters Company will rebuild opera house. Company also plans to erect and operate theaters in other cities adjacent to Elyria.

LORAIN, O.—Ray Gould has purchased Temple theater from Mary Carson.

MARIETTA, O.—Fire destroyed Hippodrome theater. Manager O. J. Seybert, of C. & M. Amusement theater, owners of building, announces that new theater will be erected to replace one destroyed.

SPRINGFIELD, O.—Gus Sun Amusement Company will erect three-story moving picture theater, with seating capacity for 2,000 people.

BLACKWELL, OKLA.—William Adams has plans by W. L. McAtee, Johnson building, Arkansas City, Okla., to remodel moving picture theater. Improvements will cost about $4,000.

DRUMRIGHT, OKLA.—C. E. Barber, of Muskogee, who recently purchased Pastime theater, will remodel the house.

FREDERICK, OKLA.—L. A. Harrel, who recently purchased Gem theater from F. D. Cauby, has assumed control.

LAWTON, OKLA.—Harold Macklin, 306 First National Bank, Chickasha, Okla., is preparing plans for a one-story theater building, 50 by 140 feet, to cost $40,000.

QUAPAW, OKLA.—W. I. Bingham has opened Palace theater with vaudeville and moving pictures. F. H. Carter, formerly of Electric theater at Joplin, is manager.

TULSA, OKLA.—Old Empress theater will be remodelled and reopened under management of Frank H. Cassil. It will be known as the Rialto.

EAST GREENVILLE, PA.—Liberty theater has been opened by William J. Snyder.

DALLAS, TEX.—Gilsonite Construction Company has the contract to repair and replace theater building at 1501 Elm street.

EAGLE MOUNTAIN, VA.—H. S. Henderson has plans by Charles Henderson for theater to replace structure recently damaged by fire. Building will be 30 by 60 feet, brick and concrete blocks, tar and gravel roof, hardwood floors, to cost $1,500; electric lighting, $250. Construction to begin in early spring.

HOPEWELL, VA.—S. A. Xippas has plans by Blanke & Zink, Equitable building, Baltimore, for a one-story moving picture theater, 40 by 125 feet, to cost $20,000.

BREMERTON, WASH.—Eagle theater has opened under management of L. Mortimer.

WHITE SALMON, WASH.—Alpha opera house has been purchased by C. T. Higdon.

BANGOR, WIS.—Majestic theater has been purchased by Fred S. Darling.

FAIR OAKS, WIS.—Jake Moelk has purchased moving picture house here.

HOLCOMBE, WIS.—Project headed by A. J. Edminster plans to build an opera house.

MARINETTE, WIS.—T. J. Aelick of Chicago succeeds E. R. Saether as manager of the Bijou, Strand and Marinette theaters.

MILWAUKEE, WIS.—Jackson theater has reopened under management of R. S. Blickman.

RACINE, WIS.—Friedman Company has acquired control of theater now in course of construction on Lake avenue, between Fifth and Sixth streets. It will have seating capacity for 2,000 people.

TWO RIVERS, WIS.—New Simplex moving picture machine has been installed in Gloe-Maidl theater.

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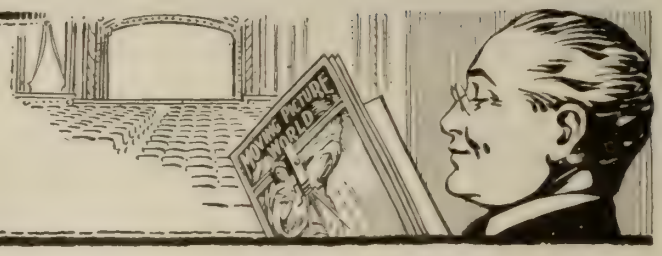

GATHERED BY OUR OWN CORRESPONDENTS

Bay State Amusements Must Close at Ten

Order for Early Evening Closing Issued by Massachusetts Fuel Administrator Storrow—Statement as to Reasons Why Drastic Order Is Needed.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Moving picture theaters throughout Massachusetts have received a tremendous blow by the drastic orders issued by James J. Storrow, New England Fuel Administrator, demanding that all theaters, moving picture houses, bars, bowling alleys, billiard halls, public and private dance halls and all places of amusement shall close their doors at 10 p. m., every evening. Massachusetts alone is affected by the comprehensive and sweeping mandate of the Bay State's fuel director. It is expected, however, that it is only a question of time before similar action will be taken with the remainder of the New England states, unless immediate relief comes in the coal crisis, which has become acute in this section.

The sweeping provisions of the Storrow order, which went into effect throughout the state on Monday, January 14, are:

One—All theaters, moving picture houses, bowling alleys, bars, billiard halls, public and private dance halls and all places of amusement shall close in Massachusetts at 10 p. m.

Two—All wholesale, retail and other business houses and stores shall open at 9 o'clock a. m., and close at 5 p. m., except in special instances noted in the order.

Three—Office, banking and other business buildings shall not be heated on Sundays or holidays or on Saturday after 12 noon, or other days after 5 p. m., except sufficiently to prevent freezing.

Four—No elevator service shall be given on Sundays, holidays or between 6 p. m. and 7 a. m.

Five—Every night except Saturday shall be Lightless Night, as defined by the United States Fuel Administrator's order of December 15.

Six—White way and cluster and decorative street lighting is forbidden. A few exceptions pertaining to markets, etc., are omitted here.

Some Recommendations.

It is also recommended that:

Three—Many public institutions desirable under ordinary conditions should be closed and others curtailed.

Four—Schools be put on a one-session basis as far as practicable.

Five—Churches, forums, night schools, clubs and other religious, educational and social organizations consolidate their activities.

Six—All inside and outside lighting and all heating not covered by specific order be reduced to the minimum, so that more drastic orders may be unnecessary.

Seven—Factories should arrange their hours to save daylight and to relieve peak load.

Eight—Salaries and wages should not be reduced on account of these orders and recommendations.

Statement by the Administrator.

The order was accompanied by the following statement by Fuel Administrator Storrow sent to all local fuel committees:

"In the opinion of the State Fuel Administration the present shortage of coal requires the observance of certain rules as to the hours of closing business buildings and places of amusement. While at the first glance these rules may appear to be drastic, we believe that they must be strictly followed, otherwise a certain stopping of the work in some of our most necessary industries and institutions will make it much more inconvenient for the public than the present changes, which involve to a great extent merely a change in habit.

"In European countries under war regulations the hours of closing places of public amusement and of public congregation have been so arranged that there is a maximum use during the hours of daylight with a sparing use of those hours when artificial light, heat and power are required.

"From our investigations and conferences with those best qualified to advise us we find that such changes as are here outlined redound to the benefit of the mass of people, with comparatively small inconvenience to the few. We doubt if anybody will suffer seriously during the next few months from the changes recommended.

"We have deemed it advisable to rule that office buildings, wholesale and retail business houses, markets, stores, theaters, motion picture houses, saloons, bowling alleys, pool and billiard rooms and public and private dancing halls close at 10 o'clock at night, except Saturday be 'lightless night,' within the limitations herein outlined. To bring about other desirable observances, such as the ending of the business day at 5 o'clock, putting schools on the one-session basis, etc., we make certain recommendations which we are certain, in view of past experiences, will be universally observed."

Boston Managers Protest.

The vigorous protest by local theater managers against the 10 P. M. closing regulations which was issued by New England Fuel Administrator James J. Storrow, Wednesday, January 9, and which went into effect on Monday, January 14, has resulted in the fuel administration's granting a hearing to the theatrical men. The conference will be held at the State House here.

The theater men of Boston received the sweeping and comprehensive mandate with an outburst of unrestrained condemnation. Leading in the condemnation are the legitimate houses, while the moving picture and vaudeville theaters are backing them up, and adding to the weight of a most determined protest are the theatrical employees.

Indignation Meeting of Managers.

The wave of protest reached a climax in an indignation meeting of the Boston Theatrical Managers' Association, held in the office of John B. Schoeffel, manager of the Tremont theater in this city and head of the organization.

The report of Edward D. Smith and Charles J. Rich, managers of six of the leading theaters in this city, who composed a delegation which went to the State House to consult with the fuel administrator, declared the aim of Mr. Storrow to be "to close up the town at 10 o'clock." This explanation of the way in which the coal-saving movement was to work came chiefly from Mr. Storrow's secretary, the delegates said. They have been unable to meet the fuel administrator himself.

Don't Expect Earlier Shows to Save Coal.

The delegates also quoted the fuel administrator's secretary to the effect that no coal saving was expected through the early closing of the regular theaters, the order assuming that the performances would be set forward and carried through.

England Recalled a Like Order.

John B. Schoeffel pointed out that the Imperial German Government compels the Berlin theaters to keep open and that public protest in England lifted the government's attempt to make London theaters close early. "This is the most drastic rule I ever heard of," he said. "They haven't dared to put such a rule into effect in New York, and they have a coal shortage there, too."

Mr. Schoeffel declared that the 10 o'clock closing edict would force every theater in this city to close up within a month. He also pointed out that while the theatrical business would be ruined the saving in coal would not amount to ten tons a year.

Olympia Theaters, Inc., Sued.

Boston, Mass.—A suit for $200,000 against Nathan H. Gordon and Max Shoolman, of this city, both of whom are identified with the Olympia Theaters, Inc., which controls a chain of Olympia theaters throughout Massachusetts, has been filed in the Essex Superior Court at Salem, by three stockholders in the corporation. The plaintiffs are Frank J. Howard, of Brookline, who is connected with the Atlas Film Company of Boston; Ernest H. Horstmann, president of the Massachusetts Branch of the Motion Picture Exhibitors' League of America, and Arthur E. Lord, of Lynn.

The plaintiffs declare that there was misrepresentation in sale of stock in the Olympia corporation. They say that in 1913 they bought 2,600 shares of stock at par value of $100, and that its value was misrepresented.

Previous to this transaction, the plaintiffs say, they were identified with Gordon and Shoolman in the Olympia theater, on Washington street, this city.

Howard was also president of a company operating the Olympia theater in Lynn, with Horstmann as treasurer and Lord as chief stockholder.

The suit covers stock only in the Olympia theaters on Washington street and Scollay square, in this city.

Ellis Levenson Waits Call.

Boston, Mass.—Ellis Levenson, assistant manager of the Boston Photoplay Company, of this city, has passed his examinations for the United States Aviation Corps and is now awaiting the call to colors.

Business Notes of Interest.

Philadelphia, Pa.—F. E. Samuels, manager of the local General Film exchange, is busy confirming contracts, a majority of which are for the Paralta plays. Business prospects for the New Year look very promising, and big business is anticipated by Mr. Samuels for the coming season.

B. R. Tolmas, formerly manager of the Philadelphia Mutual exchange, and who, after resigning from that post, became the special representative of "Charlie Chaplin Specials" department for the First National Exhibitors' Circuit in Washington, has arrived in town. Mr. Tolmas has become associated with the U. S. Exhibitors' Booking Corporation.

Handsome mounted souvenirs of all of the favorite film stars were presented last week to the patrons of the Nixon, Locust, Coliseum, Cedar, Belmont and Jumbo theaters in Philadelphia. These are in color, and include Mary Pickford, Douglas Fairbanks, William S. Hart, Billie Burke, George M. Cohan, Elsie Ferguson, Marguerite Clarke, Vivian Martin, Pauline Frederick, Virginia Pearson, and other famous film stars. They were mounted for framing and were secured for the patrons of these theaters by Fred G. Nixon Nirdlinger.

Philadelphia Pathe Enters New Office

Manager M. W. Pierce Takes His Staff Into New Home in the Belmont Building—Arrangement of the Different Offices—Comfort and Elegance.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Shortly following on the heels of the New Year, the local Pathe exchange will have removed to a large and up-to-date new headquarters in the New Belmont building, at 211-213 N. 13th street, where it will occupy the entire second floor consisting of 10,000 square feet of space.

A visit to the new offices revealed the future home of the Pathe forces with all of its well laid plans to take care of each department. Upon entering the exchange a comfortably furnished reception room for the convenience of the exhibitors is seen. Looking down a long aisle the general offices are located on one side, while the salesmen's quarters are directly opposite.

The offices are all partitioned with wood paneled walls and art glass, and have been arranged in the following order: The first inclosed office will be for the stenographers, the second will be occupied by Manager H. M. Osborne, the third by the cashiers, the fourth by the booking department, and the fifth by the assistant manager, M. W. Pierce. The salesmen's quarters have been arranged for the staff composed of L. Berman, C. W. Martin, S. E. Applegate, F. Sulzback, S. Hockfelt, Joe Levy, and G. E. Maillard, who will have individual and private enclosures.

A special projection room, with highly polished golden oak paneled walls, also with Spanish leather and upholstered opera chairs, is conveniently located. A gold fiber screen and a Simplex machine has been installed, while the booth will contain an independent ventilator reaching to the roof of the building. Then there is the carefully planned advertising department in the charge of J. T. Stiles, and also the shipping department under the direction of Pete Ryan.

Front and back elevators will supply ample service for both passenger and freight. Two specially constructed vaults, with ventilators reaching to the roof and having doors with time locks, as used in banking establishments, will be one of the innovations.

The entire scheme is golden oak with white walls and ceiling, the ceiling being also equipped with the new fire regulating sprinkling system. Taken all together, the new Pathe exchange will be found to be one of the most thoroughly equipped and modern exchanges in the country.

Filmaom Doings in Baltimore Last Week

City Has Made Good Use of Advertising Motion Pictures—Changes in Management of Several Local Theaters—Many Patriotic Benefits.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—That the motion picture may be used in advertising the attractive features of a large or small city has been proven by a letter recently received by Mayor James Harry Preston, of Baltimore, from St. Paul, Minn., which says:

"I understand that your city has had signal success in using moving pictures to advertise your city.

"Since I am gathering material on the use of moving pictures in community advertising I shall greatly appreciate knowing all about your experiences in this connection. May I please have a reply at your earliest convenience."

Wilbur F. Coyle, City Librarian of Baltimore, has charge of the motion picture propaganda in the Monumental City and is reported to have stated that Baltimore has a number of reels, many of which have been widely circulated, not only in this country, but throughout South America, which cover such subjects as building the sewerage system, the filtration plant, showing the commercial activities of Baltimore, the harbor, street scenes, conventions, improvements, etc.

Arthur Barron Has Charge of Two Houses.

Baltimore, Md.—Arthur Barron, who, since the opening of the McHenry, has acted as the resident manager, has now been placed in charge of the Wizard and Strand theaters, which come under Mr. Depkin's supervision. Mr. Barron is well versed in film ways and it is felt that he is equal to his new responsibility.

C. E. Thropp Will Manage the McHenry.

Baltimore, Md.—Charles E. Thropp, who has acted as manager of Nixon's Victoria theater, 415 East Baltimore street, since it was opened under the jurisdiction of the Nixon-Nirdlinger interests, has now severed his connection with that theater and has been appointed manager of the McHenry theater, Light street, at Cross, by Bernard Depkin, Jr., supervising manager of the Parkway Theater Company interests.

New Lobby for Picture Garden.

Baltimore, Md.—Quite a surprise awaited the patrons of the Picture Garden, 31 West Lexington street, on Saturday morning, January 5, for when they arrived to see the show the lobby had been rearranged in such a manner that instead of having the front all open as formerly, it has now been built in with a frame-work of ornamental wood and glass. Joseph Blechman, the manager of this house, is always endeavoring to look after the interests of his patrons.

New Picture Theater Planned.

Baltimore, Md.—It is now announced that in the near future the northwestern section of Baltimore may see the erection of another moving picture theater. Plans will be drawn up by Architect E. H. Glidden, it is reported, who has been commissioned by Herbert M. Hartman, for a one-story structure which will measure 60 by 14 feet and be built of ornamental brick.

Benefits Still Continue in Baltimore.

Baltimore, Md.—On Sunday, January 6, the following benefits were given, through the courtesy of the several managers.

The New theater, 210 West Lexington street, was loaned by L. A. DeHoff, the manager, for a benefit performance for the members of Company A, 313 Infantry, at Camp Meade, under the auspices of the Local Exemption Board No. 1. An appropriate program was arranged in which a few of the members of the company took part. News weeklies and the feature "Draft 258" were shown. The amount of the collection was $255.

Harry Cluster, manager of the Crystal theater, 526-30 North Gay street, gave a benefit performance in this house from 2 to 10 p. m., for the boys of the 313 Infantry.

Charles S. Anderson came to the front with a big minstrel and vaudeville show at his large playhouse, the Grand theater, in Highlandtown, which was given for the benefit of the drafted men of the Eastern suburbs. The theater was loaned through the courtesy of the owners and Mr. Anderson superintended the affair. The attendance numbered more than 2,000.

At the Nixon-Victoria theater, 415 East Baltimore street, Charles E. Thropp, manager, a meeting was held by the Baltimore members of the Amalgamated Cloth ing Workers of America for the purpose of obtaining funds for the Jewish sufferers from the war, and it is understood that about $15,000 was raised.

Six Lightless Nights Gladly Accepted.

Philadelphia, Pa.—Six instead of two lightless nights and the alternate use of wood and coal for heating purposes has been voluntarily adopted at the many local moving picture houses controlled by the Stanley Company as a means of assisting in the conservation of Philadelphia's limited or lessening fuel supply.

This announcement was made by Stanley V. Mastbaum, manager-director of the Stanley Company, on Friday, January 4. Mr. Mastbaum explained that only on Saturday nights would attraction or illuminated signs be burned in front of the Stanley houses, while all other non-essential lights would be turned off.

Experiments made by the direction of Mr. Mastbaum have already demonstrated that wood burned in the furnaces of his theater gives even more heat than coal, and provides a most comfortable degree of warmth for their patrons and employees alike.

The new policy of six lightless nights will be inaugurated beginning Monday, January 7, while the regular use of wood as a substitute for coal will be started next week. Large quantities of wood are being collected for the Stanley houses.

Records Made by Recent Features.

Philadelphia, Pa.—"Thais," Goldwyn feature at the Stanley during the week of January 7, was received with great favor and played to capacity house at each performance. Mary Garden, who appeared as the star, displayed her fine artistic interpretation of the role with which she has been associated in the world of opera.

Elsie Ferguson in "The Rose of the World," a newly released Artcraft feature, which made its debut at the Arcadia, has made new records for herself and increased her popularity many times as a result of her latest production.

"The Whip," seen here several years ago in the spoken drama, was given a screen showing at the Victoria, Monday, January 7. It rarely happens that a photoplay is better than the real production, but this offering proved the exception.

Aluminum Company Builds Perfect Theater

Badin, the Big Over-Night Aluminum City, Is to Have a Splendid Theater—Will Be Built by Company That Owns the Plant There.

By D. M. Bain, Wilmington, N. C.

BADIN, N. C.—The finest theater in the South will be opened early in February in the obscure "village" of Badin, North Carolina, a place which the closest observer has never seen on a map or in a tabulation of population figures. For Badin grew over-night from a flag station of one hundred inhabitants into a thriving commercial city of thirty thousand population when the American Aluminum Works, in quest of suitable water power to run the biggest aluminum plant in the world, found what they wanted there on the banks of the Yadkin River, thirty-four miles from Salisbury, North Carolina, on the Southern Railway.

The entire city is owned by the aluminum people, and they have their own personally conducted municipal government and everything that pertains to the modern city. They have developed the greatest water power there in the world, outside of, possibly, Niagara Falls, and employ the entire city.

When the question of providing amusement for their population came up one of New York's largest theatrical architects was called in, and prepared plans for a Strand theater which will compare favorably with any theater of that or any other name in the United States. When he presented an estimate of the cost as around one hundred thousand dollars, officials of the company did not hesitate to O. K. the plans, and work has since been progressing to the end that Badin's inhabitants early in February will possess a genuine novelty which will amaze the metropolitan dweller who chances to pass that way.

There is every adjunct of the biggest city theaters, including commodious ladies' and gentlemen's parlors, smoking rooms, etc., and the building will seat around twenty-five hundred people. Pictures will be the main attraction, and it is announced that prices as high as fifty cents will be charged for admission. By the way, an orchestra of twenty solo musicians will interpret the musical scores in this theater, and it is said that a second "Roxy" Rothapfel will manage it.

The theater at present operating at Badin, a small wooden structure, is in itself a novelty, being a combined theater, lodge room, and church. Three nights have been given over to picture shows, one night for lodge meetings, one for the Ladies' Aid Society, one night for prayer meetings, and on Sundays the theater is used as a church.

Theater Will House Congregation.

Fayetteville, N. C.—While the First Presbyterian Church here is closed for installation of a new heating plant, Sunday services for the congregation of that church are being held each week at the Strand theater, Manager H. T. Drake having donated the use of the theater for this purpose. The conduct of church services in Mr. Drake's theater is somewhat of a novelty, and speaks in the highest terms of the manner in which the theater is conducted. The Strand is enjoying phenomenal business.

Exhibitor's Lobby Bank Doing Business.

Raleigh, N. C.—The New City Bank has opened for business this being the "freak" bank built into the lobby of the Superba theater here, mention of which was made some time ago in the World. Mr. R. G. Allen, owner of the Superba, is president of the minature banking establishment, which is of the "all-night" dime savings variety, and the novelty is acting as a big advertisement for the theater, and is doing big business. The president's office and vaults are located in the basement owing to the fact that the main floor only occupies about five feet square.

"Draft 258" Drawing Record Houses.

Wilmington, N. C.—"Draft 258," Metro's great patriotic propaganda picture, is playing at the Grand theater here this week to the biggest business in the history of that theater. Members of the local draft exemption board have petitioned the management of the theater to return the picture for another showing at an early date on account of the valuable work it is doing to stimulate recruiting and lessening opposition to the draft.

Wallace Walthall Traveling for Universal

Charlotte, N. C.—Wallace Walthall, a brother of the noted screen star, Henry B. Walthall, formerly connected with Atlanta Kleine branch, has accepted a road position with the local Universal exchange to cover the Virginia territory, and is making his initial trip this week. The local Universal exchange is putting in an up-to-date system for handling their productions under the new open booking policy, and, as Mr. Walthall has had varied experience in this line, he is proving of invaluable aid to Mr. Darine in getting the office end systematized.

Maritime Provinces Letter

From Alice Fairweather.

Delays in Film Delivery Cause Much Loss.

ST JOHN, N. B.—The exchanges and exhibitors in this part of the world have been suffering very severely from transportation difficulties due to the coal shortage, the severe cold, and the recent storms. It has been impossible for the exchanges to ship regularly, and in several instances this has caused great inconvenience. Many of the specials are booked up so closely that allowance is not made for delays, and it is a great loss to a manager when he has spent a large amount of money on advertising to have to substitute some other picture for the one expected. The exchange managers do all they can, but it is a condition of affairs which only time will remedy.

Superfeatures Film Opens Exchange.

St. John, N. B.—Another new exchange has opened in the city, that of the Superfeatures Film Company, with E. A. Brown as manager. The company has taken over the former offices of the Globe Film Co. (which has merged with the Regal), and are ready for business, having already booked "The Whip" at the Lyric theater for a week beginning January 21. They expect to screen some of their big productions here soon, including "Twenty Thousand Leagues Under the Sea," "The Barrier," and others. Mr. Brown was formerly with the L. J. Selznick as his representative for New Jersey.

Rise in Prices at St. John Opera House.

St. John, N. B.—Beginning on January 8, the St. John opera house has decided to raise its prices for the program of vaudeville with one serial. This program has been most popular, and large crowds attend, but owing to the increased cost the management has raised the price. The highest admission used to be twenty-five cents, and this is now raised to thirty, with the other prices in proportion.

Personal and Business Notes.

F. G. Spencer is leaving St. John within a week to spend the winter in California.

The Lyric theater, St. John, shows the Universal Special, "Come Through," for the first three days of this week, with "Parentage" the last three days. They did very well on the "Fall of the Romanoffs" considering the frightful cold weather which prevailed and the blizzard of last Thursday, January 4.

A. B. Farmer, St. John, who has been ill, is able to be out again, and his friends are all pleased to see him.

Crandall Tells of New Theater's Details

Metropolitan Theater Will Seat 2,200—Has Novel Balcony Arrangement—Special Features of the Building—Other Details.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A formal announcement has just been made by Harry M. Crandall of the purchase by himself with his associates, Harry Bulkley and R. W. Bulkley, of all interests in Crandall's Metropolitan theater, now in the course of construction at Tenth and F streets, Northwest, and there follows a further announcement that the house will be completed and opened to Washington's moving picture fans about the second week in February.

The theater will occupy approximately 10,000 square feet of land. It will have its entrance on F street. The lobby will extend back about thirty feet to a rotunda promenade leading directly to the auditorium proper.

A Novel Balcony Idea.

The auditorium, running at right angles to the promenade, occupies the remaining section of floor space to Tenth street. The lay-out adopted gives an immense area on the first floor, making possible the installation of 1,200 seats on the orchestra level alone. Extending over half of this space is hung the cantilever balcony and mezzanine. Private boxes and loge seats will occupy the entire mezzanine. The arrangement of the balcony is novel in that it consists of a series of rises reached by a system of ornamental fireproof tunnels or promenades. This is declared by the management to be utilizing such a type of balcony approaches for the first time in theater construction in the United States.

The mezzanine floor will have a seating capacity of more than 300, while approximately 700 more patrons will be able to secure accommodations in the balcony, the entire theater being equipped with 2,200, making the Metropolitan the largest house in the city.

Some of Theater's Special Features.

On each floor of the theater will be a broad spacious promenade, handsomely appointed and lavishly furnished. A novel innovation in Washington's theater activities will be the establishment proposed of a nursery, for the management states that for the convenience of ladies attending the matinee performances the Metropolitan theater will maintain a large and roomy nursery playroom, with toys and other amusements for the little folks that will occupy the time while the mothers enjoy the performance in the auditorium. These plans contemplate the employment of an experienced and registered kindergarten and playground official to be in charge of this playroom.

Three semi-eliptical stages will be placed at the southwestern end of the building, and the screen will be visible from every section of the theater. A very large orchestra will occupy a sunken Italian garden just in front of the stage and separated from the orchestra floor by a long, low marble balustrade.

Lighting and ventilation plans will be most modern in every particular. The house will be equipped with a very elaborate set of dimmers, making all sorts of electrical displays possible. The seats on the first floor and balcony will be equipped with a newly patented hooded light, and the steps leading to the balcony tunnels and promenades will be of lumunious construction. These seats are of the heavy ballbearing type. Hangings and draperies will be in harmony with the general color scheme of the interior of the theater.

How the House Will Look.

The theater is of fireproof construction throughout, and the general lines and architectural plan are of the Adam period. The front of the house on F street is of Pompeian art brick, with Tennessee limestone trimmings. The foyer and rotunda promenade are of highly polished grey-veined Vermont marble finished with carved ornamental New Hampshire granite. The interior will be in rich tones of old rose and mediaeval ivory heightened with gold. Over the front of the F street entrance will be the executive offices of the Crandall Theater Company.

The Metropolitan was designed by Reginald W. Geare, who also designed the Knickerbocker theater, which was opened last fall by this same group of men. Frank L. Wagner, the builder, erected both houses.

The plans for the opening of the house have not yet been completed, and an announcement of these will be made at a future date.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati)

L. W. Greenstein Honored by Associates.

CINCINNATI, O.—One of the most enjoyable get-together meetings of moving picture people which has taken place in Cincinnati in a long time was the farewell dinner tendered recently to L. W. Greenstein, manager of the Standard office in Cincinnati, on the occasion of his departure to take up his duties in the Quartermaster's Department, in which he has enlisted.

The affair was held at the Cuvier Press Club, widely known as a meeting place for newspaper men and others of the Bohemian sort in Cincinnati, and H. Serkowich, secretary of the exhibitors and the exchange men, presided as toastmaster in graceful style. Over forty exhibitors and exchange men were present to give Mr. Greenstein a good send-off, and such funmakers as "Luke McLuke," or J. S. Hastings, the famous column-writer of the Cincinnati Enquirer; Gus Muller, of Selznick, Inc., and others, were there in their best vein. The dinner and what came after lasted until a late hour, and Mr. Greenstein carried away with him to army life a bright picture of his business associates in Cincinnati. Mr. Wilson is now in charge of the Standard offices in Cincinnati.

Schools May Have Picture Shows.

Cincinnati, O.—A legal opinion rendered by the city attorney of Cincinnati for the local school board indicates that local exhibitors are to have some keen competition in the coming months. The lawyers of the city administration were asked whether it was proper and legal for the schools to have regular moving picture exhibitions, and the reply was that there was no reason why this should not be done, provided proper safeguards against fire, complying with the regulations applying to theaters, were provided. Booths will have to be installed, as required for the ordinary moving picture house; but if only educational pictures are shown and no admission is charged it is held that no license can be required and that no tax will have to be paid. The Social Center Council of Cincinnati, which is behind the move, contemplates holding exhibitions of educational pictures in the various school building regularly.

Miami Exhibitors and Footage War Tax

Are Wondering Why Some Exchanges Can Afford to Pass Up the Fifteen-Cent Tax While Others Must Exact It—Some Local Examples.

By P. G. G., Dayton Correspondent of Moving Picture World.

DAYTON, O.—There has been a general howl through the Miami Valley over the handling of the reel tax by the Cincinnati exchanges. Actual observations show that the different exchanges are handling the matter in a seemingly strange way. All of the Dayton exhibitors, members of the league here, refused to pay the fifteen cents war tax, and quite a few of them had contracts cancelled because of this action. This caused a rush for many of the companies who did not impose the tax. At least one of the companies who had no first run account in Dayton made no attempt to play Dayton strong for business, the salesman saying that he would wait till the excitement died down to push business and then go after it with a vengeance.

If Some Exchanges Can Pass Tax, Why Can't All?

Being in close touch with the most prominent exhibitors of the Miami Valley, I know that there is a great difference in the way the several exchanges do business. In one instance an exhibitor had his service canceled through a refusal to pay the tax, and the theater in question did not use this particular service for six weeks. A few days ago a representative of the exchange called on this manager and asked him to renew his contract. This the exhibitor refused to do. The salesman said it was necessary for his company to collect the tax, and the exhibitor in no mild tones informed the salesman that he could get any amount of film on which the tax was not charged. After an hour's argument and a compromise arrangement the exhibitor renewed the contract. The new contract provided that the war tax should be paid by the theater, but the rental price was made one dollar cheaper on each five reels of film. Therefore, after having paid the tax on five reels of film, this manager was exactly twenty-five cents to the good.

There are other managers who were approached by this salesman with a proposition that would make it good business for the theater to pay the war tax—if the price of the service was cheapened. If this system were established exhibitors could well afford to pay the war tax, but, strange to say, not all of the companies come forth with this offer.

To "The Chronicler" of Dayton Daily News.

The first article in the Moving Picture section of the Dayton News of last Sunday carried quite a bit of praise for the Moving Picture World, which shows that the Dayton department is appreciated by other than exhibitors and my friend, the "Chronicler," Dramatic Editor of the "News," is surely one of these and I take this chance to thank him for "Them Kind Remarks." He states that the Moving Picture World, through its local correspondent, is helping to spread the screen name of Dayton abroad as well as in Canada and South America. This is one of the most prominent testimonials the writer has received and it comes from Dayton's first paper, The Dayton Daily News, owned by Governor James M. Cox.

Gossipy Bits Caught Here and There in Dayton.

We hereby warn the fellow who shuffles from the bottom at the League rooms that his movements are being watched and that if this is not ended startling revelations are promised within the next week. A word to the wise is sufficent.

Theodore Chifos comes out with the announcement that he thinks the "World" the best trade paper today—we know it, Teddy.

Fred Gunning, who has not been seen around these parts for some time, stopped off at Chillicothe, Ohio, a few days last week for a chat with Martin G. Chandler. Fred is on his way to the Coast and hopes to be in San Francisco soon. While at the Hartmann theater, Columbus, Ohio, with Martin G. Chandler, watching the legitimate production, "Ben Hur," Fred recognized Bob Frazier, one of the cast, who was formerly with the Eclair when Fred managed the old Eclair Bulletin. The meeting was indeed a happy one for these two who had not seen each other for years.

After seeing "The Rose of Blood" at the Apollo we can see no reason for Major Funkhouser's terrible remarks.

Theodore Chifos is using clever teaser ads for Mary Garden in "Thais."

Dayton is still waiting to see "Parentage," Hobart Henley's great production.

The Ideal continues with the Metro program and I have failed to see a poor house there for the last two weeks.

Among those whose registration numbers in the selective draft are getting closer every day, we might mention John Lyons at the Orpheum, George Oxrider at the Peoples, Gus Kinsler with Kleine System, and Robert Hirsch at the Old Glory theater in South Park.

As R. H. Haines, who was formerly manager of the Mutual exchange at Cincinnati, is now with the U. S. Exhibitors Booking Corporation, it is rumored that our old friend, Harry Shaw, is to be made manager of the Mutual branch in Cincinnati. We sincerely hope this is so, for Harry deserves it and a better man could not be picked.

Al. Kinsler left here a few days last week on a trip to Cincinnati.

A Wedding in Film Circles.

Cincinnati, O.—A wedding of more than ordinary interest in moving picture circles was that of Miss Sylvia Frankel, daughter of I. Frankel, well known as an exhibitor, and Moses Wilchins, a New York exhibitor. The ceremony was solemnized in the parlors of the Hotel Sinton, which is highly popular for exclusive social events, and a number of out-of-town guests attended the wedding and the subsequent festivities, following which Mr. and Mrs. Wilchins left for a Florida honeymoon.

Star Theater Begins Three a Week.

Cincinnati, O.—The success of the policy adopted several months ago at the Star by Manager Tom Corby, of showing features under a ten-cent charge, instead of a small program for five cents, has been pronounced, the excellent location of the theater on Fountain Square being much in its favor. Manager Corby has just placed in effect another change, however, putting on three programs a week instead of two, the regular clientele of the house demanding a more frequent change.

I. Libson Finds Return Films Profitable.

Cincinnati, O.—Manager I. Libson has found it very much worth while to feature return engagements of popular stars in films which did well on their initial runs. He tried this out with some return engagements of films featuring Marguerite Clarke, and this proved so successful at the Strand that he is now planning to bring back several films in which Clara Kimball Young, another popular star, appears. A Select release featuring the latter star, "Shirley Kaye," ran recently at the Family, and was brought back for another run a short time ago, with equal success.

Fuel Problem Not Pressing Near Forests

Wood Can Be Had in Lockport, N. Y., at $3 a Cord—Adirondack Theaters Also Fortunate—Little Coal Now in Buffalo.

By Joseph McGuire, 152 N. Elmwood Str eet, Buffalo, N. Y.

BUFFALO, N. Y.—As a rule Buffalo exhibitors are closely observing the new instructions about six lightless nights, ordered by the fuel administrator. In front of a few of the smaller houses, however, the lights "blazed in all their glory" until the owners were notified that they were disobeying the law.

If the exhibitors of Lockport, N. Y., run out of coal they can buy wood from the city at $3 a cord. If necessary, wood will also be provided for the theaters in the Adirondacks region, where state rangers will supply cord wood stumpage at a reasonable rate.

The shortage of coal in Dunkirk, Niagara Falls and other points in this territory is acute. In Buffalo and other places exhibitors may have to follow the popular home plan of using oil stoves to heat their theaters.

Buffalo Finds Itself Growing Fast.

Buffalo, N. Y.—Despite vexing problems, such as the war tax, coal shortage, etc., Buffalo exhibitors see in this city's remarkable growth a ray of hope "that good times are coming." A few years ago the exhibitors were patiently waiting for this city's population to go over the 400,000 mark. They knew that the steady influx of thousands of new citizens here on account of Buffalo's industrial growth meant a corresponding number of new moving picture patrons. According to the latest official estimates, Buffalo's population has now reached 531,609. One optimist in the local film business therefore says he sees written across the sky of 1918 the word prosperity in large letters.

Local 233 Elects Officers.

Buffalo, N. Y.—The following officers have been elected by the Moving Picture Machine Operators' local, 233, of Buffalo: President, Henry de Verneuil; vice-president, Walter Matchette; recording secretary, Clarence Snyder; financial secretary, Michael Diller; treasurer, M. Ostrowsky; business representative, De Witt Martin.

Flower Theater Damaged By Fire.

Buffalo, N. Y.—Fire in the Flower moving picture theater at 842 Broadway, Buffalo, at an early hour recently did $1,500 damage, which was covered by insurance. A citizen passing saw smoke coming out of the side entrance and turned in the alarm.

New York State's Bit Shown in Film.

Buffalo, N. Y.—City Clerk Sweeney, of Buffalo, has been informed by the state defense council at Albany that a moving picture, produced under state auspices and showing wartime activities, will be shown here shortly. The Vitagraph Co. is producing the play without any expense to the state. Robert W. Chambers wrote the scenario voluntarily as one of his contributions to the war. The picture will show what the State of New York is doing to carry out its part in the successful prosecution of the war.

Pickpockets Have Been at Work.

Buffalo, N. Y.—Pickpockets have been operating lately in some of Buffalo's downtown theaters. One patron who was unfortunate enough to have $50 in his pocket at the time, was releaved of that amount.

Watch for Spurious Nickels.

Buffalo, N. Y.—Exhibitors have been warned to be on the lookout for counterfeit "Buffalo nickels," which are being circulated here. Many of these spurious coins are also being passed in Rochester, according to John A. Adams, in charge of the Buffalo office of the U. S. secret service. Concerning the issue recently by the treasury of a new twenty-five cent piece, Mr. Adams announces that the fact that some coins have larger stars on their reverse sides than others is not an indication of their being counterfeit. Some of the exhibitors have made inquiries on this subject.

Notes from Binghamton, N.Y.

By L. D. Brown, Sharp Block, Binghamton, N. Y.

Propose Union Picture Shows to Save Coal.

BINGHAMTON, N. Y.—On account of the shortage of coal the picture theaters are planing to combine and hold union shows. One house may be selected in the center of the city.

Operator Edward Davis Weds.

Edward Davis, business agent of the Moving Picture Operators' Union, of Binghamton, also operator in the Grand theater, was married on New Year's Day, and is receiving the congratulations of his friends.

Fred Gladde, He's Glad, Too.

Fred Gladde, of this city, operator at the Laurel theater, also is a benedict, as he was married on the 25th day of November. Miss Ethel Heathermann was the bride. Say, Mr. Gladde and Mr. Davis, the boys naturally expected the cigars at the union meeting January 6 (Sunday).

It Has Been Mighty Cold in Binghamton.

The movies have fallen off in the past week due to the cold weather. The attendance was good till the below zero weather. The war tax has made little difference in this territory.

The new Temple theater on Water street is reported to be doing a nice business. The place has been renovated and every thing made new.

Cleveland Screen Club Turns a New Leaf

Hasn't Been Run on the Right Plan—Special Meeting Called to Reorganize on Basis Better Suited to Local Requirements.

From M. A. Malaney, 218 Columbia Building, Cleveland.

CLEVELAND, OHIO.—The end of the Cleveland Screen Club is in sight—that is, as far as its present officers, rules and by-laws are concerned. But——

A new club is to spring up from the remnants of the old organization which will be conducted along new lines and with new officers.

A notice sent out by Secretary S. A. Gerson says that a special meeting will be held shortly for this purpose. The officers all will resign and a committee will be appointed to draft new rules of organization and to fix up a slate of officers who will give their pledge to work unceasingly for the new club.

The reason for the club's disintregation is laid to many causes. First of all, it had fitted out club rooms which were seldom used. Yet this was a monthly expense which drained the treasury and naturally was a constant call for money upon the members the interest lagged.

The rooms were finally given up and new officers elected, but two of these officers evidently thought their jobs were a myth, for the records were not kept nor were other of their duties performed. President E. N. Downs then called for their resignations, which were immediately forthcoming. After that many efforts were made to keep the club alive, but they failed.

Now the officers think that a complete cleaning-out and a reorganization will result in a new club. Dues are to be lower and membership of exchange and theater employees other than managers will be sought.

Censor Report Shows Broader Ideas.

Columbus, O.—Wholesale eliminations in film plays by the Ohio Board of Censors is a thing of the past. At least the censor's reports for the last few weeks indicate this. Eliminations used to run from 25 to 60 per week, but the reports of December are very different. For instance, for the week ending December 22 the censors looked at 128 reels and made eliminations in only 8. The preceding week, ending December 15, showed that out of 168 reels viewed eliminations were made in but 19.

There seems to be much co-operation with film companies and distributors during the last few months. Members of the board, realizing that the producers can do much to prevent mutilating of their pictures by censoring, have written producers in a spirit of co-operation.

The new member of the board, Maurice Hague, did not take long to get the details of the job. Mr. Hague is a retired artist and looks at the pictures from a common sense viewpoint, as do the other members. He would rather look at a picture twice than mutilate it.

The censors continue to cut the comedies. For instance, their reports show that dancing and wiggling girls and men are still taboo, while scenes showing a girl in a man's lap also are taboo.

New Exhibitors' Circuit Franchises.

Cleveland, O.—The First National Exhibitors' Circuit of Ohio, through its headquarters in the Sloan building, Cleveland, has issued an announcement giving the names of several of the more important towns of the state which have been franchised. These are as follows:

Cincinnati—I. Lisbon and John B. Harris, of the Family and Walnut theaters. Youngstown—Fred Ullman and Max Schragin, of the Strand theater. Sandusky—George Schade, of Schade's theater Marion—G. H. Faster, of the Marion theater. Bucyrus—G. H. Foster, of the Southern theater. Fremont—Frank Yegeres, of the Opera House. Tiffin—Stoffer & Sennett, of the Opera House. Alliance—Louis G. Mantho, New American theater.

The First National also states that within a week or so it will have other important cities franchised, including Cleveland, Toledo, Columbus, Akron and Dayton.

D. L. Martin Booking "The Warrior."

Cleveland, O.—D. L. Martin has arrived in Cleveland from New York and is booking "The Warrior." His present headquarters is at 404 Sincere building.

Watching for Tax Evading Theaters.

Cleveland, O.—That the Government is going after the exhibitor slackers is indicated by the action of Internal Revenue Collector Weiss of the Cleveland district, in receiving applications for position as theater tax inspectors.

Mr. Wertz stated that he had received word of some exhibitors who were making efforts to evade the tax and he pointed out that the law provides a penalty of $1,000 or imprisonment for such offenses.

The inspectors will make their reports direct to the district attorney.

Toronto's Three Downtown Exclusive Picture Houses.

Toronto, Ont.—In the Moving Picture World of December 29, page 1952, a description of the new Allen theater, of Toronto, was published. The heading for this article was rather ambiguous, and reflected somewhat upon the status of the several other fine downtown moving picture theaters of the city. The statement in question was a declaration that the new Allen was the "First of the large downtown houses to be devoted exclusively to pictures." This would have been more to the point if the words "built exclusively for pictures" had been used.

Both the Regent and Strand theaters, Toronto, as well as the Allen, are exclusively moving picture theaters, but the Allen is the first large house to be constructed from the excavations to roof for the purpose of picture projection. The Strand was originally a vaudeville theater, while the Regent was formerly a theater of the spoken drama and vaudeville until it was reconstructed in the summer of 1915 for film purposes. The seating arrangement, interior decoration, and street front were entirely changed at that time. It happens that both the Regent and Strand are larger than the Allen by several hundred seats each, while the policies of the three are quite different.

The above explanation is due all three theaters, which constitute the leading downtown moving picture theaters of Toronto.

John Smythe Managing Rialto.

Montreal, Que.—As a result of the absorption of Griffin Pictures by Superfeatures, John Smythe, former Montreal manager for the Griffin interests, has become manager of the Rialto theater, Montreal, for George Gladianos.

Globe Films to Be Holding Company.

Toronto, Ont.—Announcement is made that Globe Films, Limited, whose film renting business has been acquired by Regal Films, Limited, will not pass entirely out of existence. The Globe company will continue to act as a purchasing and holding company, but all releases will be handled through the Regal across Canada.

Two New Regal Salesmen.

Toronto, Ont.—Sammy Glazer, formerly traveller of the Globe, is now on the road for the Regal. Harry Kauffman of Montreal, formerly branch manager there of the Globe and brother of Phil Kauffman, new general sales manager of the Regal, has also entered the employ of the Regal. He is slated to go to the Winnipeg office of the company.

Charles Berman to Go in For Himself.

Toronto, Ont.—Charles Berman, formerly distributor of World subjects in the Dominion, has resigned from the Regal. Berman joined the Regal when the latter company took over the World franchise for Canada. Berman plans to go into the exchange business on his own account once more, with headquarters in Montreal probably.

Another Loew Theater in Toronto.

Toronto, Ont.—Announcement has been made in Toronto building circles that the Marcus Loew Syndicate will erect another theater in Toronto this year. The site for the new building is reported to be near the important uptown intersection of Bloor and Yonge streets. Loew now has a two-in-one theater in Toronto, consisting of a large ground-floor auditorium topped by a large roof garden. Architect Lamb of New York now has the plans in hand for the second local structure, which is to cost $200,000.

Says 800-Seat House Should Net $6,000

Bud Lennon, Assistant General Manager of the Canadian Universal, Testifies That Medium Sized Community Theater Should Net Over $6,000 a Year.

By W. M. Gladish, 1263 Gerrard St., E., Toronto, Ontario.

TORONTO, ONT.—The Teck Amusement Company, Toronto, is the applicant for damages in a case before the Arbitration Board because the building of a subway to facilitate the entrance of a railway into Toronto necessitated the shortening of a moving picture theater on Yonge street which it controls. An insight into film theater conditions was given by Mr. Bud Lennon, assistant general manager of the Canadian Universal Film Company, at the hearing of this case before the Board. Mr. Lennon, who was called as an expert, testified that the bottom fell out of the theater business in the fall of 1914 but that conditions had been better during 1917, generally, than ever before. The theaters would probably continue to be prosperous, he believed. From his own experience in the management of an 800-seat community theater, a clear profit of between $6,000 and $7,000 a year could be made with a house of fair size. The applicants wanted damages because the seating capacity of the theater in question had been materially reduced on account of the subway encroachment.

Rita Jolivet and Gail Kane at Loew Opening.

Hamilton, Ont.—Two film stars, Rita Jolivet and Gail Kane, graced the opening of the new Loew theater in Hamilton, Ontario, on New Year's Eve, in addition to Kitty Gordon, whose presence was widely advertised. The permanent manager of the new palace in Hamilton has been named as Mr. N. T. Granlund.

M. Maker Opens New Theater.

Napanee, Ont.—M. Maker has opened a brand new moving picture theater in Napanee, Ontario. The house is described as one of the most up-to-date and completely finished theaters in any small town in Canada.

Theater for Soldier-Settlers.

Kapuskasing, Ont. — The war has brought several novel features to the moving picture theater business in Canada. One of the innovations has been the establishment of a chain of theaters across the country by the Military Hospitals Commission for the exclusive use of returned convalescent soldiers. The very latest development, however, has been the establishment of a moving picture theater at Kapuskasing, in the far North section of Ontario, where it is so cold now that thermometers are of no use in showing the temperature. The North Country is a rich agricultural district and a colony of returned soldiers has been placed there. Amusements have been lacking, however, and with the aid of various donations the Government has been erecting a moving picture theater for the soldier-settlers. A unique point is that the Government has undertaken to supply the film service from its own exchange, which is officially known as the Moving Picture Distribution Bureau. The Ontario Government has secured hundreds of reels of pictures dealing with a wide variety of subjects, but mainly of direct interest to farmers and rural residents, and is going into the moving picture business extensively.

Madam Melba Sees Garden in "Thais."

Toronto, Ont.—Goldwyn's "Thais" was the talk of Toronto during the week that it was played at the Regent theater. Manager Mitchell declared that it was the biggest week in every respect that he had experienced since assuming charge of the house. One of the unusual incidents of the week was the attendance of a party from the Government House on the afternoon of Thursday, January 3. One lady in this party was Madame Melba, the great singer, who expressed a desire to see Mary Garden on the screen. Melba had been spending the holidays with Sir John and Lady Hendrie at the official residence. Lady Hendrie introduced Melba to Manager Mitchell by her real name, which also happens to be Mitchell. The manager went one better by declaring that his second name is Griffith.

An elaborate stage setting was used at the Regent for the presentation of "Thais," and the method employed to obtain atmosphere for the story was novel. Mr. Garton, first violinist of the Regent's fifteen-piece orchestra, made his appearance in this layout which consisted of a monastery scene. Garbed as a Franciscan monk, he played the "Meditation from Thais," and as the closing bars were reached the lights faded down and the picture was on.

"Birth of a Nation" Makes New Record.

Toronto, Ont.—A record for theatrical productions of any kind in Toronto has been established by the Griffith masterpiece, "The Birth of a Nation," which is controlled in Canada by William J. Cranston of Toronto. This picture has played six engagements in the Ontario Capital as a road show with twenty-four piece orchestra and special effects. Its final engagement closed at Massey Hall on Saturday night, January 5, after a two weeks' run, during which the large auditorium was crowded two and sometimes three times a day. The number of performances in Toronto alone totals one hundred and forty-four. In view of the success of the recent run, Cranston plans to stage it still once more here after it has played a circuit in Ontario and Quebec. Two prints of the picture have been working continuously in Canada for the several years and Cranston declares that more people in the Dominion have seen this feature than have viewed any other presentation, either film or speaking.

R. S. Marvin Now in New York.

Toronto, Ont.—R. S. Marvin, formerly manager of the Strand theater, Toronto, and later producer of the Canadian Topical Review, has returned permanently to New York, where he is engaged in a new enterprise.

Archie Laurie Also An Artist.

Montreal, Ont.—Archie Laurie, who has succeeded Morris Kashin as manager of the Midway theater, Montreal, is rapidly earning fame as a lobby dresser of merit —thus truly becoming a successor to Kashin, who is now exploiting the Kashin Lobby Displays in the United States.

Two Benefit Performances at the Russell

Ottawa, Ont.—Two benefit performances of Fox's "Jack and the Beanstalk" were staged at the Russell theater, Ottawa, during the week's run of the feature at that house starting December 31. One was a special matinee for children of various charitable institutions and the second was for the wives and children of soldiers now overseas.

H. Jennings Managing Theater in Ottawa

Ottawa—Herb Jennings, formerly manager of the Mary Pickford theater, Toronto, left for Ottawa on December 26 to assume the management of the Flower theater which was recently sold by F. Carling to the interests associated with the Regent, Toronto, the St. Denis, Montreal, and other houses. Jennings has also had theaters in Jamestown, N. Y., and Los Angeles.

Nashville Public Demands Sunday Pictures

Since Local Theaters Ran Sabbath Shows for Charity Sentiment Among People for Seven-Day Pictures Has Shown Marked Increase.

By J. L. Ray, Nashville, Tenn.

NASHVILLE, TENN.—Since moving picture shows ran for charity on Christmas Eve the agitation has been steadily increasing on the part of the general public toward making Sunday pictures a permanent feature in Nashville. Although theater men have steadfastly maintained that it was not their purpose to creat a favorable sentiment toward Sunday shows by running on that day, the insistent demand and growing realization that Sunday pictures offer such a splendid form of diversion for the Sabbath, coupled with the fact that the shows would not interfere in any way with church services, has tended to interest city officials, moving picture managers and newspaper men alike.

In regard to the Sunday moving picture situation the Commercial Daily writes a lengthy editorial, which is given in part: "A scant ten per cent. of the residents of Nashville attend church on Sunday morning. This condition has been the case for two decades and is not improving. To obviate the necessity of having so many houses of worship open, union services are held to offset the small attendance. We do not favor the opening of the moving picture houses or any other place at such times as would offer an excuse or counter attraction to church attendance. The one question for us to discuss is the manner of spending four or five hours on Sunday afternoon that neither the church or society has provided for. The right of any government, national or local, to appropriate the time of an individual on Sunday, except in army service, is purely negative. . . . There are still some intellects so dwarfed that they cannot see the difference in reading a story in a Sunday paper and seeing that same story portrayed on the screen the same day.

"In recent years when the temperance people and woman suffrage enthusiasts wished to gather a crowd on the Sabbath they were wise enough not to use the churches, but to engage local theaters where people seemed to feel more at home and appeared more willing to go. If those using these same places were wise they advertised "illustrated talks" or "stereopticon slides" and got by, much to the delight and with the hearty applause of those who are shocked to the center of their nervous center when one mentions the opening of these places of amusement as a solution to the Sunday afternoon hours of idleness.

"We do not think it was Shakespeare, but some other wiseacre that gave vent to the thought of an idle brain being the Devil's workshop. He may have been rich in experience or a close observer. Anyway he hit it. We would be glad if the moving pictures of Nashville would open one month, and let the police blotter settle the controversy."

Typhoon Cooling Man Visits.

Nashville, Tenn.—Paul E. Elder, superintendent of the Typhoon Cooling System, Chattanooga, was in the city last week looking over the local houses. He is figuring with the Crystal for the installation of some typhoon fans.

Sudekum's Big War Tax Check.

Nashville, Tenn.—The United States Government will shortly receive a check from the Crescent Amusement Company of this city for the sum of approximately $4,800, as war tax for November from the five moving pictures houses of the company, the Fifth Avenue, Rex, Crescent, Elite and Alhambra, and from the other houses owned by the company outside this city.

Figured on this basis, the Crescent Amusement Company's contribution to the war on the admission tax alone will approximate $57,000 annually, which speaks well for the business of the company.

Nashville Theater Has Fire.

Nashville, Tenn.—Fire broke out in the operating room of the Central, a north Nashville moving picture house, recently and damaged the building considerably. A "pay day night" crowd which packed the theater made a wild scene by scrambling for the exits and several minor injuries were received. The projecting machine was badly damaged, several reels of film burned and the walls and other parts of the building damaged to the extent of several hundred dollars. Only the prompt work of the fire department saved Manager Harry Meuson's theater from complete destruction.

Cutting Down Annual Passes.

Nashville, Tenn.—W. H. Wassman, manager of the Knickerbocker and Crystal theaters, is the latest exponent of lessness in annual passes to his show houses. One Nashville company discontinued the practice of issuing annuals several years ago, and Mr. Wassman's move toward eliminating the paper shortage follows with the general inclination in Nashville to do the same. Newspaper men are furnished with book tickets to be used at their pleasure, but the distribution of passes to everybody at random has been checked considerably within the past few months. All Nashville shows are strict in their observance of the government's rule in charging the customary war tax on passes.

Illinois News Letter

By Frank H. Madison, 622 South Wabash Ave., Chicago, Ill.

Blue Sky Law Now Operative in Illinois.

SPRINGFIELD, ILL.—Moving picture stock may not be sold in Illinois without a license from the secretary of state under the operation of a "Blue Sky Law" which became effective January 1.

The law provides that "no dealer, agent, salesman, individual, corporation, association or company will be permitted to sell, invite offers or inquiries about stocks, bonds, debentures or other securities by personal solicitation, letters, circulars or otherwise without first being licensed."

The act provides a fine of not less than $100 nor more than $1,000, or imprisonment for not less than one year, or both fine and imprisonment. All sales or contracts for the sale of any securities made in controvention of the provisions of the act are absolutely void. This, however, does not relieve the person or persons disposing of such securities from criminal liability.

Notes About New Incorporations.

Springfield, Ill.—Certificate of incorporation has been issued to the Cohn-Erber Theater company, of Belleville, its capital stock being $25,000.

The State Lake Theater and Realty company, of Chicago, has increased its capital stock from $500,000 to $1,000,000.

Schaefer Bros. Theater company, of Chicago, has increased its capital stock from $6,000 to $600,000.

Illinois Theater Notes.

Tinley Park, Ill.—Funk & Vogt, who recently opened a moving picture show in Saenger hall, were compelled to close it because no coal was available for heating and local coal dealers would not supply coal to heat amusement places.

Pekin, Ill.—Robert Kennedy, of Morton, has purchased the Court theater from G. W. Hill, of Minier, who acquired it but a short time ago from Gilbert Wiley.

Oakford, Ill.—J. D. Casteel has purchased the Star theater.

Weldon, Ill.—Mrs. Minnie Colescott has moved her moving picture theater here to a new location.

Charleston, Ill.—The Lyman H. Howe motion pictures were shown as a number of a lecture course at the Illinois State Normal school.

Among Michigan Exhibitors.

Houghton, Mich.—James C. Flynn, of Laurium, formerly connected with the Lyman H. Howe as orchestra leader, has taken over the lease on the Lyric theater from Bourbonnias Bros.

Charlotte, Mich.—Horton Davis, who took over the management of the old American theater, has changed the name to the Garden theater.

Sault Ste. Marie, Mich.—The Soo Amusement company, whose opera house was destroyed by fire, plans to erect a new structure seating 1,500 near the old location.

Calumet, Mich.—James Cruse and Louis King have sold the Royal theater on Sixth street to William Madigan, of Calumet.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Detroit News Letter

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

Colonial Reopens with W. L. Kal in Charge.

DETROIT, MICH.—The Colonial theater, Detroit, Woodward and Sibley Sts., has reopened this time with an exclusive picture policy. Frank Farrington is the new lessee, and he is a theater builder of national repute. He has appointed W. L. Kal as house manager. The policy of the Colonial is big features only, showing from 1 to 11 p. m., prices 10 and 15 cents. The house seats nearly 1,700, and is a beautiful new theater.

Several Exchanges Warned by Fire Marshal.

Detroit, Mich.—The State Fire Marshal's department has notified a number of Detroit exchange managers that they must look for new quarters not later than the first of February, inasmuch as their present quarters are not up to the state law governing "inflammable liquids."

Battle Creek Theaters Increase Capital.

Battle Creek, Mich.—The Rex Theater Co., Battle Creek, has increased its capital stock to $10,000. The Flint Palace Theater Co., Flint, has increased its capital stock to $300,000. The Battle Creek Strand theater has increased its capital stock to $35,000.

Casino Feature Exchange Moves.

Detroit, Mich.—The Casino Feature Film Co. will move to the fifth floor of 73 Broadway on or about January 10.

Must Follow Lightless Regulation.

Detroit, Mich.—King Perry, the business agent of the Detroit branch of the American Exhibitors' Association, has been calling on no less than a half dozen exhibitors every night, impressing upon them the importance, from a patriotic as well as conservation standpoint, and the necessity of living up to the new government ruling that no lights outside the theater must be burned on Thursday and

Sunday nights. Some exhibitors have felt they should have a few lights burning outside, but Mr. Perry, after consulting with the state fuel administrator, has been informed that the ruling means exactly what it says—no lights whatever.

C. G. Kingsley Will Also Manage Jewel.

Detroit, Mich.—C. G. Kingsley, recently appointed Bluebird manager in Detroit, is now given the added responsibility of also looking after Jewel pictures in this territory. Neil is able to do this in a most efficient manner, as he has built around him a splendid organization to handle the detail work inside and do the selling outside. Ira Aronson, former Jewel manager, has been appointed special representative for the Jewel, and for a while will remain in Michigan later going to other parts of the country for Jewel. The change is one that will prove beneficial to Jewel and Bluebird, as well as to Messrs. Kingsley and Aronson.

Phil Gleichman Joins A. E. A.

Detroit, Mich.—Phil Gleichman, general manager of the Broadway-Strand theater, Detroit, has joined the Detroit branch of the A. E. A., putting his "John Hancock" on the dotted line after due consideration.

Nat Lefkowitz Back on the Job.

Detroit, Mich.—Nat Lefkowitz, salesman for the Standard Film Service, Detroit, is out of the hospital after ten days of treatment for appendicitis.

A. S. Hyman Gets Two Live Film Men.

Detroit, Mich.—A. S. Hyman, of the Dawn Masterplay Co., controlling "Redemption," "The Whip," "I Believe," "Wrath of the Gods," "Persuasive Peggy," and "Raffles" for Michigan, and with offices at 501 Owen building, Detroit, announces that on January 15 two of the best known film men in Michigan will be annexed to his sales organization—Arthur Hoganson and Larry Hayes. Mr. Hoganson (who recently became a proud papa) has been booker and house manager for the Rialto theater, Detroit; was formerly booker and house manager of the Majestic gardens in Grand Rapids, and for many months was manager of the Garden theater, Detroit. He has also been with several film companies. Larry Hayes, a successful showman and publicity man, has been assistant manager of the Majestic-Colonial in Jackson, and is very well liked in Michigan.

Jack Loranger Leaves for Coast.

Detroit, Mich.—Jack Loranger, recently with Fox in Detroit, and former local manager of the Paramount office, has gone to California, where he will likely connect with one of the film exchanges. Jack says he is "off" the damp climate of Michigan during the winter months.

State Health Board's Code for Theaters

Wisconsin Issues Instructions on Keeping Amusement Places Clean and Wholesome—Specifies Care of Every Part of the House.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

MADISON, WIS.—The Wisconsin state board of health has issued the following instructions regarding moving picture theaters:

Theaters, moving picture theaters and public halls should be kept clean and free from dust.

The floors, when covered with wood, tile, stone, concrete, linoleum or other washable material, should be mopped or scrubbed with water or swept with moisture, or by some other dustless method, at least once daily, and should be scrubbed with water and soap at least once weekly

Carpets, rugs and other fabric floor coverings should be cleaned at least once daily by means of suction, beating or dustless sweeping.

Curtains and draperies should be cleaned at least once monthly by suction, beating or washing.

Cornices, walls and other dust-holding places should be kept free from dust by washing or moist wiping.

The wood and metal parts of all seats should be kept clean.

Fabric upholstering of seats and railings and other fixed fabrics should be cleaned by suction or other dustless methods, at least once monthly.

It is the duty of the owner, lessee or manager of theaters, motion picture theaters or public halls to display, in a conspicuous place, signs prohibiting spitting.

It is unlawful for any owner, lessee or manager of theaters, motion picture theaters or public halls to allow public drinking cups or public towels. In their place they should furnish individual drinking cups and towels.

No person or persons who have whooping cough, tuberculosis or other infectious disease shall be allowed to enter any theater, motion picture theater or public hall, and it is the duty of the owner, lessee or manager of said theater or public hall to deny them admission.

Retiring rooms and toilets should be kept in a sanitary condition at all times and should be scrubbed at least daily, or oftener if deemed necessary.

Every theater, motion picture theater and public hall shall be ventilated as required by the state building code.

Must File Program Week in Advance.

Green Bay, Wis.—The city council passed a resolution that theaters in the city shall file in the office of the mayor on Thursdays a complete list of the plays, acts and films which will be shown during the week to follow. The list of the films shall carry the name of the producer. The council also has appointed the five members of the board of censors as special policemen.

Ringlings Give Theater to Baraboo.

Baraboo, Wis.—The Al. Ringling theater, which has played a number of big pictures, was presented to the city as a Christmas gift by Ringling Bros. The gift has been accepted by the city council subject to the approval of the taxpayers.

Wisconsin Theater Notes and Changes.

North Kaukaunna, Wis.—Fire originating in the operating room destroyed the Bijou theater, owned by William A. Nugent. The loss was about $6,000, with $3,000 insurance. The fire occurred while a show was in progress, and although the 200 spectators were moderately orderly in their exit, one boy was knocked down and slightly injured. The operator jumped from the booth into the auditorium. In addition to being burned about his hands and face he was slightly injured by the fall.

Ontario, Wis.—The Opera House, owned by Mike Cates, was destroyed by fire.

Manawa, Wis.—Fire swept the business district of the village, but by hard work the Gem theater was saved.

Highland, Wis.—Clarence Peters has opened a moving picture show in the city hall.

Clear Lake, Wis.—L. E. Joppa has sold the Rex theater to A. H. Steindorn.

Milkauwee, Wis.—The Strand theater, Fifth and Grand avenue, was closed for several days for extensive remodeling and redecoration. In connection with the beautifying a new policy was announced as follows: "Courtesy to all, polite service, better pictures, more congenial surroundings. In short, everything that will go to make the Strand the leading photoplay theater in the city."

Milwaukee, Wis.—When "Jack and the Beanstalk" was shown at the Butterfly theater the Milwaukee Sentinel conducted an essay contest which was participated in by sixty-six children. A prize of $25 was offered.

Milwaukee, Wis.—Pupils of the Detroit street school, most of whom are of Italian parentage, had a half holiday to see "The Italian Battlefront" at the Whitehouse theater through the co-operation of Columbia Chapter, Loyal League.

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Rebuilding Palms Theater at Indianapolis

Edward G. Sourbier Will Enlarge and Beautify Theater Near the Traction Depot—Has a Large Noon-Hour Patronage.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Plans have just been completed for the enlargement of the Palms theater, 136-138 North Illinois street, one of the few surviving five-cent motion picture houses in the city of Indianapolis. Edward G. Sourbier, treasurer of Marion county, the owner of the Palms, has announced that the new arrangement will increase the seating capacity from 300 to 650. No change will be made in the price of admission.

As a result of an arrangement with the Fermor S. Cannon Company, which will make the improvements, the regular performances at the theater will not be interfered with, as most of the work will be performed at night. The improvements will cost about $10,000, and in addition to them a new $5,000 Wurlitzer unit organ will be installed.

One of the rooms in the building in which the theater is located is used as a baggage room by the Indianapolis Traction and Terminal Company, but this room is to be vacated at once, and will be used in the enlargement of the theater. The built-in screen of the theater will be placed at the end of the building about forty feet back of the present screen, and the seats in the room now used for baggage will be placed diagonally to the position of the other seats, giving an excellent view of the screen from any part of the house.

The wall back of the present screen will be removed, and the interior of the house redecorated and remodeled throughout. The seats to be used are the ones formerly used in the Alhambra theater at Illinois and Washington streets, which was remodeled and redecorated last summer.

The architects have planned a new system of ventilation which will be used in the theater, drawing air into the house from apertures on the roof.

Interesting Comment on Patronage.

Harry Keene, manager of the Palms and Keystone theaters, both owned by Mr. Sourbier, and himself owner of the Bijou theater, 130 East Washington street, says the average weekly patronage at the Palms is about 20,000. He says there are about 1,200 persons, practically all employed in the downtown district, who visit the theater every day during their noon hour. The rest of the patronage, he added, is made up of transients or persons who do not care to sit through long bills.

The Palms is situated just across from the Traction station, the terminal for all electric lines, and the passengers find it an excellent means of killing time while waiting for cars. Through Mr. Sourbier's keen business management the Palms has become widely known as one of the best five-cent theaters in the country.

A. F. Brentlinger Will Manage New Theater in Terre Haute.

Terre Haute, Ind.—Albert F. Brentlinger, known among the motion picture men of the state as "Buck," who was engaged in the theater business in Terre Haute until three or four years ago, is going to be the manager of the handsome new motion picture theater that is now in the course of construction at Wabash avenue and Eighth street.

Mr. Brentlinger embarked in the theater business in this city ten or twelve years ago, and from a small hole in the wall—which he then called a theater—he purchased one theater after another until he owned the very best in the city. About three years ago he built the Orpheum at Fort Wayne, Ind., and soon had the people standing out on the sidewalk waiting to get in to see the show.

About a year ago, Mr. Brentlinger sold the Orpheum to the Bankers' and Merchants' Theaters Company, a company organized to own a chain of well located theaters in exceptional manufacturing towns, and he is now the general manager for this company. Inasmuch as the Terre Haute Theaters Company, which is erecting the new theater, is a subsidiary company he is going to remain here and take charge of the theater at least for a few months. He predicts an excellent business for the new theater.

Government Gets More Than Expected from Theater Tax.

Terre Haute, Ind.—Attaches of the internal revenue collectors office in this city have been busy this week collecting war tax from the theaters in this territory for the month of November.

"Although the limit has been extended on the time for reports from theaters we have received enough to justify the statement that the Government's expectations from this source have been more than realized," said Isaac M. Strouse, collector for this district.

The returns from the Terre Haute theaters, both motion picture and otherwise, Mr. Strouse says, are far beyond expectations. From the 330 theaters in the district he has received some astounding data, which he will give out soon, he says. From one town of not more than 2,500 inhabitants, he said, he got a report from a small motion picture theater that $70 was realized from 1-cent tariff on admissions during the month of November. Many tickets at this house were sold at 5 cents, he said, which means that the attendance was even larger.

Fort Wayne Theaters Contribute $3,000 a Week.

Fort Wayne, Ind.—Motion picture fans and theater patrons of Fort Wayne, although they probably do not realize it, are heavy contributors to Uncle Sam's war fund. The war tax now being collected by local theaters aggregates a grand total of approximately $3,000 a week paid in one, two, three, and five-cent contributions.

One local theater last Sunday took in $167 in war tax, and another large motion picture house collected between $200 and $250 in war taxes during the week. Few of the downtown theaters, it is said, are receiving less than $100 a week in war tax, and several of them report a total of not less than $150. One motion picture theater in the residential district reported an average weekly collection of war tax amounting to $135.

Seat sales at the various theaters have not diminished because of the war tax, according to reports received at the office of the collector of internal revenue for the Fort Wayne district. No complaints have been received of any attempt by Fort Wayne exhibitors to charge greatly increased prices and use the war tax as an excuse for doing so, Collector Thumma said, and none are expected.

Tax Takes Comfort Out of Seat?

Evansville, Ind.—A. J. Merrill, manager of the Princess theater of this city, is somewhat of a humorist, as well as a successful exhibitor.

"I'm afraid I'm losing all of my business," remarked Mr. Merrill to one of his friends the other day.

"Why is that?" questioned the friend who had heard that the exhibitors are having a pretty hard row to hoe just now.

"Well, you see the seats are not as comfortable as they were before the Government put the tax on them," answered Mr. Merrill.

Film Men Dine Newspaper Friends.

Indianapolis, Ind.—Benjamin V. Barton and Charles M. Olson, owners of the Lyric, Isis, and Alhambra theaters, were hosts at a dinner at the Claypool hotel, Wednesday night, January 2, to about thirty of their friends in the newspaper offices and members of their theater staffs. The dinner was enlivened by cabaret acts that continued from beginning to end. Singers, dancers, a juggler, accordian players, and an orchestra were included in the list of entertainment manufacturers.

Henry K. Burton, publicity agent and generalissimo for Messrs. Burton and Olson, was in general charge. In compliment to Mr. Burton, who once resided in Martinsville, Ind., and who recently jumped into the poetic spotlight by composing a touching ballad entitled "The Fire Chief Who Couldn't Find His Axe," was presented with a helmet, axe, and trumpet as a compliment to his ability.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

J. L. Shipley Heads Standard Film.

KANSAS CITY, MO.—John L. Shipley has been made manager of the Kansas City office of the Standard Film, to succeed L. D. (Pep.) Balsley, who resigned to accept the position of creative advertising service director with the Union Bank Note company. Mr. Shipley was formerly general representative of the Kansas City Goldwyn office. Previous to this he was advertising manager for the A. H. Blank interests in Des Moines and Omaha. Mr. Shipley went into his new office Jan. 4. Mart E. Williams, a traveler for the company, was temporary manager pending the appointment of Mr. Shipley.

B. A. Lucas Now United Booking Manager.

Kansas City, Mo.—B. A. Lucas has been installed as manager of the Kansas City office of the United States Booking Corporation, sharing the office of the Hoffman interests. Before coming to Kansas City Mr. Lucas was manager of the Chicago Triangle office. He was also with the Triangle company in Omaha and Kansas City, and with Paramount in Chicago. He reports remarkable success with the picture, "The Zeppelin's Last Raid," which recently ran a week with great success at the Twelfth Street theater here. Mr. Lucas also reports first-run contracts in all the big cities in the Western territory.

Bluebirds Selected by School Superintendent.

Kansas City, Mo.—The Kansas City Bluebird office recently landed a contract that was not characterized by costly expenses of a film salesman. This contract is for a year, two days a week, with the Iris theater at Topeka, Kansas. The superintendent of that city arranged with that theater to show good, wholesome, clean pictures on Friday and Saturday for the benefit of the school children of the city. For doing so, he was to make announcement through the schools of the programs on those days of the Iris; and it was he, who, after a study of the different pictures, that selected Bluebirds as the desired pictures.

H. G. Robertson Covering Iowa for Goldwyn.

Kansas City, Mo.—Howard G. Robertson, formerly a traveler out of the Kansas City Goldwyn office and later cashier, has been put on the road again. He will work the state of Iowa, the state where a good portion of the Kansas City Goldwyn office business is located.

F. A. Flader Comes to K. C. Bluebird Exchange.

Kansas City, Mo.—F. A. Flader, recently a salesman out of the New York Bluebird office, has been added to the salesforce of the Kansas City office of that company. He will have the western half of Missouri for his territory. Mr. Flader is the third Bluebird salesman, working with Frank Cass, who has northern Kansas, and William G. Parsons, who has southern Kansas.

O. W. Slater Is Goldwyn Representative.

Kansas City, Mo.—O. W. Slater, formerly bookkeeper and cashier of the World Film office in Kansas City, has been made general representative of the local Goldwyn office to succeed John L. Shipley, who resigned to become manager of the Kansas City office of the Standard Film Corporation.

C. A. Maddux Joins Foursquare.

Kansas City, Mo.—C. A. Maddux, formerly with the Kansas City Feature Film, has been added to the salesforce of the Hoffman Foursquare office here. He was formerly Missouri representative for the local Paramount office. He will work Iowa and Nebraska for the Hoffman interests.

Ed. Lappey Traveling in Oklahoma.

Kansas City, Mo.—Ed Lappey, formerly of the old Mid-West Film Corporation, and later with the Select Pictures Corporation, will work Oklahoma for the Hoffman Foursquare company here. He has already taken charge of his new territory.

Middle West Theater Notes.

Leeds, Ia.—J. F. Durfey has sold his moving picture theater to James Burgenstein of Sioux City.

Malvern, Ia.—A. O. Harney has opened his moving picture show.

Elgin, N. D.—Jacob Balliet has bought the moving picture theater from James J. Stasck.

Dickinson, N. D.—Mr. Nicodeme has bought the moving picture show here.

Clinton, Okla.—Construction will start soon on the new building for the Lyric theater. The building is to be 25-120 and will be modern in every respect.

Houston, Tex.—The Texas moving picture theater suffered a heavy water damage in a recent fire. A. Schulman, proprietor.

Wichita, Kan.—Contract will be let soon for a new theater building at 308-310 East Douglas street. The building will have a frontage of fifty feet, and it is said will be one of the finest theaters in Wichita. J. H. Cooper of Topeka is one of the men interested in the theater.

Omaha, Neb.—The walls are now up for the new Rialto theater, Callaway, Neb. W. H. McCulloch has leased the Star theater from C. W. Wright.

Kansas City Business Notes.

The Kansas City Jewel office announces that prints have been received on the big picture, "The Price of a Good Time." The office also announced that the Twelfth Street theater had booked "The Sirens of the Sea" for the week of Jan. 13.

Phil J. Ryan, Kansas City sales manager of the Standard Film, recently went to New York City to buy new pictures. He returned by way of Chicago, visiting the Standard office there.

D. J. Sullivan, of the St. Louis Mutual office, was a visitor in Kansas City during the last week.

A. Frankel and C. Taft, exhibitors of Des Moines, Iowa, were visitors in Kansas City recently. These men are going to open a new theater there to be called the Rialto, about March 1.

Filmdom Doings in Twin Cities Last Week

J. R. Levy, World Film Manager, Is to Go to New York and E. A. Eschmann Will Succeed Him—New Men Added to Local Sales Staffs—Business Notes.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN. — Minneapolis pulled through the past week without a change in exchange managers, but the news that next week will see a new manager at the helm of the local World office was brought to the fore by the exchange heralds. J. R. Levy, for over a year (this is a real accomplishment) manager of the local World branch, is to go to New York shortly, we are informed, to take up work in the directing offices of the organization. His successor is to be E. A. Eschmann, former World manager at Cleveland, Ohio. Mr. Levy has not stated just what his New York duties will be, but judging from the success he has made while in Minneapolis the jolly bachelor president of the exchangemen's club should get something pretty nice.

New Men on Sales Staffs.

A few additions to exchange sales staffs were made during the past few days. Newton Davis, former manager of the Minneapolis Bluebird exchange, joined the Universal exchange as Twin City salesman. I. S. Mistachen, formerly connected with the Brunswick Amusement Co. and Zelda theater at Duluth, Minn., was added to the General staff, and W. E. Bradley returned to the Laemmle exchange as Northern Minnesota roadman.

Sometimes an Operator Plays Havoc with Show.

St. Paul, Minn.—Following a big week in Milwaukee, William Fox's "Cleopatra" began a week's run at the Metropolitan opera house here, Sunday, January 6, to good business, but in a manner more humorous than was scheduled. The World scout was a part of the opening performance's audiences, and noted the following peculiarities:

Scheduled to start at 8:15, the picture was thrown on the screen by 9:05; the orchestra came in at 8:30, played one overture, waited ten minutes for the picture, and played the overture over again, while the audience mumbled in the darkness. Once the film started, Theda Bara, or "Cleo," rather, began to talk politics or something with Caesar, and when that gent was just about to kiss "Cleo's" ruby lips the film broke, and the audience thought perhaps the Board of Censors was up in the booth. However, after futilely looking for the film stretchers, the operator pinned the film together, and the show was on. Only one other slip-up happened, and that was when the operator completed the first half of the show and disregarded the title, which read, "Seven Minutes Intermission," and kept right on grinding. When the house lights went on the operator dropped his knitting and cut his film. The remainder of the performance was enjoyable from a serious standpoint. "Cleopatra" and, very likely, a new operator will begin a three-day showing at the Minneapolis Metropolitan in a week.

Strand and Alhambra Get "Uneasy Money."

Minneapolis, Minn.—Many have been wondering what theaters would land first Minneapolis and St. Paul runs on the Taylor Holmes' feature, "Uneasy Money," advertised on local billboards for a month. Manager Harry Graham, of the K-E-S-E exchange, announced that the Minneapolis Strand and the St. Paul Alhambra had secured first runs and the benefits of a gratis advertising campaign. Mr. Graham gave a special showing of Hazel Daly's first Selig production, "Brown of Harvard," at the New Palace theater, Minneapolis, Friday, January 4.

Played Single Reel of Minnesota Boys to Good Purpose.

St. Paul, Minn.—Theodore L. Hays, manager of the New Garrick theater here, displayed the one-reeler, "Minnesota Boys of the Rainbow Division," in addition to "Shirley Kaye" the week beginning January 6, and had a special stage setting with light effects to correspond with the "Rainbow's" presentation. This is the first time, Mr. Hays believes, "so much fuss has been made over a single-reeler in these parts."

C. H. Christie Guest of Honor at Dinner.

Minneapolis, Minn.—Charles H. Christie, general manager of the Christie Comedy Co., Los Angeles, spent a day in Minneapolis on his way from New York to the Pacific slope. While in the city, Mr. Christie was the guest at a dinner given by S. A. Louis and S. N. Robinson.

B. N. Judell Opens Office in Film Building.

Minneapolis, Minn.—Benjamin N. Judell, former Laemmle manager in Minneapolis, has organized a new state rights exchange to be known as the B. N. Judell, Inc., exchange, located in the Film Exchange building. The new exchange is a closed corporation, with a capital stock of $50,000.

On the Twin Cities' Screens.

Minneapolis, Minn.—Three downtown theaters here ran Hart releases this week, bringing the number of Hart pictures played in local downtown houses in the past three weeks up to an even dozen. "The Cold Deck," played at the New Garden four days beginning January 6, and "A Square Deal" and "Between Men" were running at the New Aster and New Unique, respectively, at the same time. Local nwspaper layouts for the past three weeks have looked like heralds on various Hart releases, every pose the Western actor was ever photographed in having been brought into use.

"Vengeance and the Woman," Vitagraph serial featuring William Duncan and Carol Halloway, has been booked for first run in the Hippodrome theater, St. Paul, and the New Grand theater, Minneapolis. "The Mystery Ship" will begin first runs at the New Palace, St. Paul, and New Palace, Minneapolis, shortly.

Manager Lowell V. Calvert, of the New Garrick theater, Minneapolis, has begun running the James Montgomery Flagg series of Edison pictures entitled "Girls You Know."

Manager James A. Keough, of the New Lyric, Minneapolis, and Manager Bert Goldman, of the New Princess, St. Paul, Minn., will display the First National Exhibitors' Circuit picture, "Alimony," shortly.

With the Exchangemen in Minneapolis.

Minneapolis, Minn.—Manager E. A. Westcott, of the Fox-Standard exchange, Minneapolis, is on a tour of Northern Minnesota and North Dakota.

Manager Louis H. Coen, of the Metro exchange, Minneapolis, is in Duluth and Northern Minnesota on a short business trip.

A baby daughter arrived at the home of Minneapolis' K-E-S-E manager, Harry Graham, recently.

Dinners and Frolics Open New Orleans Year

Saenger Amusement Gives Party to Over 200 Employees—Other Dinners by Saenger Company—Frolic for the Mutual Film Staff.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The most notable event of the holiday period in motion picture circles in New Orleans was the annual banquet of the Saenger Amusement Company, which occurred on Tuesday night, January 1, 1918. It is the custom of the Saenger Amusement Company to each year give a banquet to all of its employees and its intimate friends in every city in which one of its many enterprises is located.

The company is now operating more than forty theaters in various locations in the South, and it can be seen by this that these banquets assume the proportions of important affairs. At the New Orleans function, President Julian Saenger and Director General E. V. Richards, Jr., graced the head of the banquet board and other of the more important members of the organization were seated about them. Al G. Shear, the irrepressible wit and spontaneous wag, acted as toastmaster, and that means that there was not a dull moment during the entire evening. The entire second floor of the Kolb restaurant had been reserved for the guests who numbered more than 200, and a bounteous repast was served, interspersed with music, dancing, and timely speeches.

Director General Richards, in outlining the accomplishments and purposes of the company, pointed out the material progress that has already been made in providing the people of the South with the highest class of motion picture entertainment as presented in the forty houses already in operation and declared that the company is yet in its infancy as regards the expansion that is under contemplation. He expressed his full realization of the difficulties and occasional disappointments that are to be encounted in the building of such an institution, but asserted that these obstacles only made their determination the stronger. He noted the permanent progress that had been made, and paid a high tribute to the intelligence and loyalty of the personnel of the entire Saenger organization. He attributed a large measure of the success already attained to the absolute democracy of the organization, and expressed his abhorence for anything that approached snobbishness either on the part of the head of a department or an employee. In this connection he announced the action of the company in increasing the salaries of all employees from 3 per cent. to 10 per cent., based upon the period of service. This announcement was greeted with vociferous applause. President Saenger, Maurice F. Barr, manager of the Houston, Texas; Saenger enterprices, N. E. Thatcher, amusement editor of the Times-Picayune, and others were among the speakers.

Coincident with the celebration in New Orleans, Saenger banquets were held in Houston and Texarkana, Texas; Jacksonville, Fla.; Jackson, Miss.; Shreveport, La., and Memphis, Tenn., and telegrams from these places and also from individuals all over the country felicitated the Saenger Amusement Company upon its success and its enterprise.

D. L. Cornelius Heads Saenger Publicity.

New Orleans, La.—D. L. Cornelius, who has been resident manager of the Strand theater, has been relieved of that position by the Saenger Amusement Company and placed at the head of a newly created publicity bureau which will handle all of the newspaper and other advertising of the concern for all of the Saenger enterprises in the South. Last year the Saenger Amusement Company expended over $75,000 in newspaper advertising in this territory, and the appropriations for 1918 are expected to go well beyond $100,000. Naturally the outlay of this amount of cash requires the most careful consideration, and Mr. Cornelius is eminently fitted to administer the fund. He knows the show business, and he is a good copy writer. Best of all he is immensely popular with the newspaper men, and can get about what he wants because he never asks anything unreasonable and never tries to "put one over" on them. It is a notable fact that the Saenger Amusement Company confines its advertising almost exclusively to the newspapers, their experience with bill-boards and other forms of publicity having demonstrated that a direct appeal taken into the homes is the only effective manner of calling attention to any particular screen production.

Maurice F. Barr Will Manage the Strand

Mr. Cornelius has been succeeded as manager of the Strand theater by Maurice F. Barr, who has recently accomplished remarkable results in the management of the Saenger interests at Houston, Texas. Manager Barr is also an old newspaper man, and all the boys like him. It appears to be the policy of the Saenger organization to place newspaper men in all of the responsible positions.

District Manager Stephens Gives a Frolic.

New Orleans, La.—District Manager Stephens, of the Mutual Film for the Southern territory, was host to all of the employees of the local film exchange and a large number of his friends at the annual New Year frolic at the Stephens residence. Mr. and Mrs. Stephens always make these affairs exceptionally pleasent for their guests, and invitations to them are eagerly sought. The evening was spent in singing, dancing, and the enjoyment of bounteous refreshments.

Atlanta News Letter

By Alfred M. Beatty, 43 Copenhill Avenue, Atlanta Ga.

New Liberty Theater at Camp Gordon Open.

ATLANTA, GA.—The New Liberty theater at Camp Gordon, which has a seating capacity of more than 3,000, and is one of the handsomest and best equipped playhouses erected for the entertainment of select men in the United States, was opened on New Year's day with two performances.

"Birth of Nation" Coming Back.

Atlanta, Ga.—The Criterion theater has had so many requests for a showing of "The Birth of a Nation" that they will show it in the week beginning January 21. This makes the fourth time this picture has been shown in Atlanta, always to crowded house, and this engagement will be no exception.

Geo. H. Hickman Leaves Wells Interest.

Atlanta, Ga.—George H. Hickman, manager of the Lyric theater, and former manager of the Forsyth theater, has resigned and severed his connection with the theatrical interests of Jake Wells.

Mr. Hickman has not announced his plans for the future, except that he intends for the time being to remain in Atlanta.

Savoy Becomes 5-Cent Theater.

Atlanta, Ga.—A decided change of policy, and one welcomed by the thousands of picture-goers of Atlanta, is announced by the management of the Savoy theater. Beginning Monday, January 7, the admission price will be five cents to all performances. It is also the intention of the management to present at this popular admission price some of the biggest photoplay features that has ever been produced, and many that has never been offered at less than twenty-five cents.

Features That Have Made a Hit.

Atlanta, Ga.—Hundreds of Marguerite Clark's Atlanta admirers greeted her on the screen at the Forsyth theater Monday when she returned in her most delightful role, that of the fairy princess in "The Seven Swans."

Mary Garden in her first appearance before the screen, in a picturization of the great opera, "Thais," with a vehicle, a cast and a scenic investure, which ranks with the best in the photoplay line, and this production scored a decided hit with Atlanta theater patrons this week at the Strand theater. The theater was crowded all week.

Miss Betty Lee, Atlanta's young star who has recently entered the moving picture field, where she is meeting with pronounced success, was head waitress on Friday at a dinner given by the Daughters of the Confederacy, and was assisted by a levy of charming girls and young matrons.

Hugh L. Cardoza Will Direct Lyric.

Atlanta, Ga.—Hugh L. Cardoza, who has been in charge of the Wells interests in Atlanta for some time past, will take over the active management of the Lyric in addition to his other duties as general manager for Mr. Wells several motion picture houses.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Suburban Houses Cut Premium Giving.

LOUISVILLE, KY.—General increase in cost of doing business has resulted in most of the picture theaters doing away with all premium-giving in the suburban districts for the present, especially as patronage has been slack.

December business with the Louisville picture theaters represented the very worst business that the local exhibitors have ever known, as the city has experienced the hardest winter on record to date. There has not been a time during the past four or five weeks that there has not been a good snow-blanket on the ground, and snow after snow has been experienced, resulting in bad traffic conditions and in a general falling off of patronage. Keeping the theaters warm has also been quite a job.

January is generally the worst month of the winter in Louisville, and February weather is often bad. Under these conditions the local exhibitors are not looking for any big business before March 1. The war tax has also resulted in cutting down patronage, and good weather is badly needed to bring business up to normal.

However, the general outlook for spring business is considered good, as Louisville is in a healthy and prosperous condition at the present time. A number of large concerns have big war orders, and the local cantonment has increased the population of the district materially. That Louisville is prosperous was shown on December 26, when bank clearings went over the billion dollar mark for the first time in the history of the city, while the year's clearings ran a billion and thirteen million. All factories are busy and labor scarce, while the highest wages on record are being paid to both male and female workers in all lines. At the present time an effort is being made to enlarge the city boundaries so as to increase the population of Louisville to about 300,000.

Wife Left Husband for Screen Career.

Louisville, Ky.—Richard M. Arnold, Jr., of Louisville, husband of Mrs. Helen Prettyman Arnold, a screen star who won one of the prize try-outs in the William

A. Brady "Beauty and Brains" contest a few seasons back, has filed suit for divorce against his wife, alleging abandonment since July, 1916. Mr. Arnold stated that they were married in April, 1910, at Jeffersonville, Ind., both being residents of Louisville. The petition stated that Mrs. Arnold is at present in Naples, Italy, with a troop employed by the Poli Film Co., to make an Italian picture. Mrs. Arnold appeared in several American productions, including "One Law for Both," "Two Men and a Woman," and "The Witching Hour.' Mrs. Arnold is without doubt one of the most beautiful women that has been produced by Kentucky, which state has a reputation for handsome women.

Short Change Man Fleeced Theaters.

Paducah, Ky.—Confidence men recently took the Arcade and Star theaters into camp for $10 each, on a short change gag, but fell down at the Kazy theater and then slipped out of town, after having worked a few drug stores and other concerns. The work was very crude, however and could not possibly have been put over on anyone that was on the alert.

Fire in Theater at Winchester.

Winchester, Ky.—Damage of $350 was done to the engine room and electrical equipment of the Pastime theater when fire broke out in the engine room, where the company makes its own power and heat. The theater was plunged into darkness during the evening show, but the people quietly filed out without anyone being hurt.

Somerset Star Closes.

Somerset, Ky.—The Star theater has been temporarily closed while the floor is inclined and other improvements made. The theater has booked "The Mystery Ship," a serial, to start with the reopening of the house.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

NOTES FROM DALLAS, TEXAS.

Records of Recent Films.

Dallas, Tex.—Mary Garden in the Goldwyn "Thais" is reported to have broken all records at the Grecian theater, El Paso, and the Zoe, Houston, during the second week in January, with "Freedom of the World" duplicating the performance at Pollard's Oklahoma City.

"Come Through," the second Jewel to be shown in Dallas, was a big week's run feature for the Washington theater, Dallas. It has been pronounced by local critics really the best thing shown here in months. Immediately following it, Manager Bissinger, of the Wadhington, offered "The Co-Respondent," which got away to an excellent start.

"Seven Swans" did an excellent business at the Old Mill, and "Spreading Dawn," with Jane Cowl, followed with record attendance on its first day's run. The Fairbanks' "Modern Musketeer" followed the Goldwyn offering for mid-week on January 10.

Dustin Farnum in "The Spy" had a big run at the Jefferson for the week beginning January 6, and the Hippodrome put on "The Warrior," with Maciste, the big "Cabiria" giant, for a week's run. This theater had coming for January 13, Taylor Holmes in "Uneasy Money," for which a lot of people have been looking.

Picture Theater Problems in Border Towns

Manager Samuel Schwartz of Aztec Theater at Eagle Pass Tells Why Certain Films Must Not Be Shown—Wrong Impressions of Mexicans.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—There's one sure solution of the c. o. d. problem, and Samuel Schwartz, of the Aztec theater, Eagle Pass, Tex., knows it. You simply pay your c. o. d. bill six months in advance. That's what Mr. Schwartz did at the Paramount branch late in January, when he came to town. Manager H. M. Owen is still a little bit aghast, but he stood for the revolutionizing.

Mr. Schwartz declares business on the border is bully, but a fellow still has to be careful. "We've got to watch our pictures like hawks," he said. "Should a border town house run a film which in the least reflects upon the Mexican people he's immediately in trouble. And the feeling is but natural. We are loyal to our own flag—we are proud of ourselves as Americans. The Mexicans are as truly Americans as we are, and are entitled to be equally proud of their nativity.

The trouble is the average American has a wrong impression of the average Mexican. He has formed his impression from reading newspaper accounts of border raids and the things that go with them. We who live among Mexicans and who number among our friends, the men who are the real representatives of the people, know better. Your high caste Mexican is a gentleman as polished and as polite as any Parisian, and a whole lot more honorable in his business dealings than a lot of Americans." Mr. Schwartz believes Mexico is working out her internal political problems as rapidly as could be expected under the circumstances, and that before many more moons political peace and commercial prosperity will again be her portion.

Blue Texas Skies Fine for Picture Making.

Dallas, Tex.—California has nothing on the Eagle Pass country of Texas from the standpoint of making moving pictures, and a well known Eastern moving picture director admits it. Also he says he is going to make some more pictures under the blue of Texas skies and the brightness of Texas sun.

This is the message brought to Dallas by Sam Schwartz, picture theater proprietor at Eagle Pass, Tex., who called at the Dallas branch of the Vitagraph during the second week in January. Mr. Schwartz, in addition to being a theater proprietor, has had the satisfaction of being an actor as well. He appeared in the making of Rex Beach's "Heart of the Sunset," which Director Frank Powell is now completing at Eagle Pass. A number of interiors are now being finished up at San Antonio in the studios of the Shamrock Company.

"Mr. Powell is carried away with the Texas climate," said Mr. Schwartz. "There has been plenty of sunshine and plenty of blue sky.

"The picture makers have been able to work every day, and Powell declares he expects to make more pictures in Texas. We really expect a big development in the border country in the scening of film productions, particularly those in which 'soldier' and 'cowboy stuff' occurs."

The Texas-made picture is a Goldwyn, with Anna K. Neilson in leading role.

H. B. Hearne Comes to Manage Old Mill.

Dallas, Tex.—Morris F. Baer has gone back to New Orleans as manager of the Strand theater, known as the handsomest in the South. Mr. Baer for the last several months has been at Houston in charge of the Isis theater, another Saenger Amusement Company house, and his methods "put it on the map" in more ways than one. He made many friends ruring his stay in Texas.

H. B. Hearne has been made manager of the Old Mill theater, the Hulsey house at Dallas. Mr. Hearne comes to Dallas from Philadelphia, and is a well known and very successful theatrical and film man. He calls Wilmington his native town.

First Hodkinson Picture at Old Mill.

Dallas, Tex.—New Hodkinson "Motion Picture Plus" will make its first Texas appearance in the Old Mill theater, Dallas, according to present anticipations. The Hulsey organization has secured the first-run rights to the newer and bigger picture, and all required changes in the way of additional screen space and the like will be made in ample time for its appearance and proper showing. There is the keenest interest in the first real big forward step in picture making shown by Texas fans. The daily papers as well as the trade journals have carried full publicity on the Hodkinson development.

Dead Heads Cut to Minimum.

Dallas, Tex.—Pass holders are among the "less" things in Texas. With the taking up of 1917 passes at the close of the year picture theater managers and proprietors have shown a change that in the light of the way some people rode their gift horses to death serves them right. In Dallas the free list has been cut fully fifty per cent. It had come to be no common thing for many of these people to enter a theater as many as half a dozen times a day, each time with a different companion. The passholder, conscience not entirely dead, stepped inside the door and right out again, leaving the companion in each instance. "Enough is too much," the managers say, and they're correct.

Notes and Changes in Texas Theaters.

Austin, Tex.—A charter alteration filed at Austin by the Southwestern Art Dramas, Inc., changes name of the concern to the Southwestern Film Corporation.

Houston, Tex.—The Texas theater, Houston, A. Schulzman proprietor, was burned during the second week in January, with a loss of about $20,000. No announcement has yet been made as to rebuilding plans.

Galveston, Tex.—The Palace theater, Galveston, operated for the last year by W. F. Berney, has been taken over by George Bell, Jr.

Dallas, Tex.—L. C. House, of the Wigwam theater, Coal Gate, and C. C. Harkins, of the Grand at Lehigh, were two Oklahoma managers who called on Dallas branch managers during the second week in January. Each reported business excellent, with outlook equally so.

Brownsville, Tex.—Dave Young, of the Dreamland, Brownsville, a well known state's right buyer, was a Dallas visitor recently. Mr. Young has opened an office at Oklahoma City.

D. C. Feagles, of the Rex, Ft. Worth, says his town is still the best in the state, and that things are humming with all the soldiers and aviators that are training there.

Dallas, Tex.—Manager J. B. Dugger, of the Dallas Vitagraph branch, has organized the Vitagraph War Savings Society, with every employee on the force enrolled. Each employee was started off with a 25-cent stamp, and the office has pledged itself to save $2,000 within the year.

First Nat. Circuit Opens St. Louis Office

William Sievers Is Engaging Roadmen and Managing Distribution—New Grand Central Theater Will Show the Pictures in City.

By Mary Moore, 6035 Kingsbury, St. Louis, Mo.

ST. LOUIS, MO.—The First National Exhibitors' Circuit is ready for business in St. Louis with William "Billy" Sievers, a stockholder in the corporation (as agent for Edmond Koeln), directing the local end of the game.

Manager Sievers' theater, the new Grand Central, will show the Exhibitors' Circuit pictures here while Sievers himself will direct the road men in nearby territory. He has opened offices of the company and has selected some of his staff.

The first road man signed up is Harry Thayer, who was recruited from the outgoing forces of the Goldwyn offices here. Sievers grabbed Thayer, following the latter's resignation from Goldwyn. Thayer left Goldwyn when Floyd Lewis, local manager of Goldwyn, resigned to go into the state rights business.

Standard Exchange Passes First Year

St. Louis, Mo.—The Standard Film, handling Billy West comedies and re-issues, has rounded out a successful first year of operations in St. Louis, and under the direction of Barney Fegen has excellent prospects in this line of film business for the coming twelve months.

The Standard started in St. Louis in March, 1917, with J. Irwin Dodson as manager. From the first the exhibitors took kindly to the Mutt & Jeff comedies, but there has been considerable expansion under Manager Fegen, who took charge last August. The William Hart re-issues did much to increase the Standard business.

Fegen attributes some of the success of the short-sized films to the saving on war tax, but says that an added stimulus to both his business and that of other exchanges is found in the recently organized Southern Illinois Exhibitors' League, which has materially aided the growing closer relationship between the St. Louis film managers and the small town exhibitors in southern Illinois.

Results of Big Patriotic Benefit.

St. Louis, Mo.—A report of the moving picture benefit given on Dec. 20 for the benefit of soldiers shows the following receipts: New Grand Central theater, $66.50; Delmar theater, $31, and Liberty theater, $6.

The following sums were turned in by the film managers: D. M. Thomas, Fox, $41.25; Jack Weil, World, $32.25; General Film, $17.25; Standard, $8; Foursquare, $5; Metro, Charles Werner, $24.25; Unicorn, Sam Werner, $2.75; Vitagraph (Boswell), $5.75; Paramount, G. McKean, $8.75; Pathe, D. K. Evans, $20.50; Triangle, Ed Carr, $2.75; Mutual, Fred Keller, $2.75; Select, Ed Dustin, $2.75; Goldwyn, Floyd Lewis, $12.75; Universal, Barney Rosenthal, $37; Bluebird, G. Hennesy, $5; U. S. Exchange, Joe Desberger, $5. The total expense was $14.75, leaving a benefit total for the soldiers of $319.25.

Lew Bent Signs Up With Select.

St. Louis, Mo.—There were a few changes of interest in the film offices here this week. Lew Bent, who, with Harry Thayer, left Goldwyn with Floyd Lewis, when the latter resigned as local manager, has signed up with Select Picture under Edward Dustin.

Personal Notes in St. Louis.

D. E. Boswell, manager of the Vitagraph office in St. Louis, was married during the week. Not the first venture, however.

Tom McKean, manager of the Royal theater, and son of George McKean, resident manager for Paramount, is awaiting 24-hour notice to appear at camp for aviation service training.

Spiros Skouris, manager of the Pageant theater, one of the largest in St. Louis, has passed the aviation division examinations and will go to Texas to train. He will sell the Pageant, and has been offered three times as much for it as he paid for it less than a year and a half ago.

Hunter Bennett, division manager for the Foursquare company, has been here a week directing some new expansion work for his company. Sid Baker, former manager here and now in Kansas City, was here in conference with Bennett.

Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

First Negro Theater West of Chicago Ready.

DES MOINES, IA.—The first negro-owned and negro-operated theater, especially for negroes, west of Chicago, is in process of rebuilding at Tenth and Center streets in Des Moines. In view of the fact that there are about 800 Alabama negroes at the Camp Dodge Cantonment, the colored settlement in Des Moines is constantly thronged with negro troopers. No amusement is offered to them aside from the downtown amusement houses, where, in most cases, a reservation is made for colored people. A picture house in this district, then, can not help but be most popular. The new theater will seat 450 people and work has already started on the rebuilding of a selected frame building. The colored citizens have donated $5,000, and a corporation of influential negroes are backing the concern.

Theater Notes Over Iowa.

Ottumwa, Ia.—David Prior has quit the motion picture game by selling the Mystic theater in South Ottumwa to Fred Wellington. Mr. Prior has been managing picture shows for several years. He has owned and operated houses in Fayette, Farmington, and lastly in Ottumwa. He has not announced what business he will take up.

Maxwell, Ia.—C. A. Braley has sold the Star theater in Maxwell to C. C. Couch. Mr. Braley is going back to farming.

Roland, Ia.—Manager Stote has sold the Lyric to H. O. Hibbard.

Radcliffe, Ia.—The firm of Ertel and Raymond of Radcliffe have dissolved partnership, Mr. Raymond having decided to go back into the vaudeville business. Mr. Ertel will manage the two houses, the Opera House in Radcliffe and the Star in McCallsburg.

Iowa Business Notes.

James Denton, pioneer exhibitor of Iowa, who manages the Virginia theater in Boone, Ia., was in Des Moines last week. Mr. Denton was the first exhibitor in Iowa or Nebraska to sign for the Metro Service and he has used every picture that that company has made since. It has been his custom to change every day, but the increased demand for the better Metro pictures has caused him to break his ruling and he has arranged for a two-days' run on the New All-Star features.

A party of Des Moines film men went to Kansas City for the holidays. Stanley J. Mayer, manager of the Yale Photoplay office in this city; W. F. Coleman, assistant manager of the K. C. Feature Film office in this city; Roy L. White, salesman for the local Metro exchange, and John L. Shipley, assistant manager of the Goldwyn Pictures office in Kansas City, made up the party.

A. S. Miller, Iowa representative of the Vitagraph films, was in Des Moines a couple of days last week.

Manager Ballantyne, manager of the Des Moines Mutual exchange, was in Chicago a couple of days last week. In spite of the rumors of changes Ballantyne goes around with mouth tightly closed and a shrewd smile on his face and explains the large amount of shipping out of the office, as merely "clearing-house junk."

Mr. Hatfield, formerly general manager of the Wharton Bros., Inc., was in Des Moines last week with "The Black Stork." He gave a private showing of the feature at the Royal on New Year's day.

E. E. McVicker, for a long time popular salesman with the Des Moines Pathe exchange, has decided that he needs a long rest, especially since there's a tidy sum of money coming to him this month from an inheritance. He has left the Pathe employ and is taking life easy around town taking in all the movies and visiting his friends at the different exchanges. Jake Cohen, who but recently joined the Pathe force, took his territory in northeastern Iowa. Mr. Cohen is making a big success in the short time he has been with Pathe, according to Manager Sheridan.

M. R. Angel, of the Angel Brothers, who operated and owned the first chain of picture houses in the Middle West, was a caller at the Pathe exchange in Des Moines last week. Mr. Angel and his brother owned the famous Angel Bros.' Orpheum circuit and opened houses in Oskaloosa, Keokuk, Cedar Rapids, Savannah, Ill., and Galesburg, Ill. He says that ever since he has been operating the Orpheum in Ottumwa he has used only the products of the Universal, including serials and weeklies, as well as feature pictures. His booking of some of the Pathe serials was his first deviation from this set rule.

Jottings From the A. H. Blank Office.

Des Moines, Ia.—The A. H. Blank office force is jubilant over the way in which the first of Petrova pictures went over in Des Moines and other cities in Iowa. Every one who saw "A Daughter of Destiny" was enthusiastic.

Fred R. Martin, salesman for this office, has just returned from a Christmas vacation and is starting out over his territory Monday. H. L. Wallick, the other representative of the Blank Enterprises, is down in St. Louis and has been for the past two weeks in that territory. He is enthusiastic over the way in which "The Cold Deck" is booking and pleasing.

San Francisco Jottings.

C. J. Martin is now acting as manager of the Vicksburg and Acme theaters.

Fred Dahnken, Jr., president of the Turner & Dahnken circuit, has left for the East to attend a meeting of the directors of the First National Exhibitors Association.

"The Auction Block" has been brought back to the Tivoli opera house for a return engagement.

D. K. Reed, formerly booker for the Progressive exchange, is now with the Atlas Educational Film company.

The United Theater exchange recently effected the sale of the Empire theater, San Jose, Cal., from E. Jones to M. R. Elstun and M. McAlpine, as well as the transfer of the Regent theater of this city from Goldie McDonald to Agnes Burgland.

Sam Sax, of the Princess theater, Portland, Ore., was here over the holidays.

Charles E. Bray, assistant general manager of the Orpheum circuit, has returned from a visit to all the houses. Mr. Bray

visits Europe each year, but on his 1917 trip went no further than London and Paris.

Irving Lesser, manager of the Los Angeles branch of the All-Star Feature Distributors, Inc., was a visitor here during the holidays and on the last day of the year was married at Oakland to Miss Ruth Gaynor.

Northern California Notes.

San Jose, Cal.—Nick Turner has resigned as manager of the T. & D. theater to take charge of the theater recently purchased by himself and C. Howard at Grass Valley.

Stockton, Cal.—Tom South, formerly of Portland, Ore., has been made manager of the T. & D. theater.

Crescent City, Cal.—B. C. Endert, of Endert's theater, is now in training at American Lake.

Willows, Cal.—F. N. Burgi has purchased the Willows opera house from W. R. Claman and will operate it in conjunction with the Fairyland theater.

Eureka, Cal.—Sheehan & Lurie, of San Francisco, are understood to have taken a lease on a portion of the First National Bank building, now in course of erection, for the purpose of opening a new theater.

Soledad, Cal.—Wescott & Dyer have taken over the Dreamland theater.

Eureka, Cal.—A. C. Stuckey has opened the Portola theater.

Special Children's Program Proves a Big Success.

Oakland, Cal.—Emil Kehrlein, of the Kinema theater, has made a whirlwind success with the children's Saturday morning matinee inaugurated by him a few months ago, and this is now a firmly fixed feature of this house. The Edison Conquest pictures have been used since the matinees were started, and the entire series of twelve has been shown. So much interest has been taken in these that they have been re-booked and will all be presented again.

The Oakland School Department has finally taken notice of the educational work inaugurated by Mr. Kehrlein and is now assisting by announcing the program at the various schools and urging the children to attend. No profit is made by these morning performances, the price of admission being 5 cents straight, but the management feels encouraged to continue then on account of their value to school folks and the encouragement received from parents.

The accompanying illustration shows a typical Saturday morning crowd when a subject of more than ordinary interest to Boy Scouts is to be shown.

Youngsters Gathered at Saturday Morning Matinee at Oakland Kinema Theater.

Film Exchange Board of Trade Reorganized

San Francisco Body Had Been Out of Existence for Nearly a Year—Present Need of It Felt—New Officers Chosen at Meeting on January 3.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The Film Exchange Board of Trade of San Francisco which did such excellent work a few years ago in placing the moving picture business on a firmer basis, and which has many splendid constructive reforms to its credit, has been reorganized, after having been out of existence for about a year. Of late many problems connected with the distribution of films have sprung up and trade abuses have crept in that threaten to become serious. Some exhibitors are charged with having adopted the practice of sending films back to exchanges with charges collect, others with needlessly delaying shipments and misusing posters and other advertising matter. Transportation problems are cropping up and for some time there has been a feeling that an organization was again needed to cope with these questions. At the call of Sol L. Lesser the film exchange men of the city met on January 3 at Tait's Cafe and the Film Exchange Board of Trade was reorganized.

New Officers Elected.

At this gathering it was decided to use the old by-laws and to operate along the same lines as formerly. The officers chosen were: President, M. J. Cohen, manager of the local interests of the George Kleine System; vice-president, Louis Hyman, of the All-Star Feature Distributors, Inc.; secretary and manager, Sam Davis, of Davis Bros., and treasurer, H. H. Hicks, manager of the Select Pictures Corporation. The Board of Directors consists of M. L. Markowitz, manager of the California Film Exchange; Sol L. Lesser, head of the All-Star Feature, and E. H. Emmick, of the Peerless Film. A membership committee was named, this consisting of J. H. Allen, of the Progressive; Ralph Quive, of the Greater Vitagraph, and Newton Levi, of the Mutual. This committee will shortly make a report on the advisability of inviting the supply men to join the organization. The firms affiliated with the Board of Trade include: the General Film, the Mutual, the Pathe, the Select, Western Feature, All-Star, California Film, The M. & R. Feature, the Turner & Dahnken, George Kleine, Reuben Cohen, Consolidated Film, Peerless, Davis Bros., Foursquare, Triangle, Metro Corporation, Fox, Progressive, World Film, Goldwyn and the Greater Vitagraph.

Theaters Change Hands.

San Francisco, Cal.—Sam Levine has sold the Haight Street theater, seating about 1,200, and the Sunset theater, seating about 600, to Harry Sack, W. H. Godfrey and Oscar Atkerson, and in turn has purchased the Grand theater at Twenty-second and Mission streets, one of the oldest moving picture theaters in the city. Mr. Godfrew and Mr. Atkerson were formerly owners of the Lincoln theater, which was sold about a month ago, and are interested respectively in houses at Vacaville and Concord. Mr. Sack is well known here, owning an interest in the Lyric theater on Fillmore street.

Imperial Manager Visits New York.

San Francisco, Cal.—J. L. Partington, manager of the Imperial theater, is making a business and pleasure trip to New York, and before returning will visit some of the finest moving picture theaters in the country to pick up ideas that may be used to advantage in the local house.

Brief Progressive Notes.

San Francisco, Cal.—R. A. Churton, formerly with Frederick Stearns & Co., has succeeded D. K. Shanks as chief accountant and auditor of the Progressive Motion Picture Co., who has left for Victoria, B. C., to join the Canadian army. He has already taken examinations for a commission.

G. B. Hellings has assumed his position of salesman at the local office and is specializing on short subjects.

Vernon R. Moore, formerly of the publicity department, but now salesman for the Progressive, was here over the holidays, after having been on the road for about twelve weeks.

W. W. Drummond Now With Kleine.

San Francisco, Cal.—W. W. Drummond, former manager of the local Mutual office, has returned to this city following a lengthy stay in the East, and is now acting as a special representative out of the local George Kleine office. H. Von Emmel, formerly with this exchange, has resigned to accept a position with the Goldwyn Distributing Corporation.

Leon Trotsky Formerly An Exhibitor

San Francisco, Cal.—According to Miss Ludmila Pomerenko of this city, Leon Trotzky, Russian minister of foreign affairs under the Bolsheviki regime, once conducted a moving picture house in the North Beach district, but was compelled to close because of the fact that he failed to comply with local regulations. It is stated that he then started a film exchange on McAllister street, but lost his stock in a fire and then visited Chicago and New York, later taking several film productions to the Orient.

Films for Export to Be Censored.

San Francisco, Cal.—Collector of Customs J. O. Davis has notified all local film exchanges that he has been ordered to censor all moving picture films exported through this port, the films to be shown at the expense of the exporter. Nothing inimicable to the interests of the United States will be permitted to leave the country.

Arbuckle Shakes Hands with Thousands.

Riverside, Cal.—"Fatty" Arbuckle recently paid a personal visit to the Orpheum and Regent theaters in Riverside, and it is estimated that he shook hands with 2,000 people.

"Fatty" went on the Orpheum stage following his picture, and never was a public or professional man given such a warm welcome. His monologue was cleverly put over. The audience was in a good humor, and the big comedian's efforts were spontaneously received.

Seattle's Coliseum Gives Red Cross Frolic

On New Year's Night the Big Jensen and Von Harberg Theater Housed Benefit Frolic—Alexander Pantages Also Aided with the Program.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—It is getting to be a habit of the people of Seattle to spend New Year's night at the Coliseum theater, and it is getting to be a habit of Jensen and Von Herberg, managers of the Greater Theaters Company, to turn over the big photoplay house to the Red Cross on special occasions.

On New Year's night last year, the first in the history of the theater, the management gave a midnight frolic after the show, and it was a big success. There was every reason to believe that a similar carnival this year would have meant even bigger box office receipts for the company, but the Red Cross habit for the company, formed by the managers, and when some one suggested that the society give a New Year's frolic from which all the profits should be devoted to Red Cross work, Jensen and Von Herberg, in the name of the Greater Theaters Company, offered their largest house. The affair was advertised for a week in advance, and two days before New Year's every seat in the house was sold. Box seats brought two dollars per. Alexander Pantages, of the vaudeville circuit which bears his name, took charge of the entertainment, donating several of his best acts. The Wilkes Players, a stock company of Seattle, gave an act, and there were several other specials. The society girls of Seattle, who had mare a tremendous success of the Seattle Girls' War Relief Bazaar during the week preceding, sold confetti and streamers and candy. Everybody who could crowd into the theater went, and it was even a bigger financial success than last year's Coliseum frolic.

Leon Bories Will Head U. S. Exhibitors Booking.

Seattle, Wash.—Joseph Partridge, general manager of the United States Exhibitors' Booking Association, returned to Seattle this week and spent several days in the office of the DeLuxe Feature Film Company, from which office the releases of the Association will be handled. Mr. Partridge announced that Leon Bories would be manager of the Northwest territory for the association instead of O. A. Woody, as formerly announced. The selling organization of the association is now completed, according to Mr. Partridge, Seattle being the last point on his route.

Washington Flood Continues to Rise.

Seattle, Wash.—The transportation situation out of Seattle is worse now than it was two weeks ago owing to the collapse of two or three big bridges on the railroads to the east and north of the city. The continued rains and warm weather have melted the snow on the mountains to such an extent that all the rivers in this vicinity fed by mountain streams have overflowed their banks and are daily rising. The only way for the exchanges to ship film out of Seattle to points east of the mountains is to send them first to Portland, then east, then back north, and, if the point to be reached is just the other side of the mountains, they must turn back west again. This is causing about twelve hours delay in shipping film to the vicinity of Ellensburg, for one instance.

North of Seattle the floods have even covered the streets in many towns. The motion picture theaters are closed. An exhibitor of Burlington wrote to an exchange in Seattle that his house is flooded, and that people were traveling about the town only in row boats. In Mount Vernon and its vicinity similor conditions are reported.

Service has been discontinued on the Great Northern all the way from Seattle to the Canadian border, and also on the four lines leading east out of Seattle.

Seattle Operators Choose Officers.

Seattle, Wash.—At the yearly elections of the Seattle Operators' Union last month the following officers were elected:

Harry Clark, president; George Smith, vice-president; W. W. Ladd, financial and recording secretary; H. F. Lampman, business secretary; W. M. Hartford, press representative. Meetings are held on the first and third Tuesdays in each month.

At one of their recent meetings the operators took up the matter of furnishing picture shows to the inmates of the tubercular hospital at the Firlands. The different members agreed to donate their services alternately every other Friday evening, and the matter of furnishing films was taken up with the exchanges. Several of them agreed to lend the institution shows on those nights, and the picture show has now become a weekly event looked forward to with the greatest interest by the tubercular patients. The doctors, in expressing their appreciation to the operators and film men, say that the anticipation of seeing the shows each week is doing their patients more good than all the medicine they could give them.

Exchange Notes from Seattle.

Seattle, Wash.—C. W. Bunn, who has just been promoted from the managership of the Pathe Chicago office to the post of special representative, is in Seattle this week on a tour of inspection.

J. S. Woody, manager of the Northwest territory for Select Pictures, has just left to renew his old acquaintances among the exhibitors in Montana.

W. A. Mead, assistant manager of the Northwest territory for Fox, is ill with chickenpox.

Al. Rosenberg, secretary of the De Luxe Feature Film, left this week for an extended visit to San Francisco and Los Angeles. While in the latter city, he will watch some of the big features in the making. Immediately upon his return he will go into training for the hospital corps which he has joined.

Exhibitors Visiting Seattle.

Seattle, Wash.—C. S. Jensen, of the firm of Jensen & Von Herberg, managers of the Greater Theaters Company, came with his family to Seattle to spend the Christmas holidays. Mr. Jensen left this city last March to become the active manager of the company's new Rialto theater in Butte.

Few exhibitors were in Seattle this week, because of the cutting off of trains by the floods. F. L. Stannard, of Wenatchee, however, would not let floods interfere with his plans. He took the train east to Spokane, then southwest to Portland, then north to Seattle. The trip, which ordinarily costs three dollars, cost him this time $17.

Praire State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

No Canopies Over Fargo Sidewalks.

FARGO, N. D.—When Manager William C. Clavier, of the Savoy theater, on Broadway, planned to remodel his house, he ran afoul of an ordinance prohibiting canopies over the sidewalk. He asked the city council to make a change in the building measure. Clavier planned to put in a new front with canopy, new ventilation, chairs and two new projectors.

North Dakota Theater Jottings.

Anamoose, N. D.—S. M. Isaak has remodeled the Northwestern hotel, which he purchased, into a moving picture theater, which he will operate.

Grand Forks, N. D.—S. Cornish purchased the Rex theater from A. L. Zacherl.

Sturgis, S. D.—Robert Muckler has purchased the interest of Burt Burton in the Majestic theater.

Elgin, N. D.—James J. Stasek has sold the moving picture theater to Jacob Balliet.

Wahpeton, N. D.—George Dancey, who operates the Grand theater, has leased the Orpheum theater and will conduct both houses.

Dickinson, N. D.—F. M. Nicodemus, manager of the new Rialto theater, will use vaudeville one night a week in connection with his picture program. He plans to install an orchestra later.

About Nebraska Theaters.

Callaway, Neb.—W. H. McCulloch, who previously operated the moving picture show here, has leased the theater from E. W. Wright.

Emery, Neb.—C. A. Diemers, of Emery, has purchased the C-B theater at Manson, Ia., from E. R. Coffin.

Brainard, Neb.—John Rech has purchased the moving picture theater from E. Novak.

Ravenna, Neb.—The Pastime theater has been leased to Dr. Gehrke.

Falls City, Neb.—F. S. Nesbitt has opened a moving picture show at Tarkio, Mo. The pipe organ which was in use in the theater here was moved to Tarkio.

Spokane News Letter

By S. Clark Patchin, E 1811 Eleventh Ave. Spokane, Wash.

New Titan Feature Officers.

SPOKANE, WASH.—New officers chosen for the Titan Feature Photoplay Company follows: J. Don Alexander, president; Eugene DeSmeth, vice-president; R. E. Musser, treasurer; H. G. Twomey, secretary, and C. L. Mayo, trustee and underwriter.

"The Titan Feature Photoplay Company, which was incorporated here recently, is on the lookout for suitable sites for the studio and plant," said J. Don Alexander, president of the company. "It is considering several at present and will build as soon as a site has been purchased. The company has been formed to feature the Inland Empire scenery and will produce films running from five to eight reels in length."

Work Begun on Washington Studio.

Spokane, Wash.—Plans for the Washington Motion Picture Corporation's studio, which represents Spokane's newest big industry are ready and the plant is now under construction at Minnehaha Park.

"The present buildings, which are the first two of the group, will be utilized in connection with a new building and the out-door stage for the production of the photoplays, starring Tyrone Power," said General Manager C. J. Ward.

Spokane Girl in "Little Princess."

Spokane, Wash.—Appearing in the company supporting Mary Pickford in "The Little Princess," at the Christmas week offering at the Clemmer theater, is a Spokane girl, Miss Ruth Corwin, daughter of Mr. and Mrs. James H. Corwin, W 404 Park place. She has been playing in moving pictures in the south since last February and is spending the holidays here with her family.

Miss Corwin is a graduate of the North Central High school of the class of June, 1916, and played the lead in the class play that year. She was also prominent in school operas and is a former apple show princess. In the south she appeared with a number of the big picture stars, includ-

ing Julian Eltinge, Mary Pickford and Douglas Fairbanks, also in a number of Keystone comedies and special features.

L. A. Todd Visits to Boost Paralta.

Spokane, Wash.—L. A. Todd, the first film exchange manager to open an office in Spokane, and now the Seattle manager of the General Film, with supervision over the four northwestern states, was a Spokane visitor during the holidays. Mr. Todd is trying to interest Spokane exhibitors in the new Paralta feature pictures, which W. W. Hodkinson is distributing through out the United States. Paralta, according to Mr. Todd, will release 24 pictures a year, starring Henry Walthall, Bessie Barriscale and J. Warren Kerrigan in eight features each. Miss Barriscale in "Madame Who," and Kerrigan in "A Man's Man," are already completed and are being booked.

Many Splendid Holiday Shows.

Spokane, Wash.—The mythical person who has never seen a moving picture should have spent Christmas week in Spokane, where in profusion seldom equaled, the great stars of shadowland were on local screens throughout the seven days.

"Intolerance," which formerly played to capacity houses at the Auditorium, was at the Liberty theater all week at the regular prices. At the Clemmer was found Mary Pickford in her latest Artcraft picture, "The Little Princess"; at the Casino William Farnum in "When a Man Sees Red"; at the Lyric "Down to Earth," starring Douglas Fairbanks, and "Wolf Lowry," starring Will S. Hart. Anita King was at the Hippodrome in "The Girl Angle"; Robert Warwick in "The Family Honor," and Mollie King in "The Seven Pearls."

Short Items of the Trade.

Spokane, Wash.—More than an hour before the scheduled time for the performance of "Santa's Circus" Wednesday afternoon, December 26, the entrance of the American theater was filled with youngsters waiting for the doors to open.

Each of the employees of the Casino, Class A, Rex and Unique theaters received from their employer, C. E. Stilwell, a Christmas gift of $5 gold pieces.

Manager Sam W. B. Cohn of the Liberty theater also gave each of his employees $5 for Christmas.

The Lyric had packed houses Sunday, December 23, to see two stellar attractions—Will S. Hart in "Hell's Hinges," and Charlie Chaplin in "A Jitney Elopement." The Hart film had the usual thrills and escapades which the crack gunman delights in, and Chaplinesque incidents

Oregon Exhibitors' Random Shots.

Portland, Oregon.—C. S. Jensen, of Jensen & Von Herberg, was in Portland about New Year's time inspecting the company's interests here. His next visit will be Butte.

Vancouver, Wash.—J. P. Kiggins donated the Liberty and U. S. A. theaters for benefits on New Year's Eve. The employees of the houses handled the shows gratis and the receipts will be used in helping needy families in Vancouver.

Portland, Oregon.—Guy Robinson has installed additional projecting equipment in the Yeager theater and has put the house in first-class condition.

Mill City, Oregon.—M. Bragg, manager of the Opera House, has enlisted in the army and the house is being managed by E. C. Mason.

Portland, Oregon.—J. Sullivan, of the Powell theater, has gone to California for a two months' tour of the studios.

Portland, Oregon.—Recent visitors on film row were: Art Kolstadt, Hood River; J. B. Sparks, Heppner; J. P. Cotter, Baker; C. C. Ferguson, Newburg; E. T. Hettum, Kalama, Wash.; George Bligh, Salem.

Portland Oregon Suffers Film Delays

Oregon Exhibitors Again at Mercy of Seattle When Government Curtails Express Service—Argument for Exchanges in Portland.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—Another strong argument in favor of establishing film exchanges in Portland to serve the Pacific Northwest territory presented itself when the government recently took over the direction of the railroads and pooled the express and other shipments.

There are now but two express trains between Portland and Seattle, one each way every day. The train leaves Portland for Seattle about ten at night, too early for film shipments after shows that night. The express arrives in the morning, usually about ten, the time, of late, having been so uncertain that shows have been delayed where Seattle film companies counted on close connections. In order to assure Portland theaters that their shows will be in on time for the first morning performance, it is necessary for Seattle to ship one day earlier than usual, also the shows shipped back to Seattle must be held over in Portland 24 hours longer than formerly on account of the early departure of the express train.

By reason of the pooling of service, the express cars that were formerly carried on the O. W. R. & N., Great Northern and Northern Pacific, are now all in one train.

The express service between Portland and Seattle is the only one which has been seriously affected by the Government order. The express service from Portland to Southern Oregon and east into Washington, Idaho and Eastern Oregon, is about normal. An example of the rapidity with which shipments between Portland exchanges and exhibitors in the Eastern Oregon territory are handled was recited at a local exchange which at noon received a can of film from Caldwell, Idaho, that had been shipped at eleven o'clock the night before.

Majestic Puts Over "Freedom of the World."

Portland, Oregon.—The Majestic theater, J. J. Parker, manager, conducted an extensive advertising campaign in conjunction with the showing of "For the Freedom of the World" during the week of January 5. House Manager H. D. Green and Publicity Expert Chas. E. Couche stayed up late nights thinking out ideas with the result that the picture was put over in good style.

One advertising novelty was a "tank" which traveled on the streets and attracted much attention. The "tank" was from the implement house of R. M. Wade and was a miniature tractor with camouflaged sides. Completely equipped, it was 27 feet long and 10 feet high.

An advance showing was held to the officers of the British recruiting station in Portland, who indorsed the picture as an excellent one to encourage recruiting. Officers of the United States Marine corps stated that the picture was one which all Americans ought to see, and these sentiments were taken advantage of in the advertising. A somewhat unusual stunt was to provide passes to the British recruiting office and making the public announcement that all British male subjects who called at the office would be given admission to the show. Most of the able-bodied Britishers who lived in Portland have already joined the colors and the slackers stayed away from the recruiting office, so no loss of revenue resulted.

The Majestic lobby was decorated with flags of the Allies and set with war relics, including an aerial torpedo, which attracted much attention.

Theater at Yacolt, Wash., Burns.

Portland, Oregon.—Exchanges have been advised that the Peoples theater at Yacolt, Wash., was destroyed by fire Sunday, December 30, at 10 A. M. The entire building was burned, the seats and piano being a total loss. Manager H. C. Murphy saved the projecting machines. The cause of the fire is a mystery, although it is conclusive that it was not a film fire. There were no films destroyed.

Clinton Theater Has House Organ.

Portland, Oregon.—The Clinton theatre, O. E. Sunderstrom, manager, is the latest theater to add a house organ to its advertising mediums. Manager Suderstrom gets out a neat little sheet each week with a list of his shows on it and reports excellent results. He says business is better this year by far than it was last, and that the increase is undoubtedly accounted for to some extent at least by his advertising.

The Alhambra, Sunnyside, Gay, Victoria and Union Avenue theaters are among those in the suburbs to use house organs.

S. C. Ayres Back in Portland.

Portland, Oregon.—S. C. Ayres, formerly an exhibitor in Albany, Oregon, and for several years in the distributing end of the industry, has been a visitor in Portland in the interests of the Western Civilization company, with which he has been affiliated for some time. "Civilization" has about been run through the territory and the company, of which Alex Pantages is president, has acquired other features for distribution.

New Year's Matinees Popular.

Portland, Oregon.—New Year's matinees were very well patronized this year and nearly every downtown house held one. Some of them advertised special stunts and the Liberty raised the admission price to 25 cents and did exceptional business. The Majestic provided New Year's entertainment in addition to its regular show and did a mop-up business at the usual admission price.

W. A. Long, at the Star theater, Oregon City, reported a successful midnight show, the receipts being better than last year.

With Oregon Road Men.

Portland, Oregon.—This is stock taking season in the exchanges and therefore several of the road men have been staying close to home. Harry Hunter and B. J. Sperry, representatives of Paramount, have been confining their activities to Portland and vicinity but expect to get out soon.

Fred Simonton, with the General Film Company and Paralta Plays, recently went into Eastern Oregon, taking some of the latter productions with him, and has written to the office that he is having excellent success in getting the contracts. Manager C. E. Waite, of the General, is devoting considerable time with the new productions, and if the atmosphere that pervades the General office counts for anything, his efforts are being rewarded with success.

Joe Dietch, with K-E-S-E, is another live wire in the territory. He made a recent trip to Seattle, covering the towns between there and Portland en route. He reports good business, but that exhibitors are suffering somewhat because of delayed train service that is having a general effect on business.

Ted Johnson, with Mutual, recently returned from Eastern Oregon territory, where he acquitted himself in such fine manner that Manager George Jackson is exceptionally proud of his road man.

Vern Schuback, travelling for Universal, emphatically denies the report that he is or was with Metro. If business getting ability counts for anything, Universal is not going to let him get away.

E. R. Simpson, formerly with Goldwyn, has been employed by Pathe and will make his headquarters in Portland.

Addresses of Film Exchanges

Up-to Date Lists of the Larger Groups of Film Distributors Arranged in Alphabetical Order

FOR the convenience of our readers and subscribers we are publishing herewith up-to-date lists of the head offices and branch exchanges of all the larger groups of film renters. The lists are arranged alphabetically by companies and also by cities. The film brands handled by each group are also listed alphabetically at the beginning of each list. Exhibitors are requested to file this copy for future use, as we will only be able to publish the lists at intervals on account of the space required. Time will usually be saved by corresponding with the nearest branch office, but matters may be taken up with the head office direct when desired. In all your correspondence with any of these offices, kindly refer to the Moving Picture World.

ARTCRAFT PICTURES CORPORATION.

Artcraft Pictures Corporation releases the following productions: Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan, Geraldine Farrar, Cecil B. De Mille, D. W. Griffith and William S. Hart photoplays.

Executive Offices.

485 Fifth Avenue, New York City.

With exchanges under the name of Famous Players-Lasky Corporation, as follows:

Atlanta, Ga. .....51 Luckie Street
Boston, Mass.....10 Shawmut Street
Buffalo, N. Y.....145 Franklin Street
Butte, Mont.....403 S. Main Street
Chicago, Ill.....220 So. State Street
Cincinnati, Ohio .....107 West 3rd Street
Cleveland, Ohio.....811 Prospect Avenue
Dallas, Texas .....1902 Commerce Street
Denver, Colo.....1747 Walton Street
Des Moines, Iowa.....Utica Bldg.
Detroit, Mich...278 East Jefferson Avenue
Kansas City, Mo.....2024 Broadway
Los Angeles, Cal.....Marsh-Strong Bldg.
Minneapolis, Minn....608 First Avenue, N.
New Haven, Conn.....128 Meadow Street
New Orleans, La.....814 Perdido St.
New York City, N. Y..729 Seventh Avenue
Omaha, Neb.....208 So. Thirteenth Street
Philadelphia, Pa. .....1219 Vine Street
Pittsburgh, Pa. .....Penn Ave. & 12th St.
Portland, Me.....85 Market Street
Portland, Ore.....9th & Burnside
St. Louis, Mo.....14th and Locust Streets
Salt Lake City, Utah..133 E 2nd So. Street
San Francisco, Cal.....645 Pacific Bldg.
Seattle, Wash.....1200 Fourth Street
Washington, D. C.421 Tenth Street, N. W.

CANADA.

Famous Players Film Service, Ltd.,
Calgary, Alta.....Elma Block
Famous Players Film Service, Ltd.
Montreal, Que..198 St. Catherine St. West
Famous Players Film Service, Ltd.,
Toronto, Ont.....12 Queen St. East
Famous Players Film Service, Ltd.,
Winnipeg, Manitoba.....447 Main Street
Famous Players Film Service, Ltd.,
Vancouver, B. C.....Orpheum Theater
Famous Players Film Service, Ltd.,
St. John, N. B.....167 Prince William St.

AUSTRALIA.

Feature Films, Ltd.,
Sydney, N. S. W.....302 Pitt Street

ENGLAND.

Famous Players Film Co., Ltd.,
London.....170 Wardour Street

ART DRAMAS, INC.

Art Dramas, Inc., releases the following brands: Apollo, Erbograph, Horsley, U. S. Amusement Corporation, Van Dyke.

Executive Offices:

1400 Broadway, New York.

With branch offices as follows:

E. & H. Film Distributing Co.,
Atlanta, Ga.....65 Walton Street
Boston Photoplay Company,
Boston, Mass.....195 Pleasant Street
Standard Film Corporation,
Chicago, Ill.....207 South Wabash Street
Southwestern Art Dramas, Inc.,
Dallas, Tex.....1818 Main Street
Standard Film Corporation,
Des Moines, Iowa.....702 Mulberry Street
Standard Film Corporation,
Kansas City, Mo.....1305 Walnut Street
Sol Lesser,
Los Angeles, Cal...514 West Eighth Street
Standard Film Corporation,
Minneapolis, Minn...406 Film Exch. Bldg.
Southern Art Dramas Film Exchange,
New Orleans, La.....608 Canal Street
Modern Feature Photoplays, Inc,
New York City.....729 Seventh Avenue
Standard Film Corporation,
Omaha, Neb.....1417 Farnham Street
Electric Theater Supply Company,
Philadelphia, Pa.....1321 Vine Street
Liberty Film Renting Company,
Pittsburgh, Pa.....938 Penn Avenue
Sol Lesser,
San Francisco, Cal...191 Golden Gate Ave.
Standard Film Corporation,
St. Louis, Mo...304 Empress Theater Bldg.

CANADA.

Independent Film and Theater Supply Co.,
Montreal, Quebec.....7 Phillips Square

FIRST NATIONAL EXHIBITORS CIRCUIT.

EXECUTIVE OFFICES:

18 East 41st Street, New York City.
First National Exchanges and Territorial Divisions.

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO.
1200 4th Avenue, Seattle, Washington.
All of Alaska, Washington, Oregon, Montana—All counties in Idaho north of and including Idaho County.

ARIZONA and SOUTHERN CALIFORNIA
833 So. Broadway, Los Angeles, California.
Southern California, including counties of San Luis Obispo, Kern, San Bernardino, and all south thereof. All of Arizona.

AUSTRALIA.
New York Office—Australasian Films, 729 7th Avenue.
Australian Office—Film House, Sydney. All of Australasia.

CALIFORNIA, NEVADA, HAWAII.
134 Golden Gate Ave., San Francisco.
California north of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA (Western).
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern).
Imperial Theater, Ottawa, Canada.
All Canada east of but not including Fort William and Port Arthur.

COLORADO, NEW MEXICO, UTAH, WYOMING and PART OF IDAHO.
All counties in Idaho south of Idaho County.
1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA.
146 Marietta St., Atlanta, Ga.

ILLINOIS.
110 S. State Street, Chicago, Ill.

INDIANA.
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA.
Garden Theater, Des Moines, Iowa.

KENTUCKY and TENNESSEE.
Rex Theater, Louisville, Ky.

LOUISIANA and MISSISSIPPI.
Strand Theater, New Orleans, La.

MICHIGAN.
73 Broadway, Detroit, Michigan.

MINNESOTA, NORTH and SOUTH DAKOTA.
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI.
New Grand Central Theater, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE.
Garden Theater, Washington, D. C.

NEW ENGLAND STATES.
20 Winchester Street, Boston, Mass.

NEW YORK.
509 Fifth Avenue, New York City.

NEW JERSEY.
509 Fifth Avenue, New York City.

OHIO.
302 Sloan Bldg., Prospect Ave., Cleveland.

PENNSYLVANIA (Eastern) and SO. NEW JERSEY.
1339 Vine Street, Philadelphia, Pa.
All counties in Pennsylvania east of Fulton, Huntington, Center, Clinton and Potter.

TEXAS, OKLAHOMA and ARKANSAS.
1920 Main Street, Dallas, Texas.

WEST VIRGINIA and WESTERN PENNSYLVANIA.
300 Westinghouse Bldg., Pittsburgh, Pa.
All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter.

VIRGINIA and NORTH CAROLINA.
420 9th Street, N. W., Washington, D. C.

WISCONSIN.
Toy Bldg., Milwaukee, Wisconsin.

FOX FILM CORPORATION.

The Fox Film Corporation releases the following brands: Fox Sunshine Comedies, Fox Special Features, Standard Pictures.

Executive Offices,
130 West 46th Street, New York City,
With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....54-56-58 Piedmont Street
Chicago, Ill.....Mallers Building
Cleveland, Ohio.....750 Prospect Avenue
Cincinnati, Ohio.....413 Vine Street
Dallas, Texas .....1907 Commerce Street
Detroit, Mich.....Mack Building
Denver, Colo.....1442 Welton Street
Indianapolis, Ind.....232 N. Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal...734 South Olive Street
Minneapolis, Minn....627 First Avenue N.
New York, N. Y.....130 West 46th Street
New Orleans, La.....832 Common Street
Omaha, Neb.....315 South 16th Street
Philadelphia, Pa.....1333 Vine Street
Pittsburgh, Pa.....121 Fourth Avenue
Salt Lake City, Utah...McIntyre Building
San Francisco, Cal..243 Golden Gate Ave.
Seattle, Wash.....2006 Third Avenue
St. Louis, Mo.....3632 Olive Street
Syracuse, N. Y.....445 S. Warren Street
Washington, D. C....305 Ninth St., N. W.

CANADIAN OFFICES.

Montreal, Que....322 S. Catherine St. W.
Toronto, Ont.....15 Wilton Avenue
St. John, N. B.....19 Market Square
Vancouver, B. C.,
508-9-10 Orpheum Theater Building
Winnipeg, Man.....115 Phoenix Block

UNITED KINGDOM.

London, Eng....74-76 Old Compton Street
Liverpool, Eng.....15 Manchester Street
Manchester, Eng.,
28 Deansgate Arcade, Deansgate, E.
Newcastle-on-Tyne, Eng..20 Westgate Rd.
Leeds, Eng.....29 Albion Place
Birmingham, Eng.1-3 Temple St., New St.
Cardiff, Wales.....9 and 9-A Wharton St.
Glasgow, Scotland.....73 Dunlop Street
Dublin, Ireland,
Dame House, 24-26 Dame Street

CUBA.

Guantanamo.....Pablo Rafel, Agent

AUSTRALIA.

Sydney, N. S. W.Symond Bldg., 194 Pitt St.
Melbourne, Victoria,
Elizabeth and Little Collins Streets
Adelaide .....Peel Street
Brisbane .....Kodack Building

INDIA.

Bombay.....Krishnados & Bros, Agent

NEW ZEALAND.

Wellington, N. Z.....65 Willis Street

SOUTH AMERICA.

Rio de Janeiro, Brazil....Rua Sao Jose 64
Sao Paulo, Brazil.Rua Santa Ephigenia 77
Buenos Aires, Argentine,
951 Calle Corrientes
Rosario, Argentine.....San Lorenzo 912
Montevideo, Uruguay.....1413 Rio Negro
Lima, Peru (for Chili, Peru, Bolivia).
Empresa de Cinemas y Teatros, Ltd., Agt.

SPAIN AND PORTUGAL.

Barcelona,
Julian Ajuria, Agent, Consejo Ciento 369

SCANDINAVIA AND RUSSIA.

Stockholm, Sweden,
Metropolitan, 3 Hollandaregat
Christiania, Norway.....4 Startingsgade

FOURSQUARE PICTURES.

Releasing all Foursquare Pictures.

Executive Offices:

729 Seventh Avenue, New York City.

With branch offices known as Foursquare exchanges as follows:

Atlanta, Ga.....73 Walton Street
Boston, Mass.....16 Piedmont Street
Buffalo, N. Y.....47 West Swan Street
Chicago, Ill....207 South Wabash Avenue
Cincinnati, Ohio..301 Strand Theater Bldg.
Cleveland, Ohio.....Sloan Building
Dallas, Tex.....1911½ Commerce Street
Denver, Colo.....1735 Welton Street
Detroit, Mich.....304 Joseph Mack Bldg.
Kansas City, Mo.....1120 Walnut Street
Los Angeles, Cal..514 West Eighth Street
Minneapolis, Minn.....16 N. Fourth Street
Philadelphia, Pa.....1325 Vine Street
Pittsburgh, Pa.....127 Fourth Avenue
St. Louis, Mo..301 Empress Theater Bldg.
San Francisco, Cal....191 Golden Gate Ave.
Seattle, Wash.....2014 Third Ave.

CANADIAN OFFICES.

Montreal, Quebec.8 McGill College Avenue
St. John, N. B.....87 Union Street
Toronto, Ont.....63 Yonge Street

GENERAL FILM CO., INC.

The General Film Company, Inc., releases the following brands: Broadway Star Features (the O. Henry Series), Essanay (Black Cat Feature, George Ade "Fables in Slang" and Chaplins), Falcon Features, Kalem (series and comedies), George Kleine (George Bickel comedies), Jaxon Comedies (Pokes and Jabs), Selig (short subjects) and Selig World Library, Ray Comedies, Sparkle and Commonwealth Comedies, American War News Weekly, Paralta Plays.

Executive Offices,

440 Fourth Avenue, New York City,

With branch offices as follows:

Albany, N. Y.....48 Howard Street
Atlanta, Ga.....111 Walton Street
Bangor, Me.....123 Franklin Street
Boston, Mass.....28 Ferdinand Street
Buffalo, N. Y.....122 Pearl Street
Chicago, Ill.....139 North Clark Street
Cincinnati, Ohio.....514 Elm Street
Cleveland, Ohio.....809 Prospect Avenue
Columbus O.....26 West Naughton Street
Dallas, Texas.....2017 Commerce Street
Denver, Colo.....533 Welton Street
Detroit, Mich.....59 E. Elizabeth Street
Indianapolis, Ind.122 W. New York Street
Kansas City, Mo.....921 Walnut Street
Los Angeles, Cal....738 South Olive Street
Minneapolis, Minn.....909 Hennepin Ave.
Memphis, Tenn.....302 Mulberry Street
New Haven, Conn.....126 Meadow Street
New Orleans, La.....343 Baronne Street
New York, N. Y.....71 West 23d Street
Omaha, Neb.....1508 Howard Street
Philadelphia, Pa.....1308 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
Portland, Ore.....390 Burnside Avenue
St. Louis, Mo.....3610 Olive Street
San Francisco, Cal..255 Golden Gate Ave.
Seattle, Wash.....819 Third Avenue
Washington, D. C...7th and E Sts., N. W.
Wilkes-Barre, Pa.....50 E. Market Street

CANADIAN OFFICES.

GENERAL FILM COMPANY, LTD.

Executive Office:

243 Bleury Street, Montreal, Quebec.

With branch offices as follows:

St. John, N. B.....122 German Street
Toronto, Ont.....172 King Street W.
Vancouver, B. C.....440 Pender Street W.
Winnipeg, Man.....220 Phoenix Block

GEORGE KLEINE SYSTEM.

George Kleine System release the following brands: Edison (Conquest Program and multiple Reel Features), Essanay (Multiple Reel Features and "Do Children Count?" Series), Selig (Multiple Reel Features and Hoyt Comedies).

Executive Offices:

63 East Adams Street, Chicago, Ill.

With branch offices as follows:

Atlanta, Ga. .....71 Walton Street
Boston, Mass.....14 Piedmont Street
Buffalo, N. Y.....Palace Theater Bldg.
Chicago, Ill. .....207 So. Wabash Avenue
Cincinnati, O.....111 E. Seventh Street
Cleveland, O. .....2077 E. 4th Street
Dallas, Tex. .....1812½ Commerce Street
Denver Colo.....729 18th Street
Detroit, Mich.....Film Exchange Building
Indianapolis, Ind. ....Lyric Theater Bldg.
Kansas City, Mo.....Ozark Bldg.
Los Angeles, Cal.....642 So. Olive Street
Minneapolis, Minn.....16 No. 4th Street
New Orleans, La.....714 Poydras Street
New York, N. Y.....729 7th Avenue
Philadelphia, Pa. .....1309 Vine Street
Pittsburgh, Pa. .....123 4th Avenue
St. Louis, Mo.....3315 Olive Street
Salt Lake City, Utah..127 E. 2nd South St.
San Francisco, Cal..183 Golden Gate Ave.
Seattle, Wash.....2012 Third Avenue
Washington, D. C.....6th & F Sts. N. W.

CANADIAN OFFICES.

Toronto, Ont., Canada..39 Adelaide St. W.
Montreal, Que., Canada,
6 McGill College Avenue

GOLDWYN DISTRIBUTING CORPORATION.

Releasing all Goldwyn Productions and Distributing Special Productions.

Executive Offices:

16 East Forty-second Street.

With branch offices as follows:

Atlanta, Ga.....75 Walton Street
Boston, Mass.....40-44 Piedmont Street
Buffalo, N. Y.....200 Pearl Street
Chicago, Ill.....207 South Wabash Ave.
Cincinnati, O.....217 East Fifth Street
Cleveland, O..403 Standard Theater Bldg.
Dallas, Tex.....1922 Main Street
Denver, Colo.....1440 Welton Street
Detroit, Mich.....Film Exchange Bldg.
Kansas City, Mo.....1120 Walnut Street
Los Angeles, Cal....912 South Olive Street
Minneapolis, Minn..16-18 N. Fourth Street
New York, N. Y.....509 Fifth Avenue
Philadelphia, Pa...Cor. 13th and Vine Sts.
Pittsburgh, Pa.....1201 Liberty Avenue
San Francisco, Cal.....985 Market Street
St. Louis, Mo.....3312 Lindell Blvd.
Seattle, Wash.....2018 Third Avenue
Washington, D. C..714 Eleventh St., N. W.

CANADIAN OFFICES.

GOLDWYN PICTURES, LTD., OF CANADA

Executive Office:

21 Adelaide St., W., Toronto, Ont.

With branch offices as follows:

Calgary.....315 MacLean Street
Montreal, Quebec...31 McGill College Ave.
St. John, N. B.....19 Market Square
Toronto, Ont.....21 Adelaide St., W.
Vancouver, B. C.....304 Orpheum Block
Winnipeg, Manitoba.....445 Main Street

GREATER VITAGRAPH, INC.

Greater Vitagraph, Inc., releases the following: Big V Comedies, a Bobby Connelly series release, two Favorite Film Features, a two-reel episode of "The Fighting Trail" and a Multiple Reel Feature.

Executive Offices:

1600 Broadway, New York City.

With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....67 Church Street
Chicago, Ill...Adams St. and Wabash Ave.
Cincinnati, O....N. W. Cor. 7th & Main St.
Cleveland, O.....2077 East Fourth Street
Dallas, Tex.....1900 Commerce Street
Denver, Colo.....1433 Champa Street
Detroit, Mich.....John R & Elizabeth Sts.
Kansas City, Mo.....12th and Walnut Sts.
Los Angeles, Cal....643 South Olive Street
Milwaukee.....Third and Grand Avenues
Minneapolis, Minn....608 North First Ave.
New Orleans, La....347 Carondelet Street
New York City.....1600 Broadway
Omaha, Neb.....1111 Farnum Street
Philadelphia, Pa.....229 North 12th Street
Pittsburgh, Pa.....117 Fourth Avenue
San Francisco, Cal.....985 Market Street
Salt Lake City, Utah....62 Exchange Pl.
St. Louis, Mo.....3310 Lindell Boulevard
Seattle, Wash.....415 Olive Street
Syracuse, N. Y.....117 Walton Street
Washington, D. C.....710 Ele enth Street

CANADIAN OFFICES.

Montreal, Canada.....401 Bleury Street
St. Johns, N. B...167 Prince William Street
Toronto, Ont.....21 Dundas Street, E.
Winnipeg.....114 Phoenix Block

JEWEL PRODUCTIONS, INC.

Releasing All Jewel Productions.
Executive Offices:
1600 Broadway, New York City.

With Branch Offices as Follows:

Atlanta, Ga.....916 Healey Building
Boston, Mass.....60 Church Street
Buffalo, N. Y.....35 Church Street
Butte, Mont.....52 East Broadway
Cleveland, Ohio.....812 Columbia Bldg.
Chicago, Ill.....222 So. State Street
Cincinnati, Ohio...401 Strand Theater Building
Dallas, Texas.....1900 Commerce Street
Denver, Colo.....1422 Welton Street
Detroit, Mich.....59 East Elizabeth Street
Des Moines, Iowa.....918 Locust Street
Indianapolis, Ind.....113 West Georgia Street
Kansas City, Mo.....12th and Walnut Streets
Los Angeles, Cal.....822 So. Olive Street
Minneapolis, Minn.....717 Hennepin Avenue
Memphis, Tenn.....226 Union Avenue
New Orleans, La.....914 Gravier Street
Oklahoma City, Okla...116 West Second Street
Omaha, Neb.....1122 Farnum Street
Philadelphia, Pa.....1304 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
Phoenix, Ariz.....117 No. Second Street

Portland, Ore.....405 Davis Street
Salt Lake City, Utah.....56 Exchange Place
San Francisco, Cal.....121 Golden Gate Avenue
Washington, D. C.....307 9th Street, N. W.

Branch Offices in Canada.

Calgary, Alta.....407 Eighth Avenue
Montreal, Quebec.....296 St. Catherine Street
St. John, N. B.....87 Union Street
Toronto, Ont.....106 Richmond Street
Vancouver, B. C.....711 Dunsmuir Avenue
Winnipeg, Man.....40 Atkins Building

METRO PICTURES CORPORATION.

The Metro Pictures Corporation releases the following brands: Metro, Metro-Rolfe, Metro-Yorke, Metro-Drew.

Executive offices:

1476 Broadway, New York City.
With branch offices as follows:

Metro Pictures Corp.,
Atlanta, Ga.....146 Marietta Street
Metro Pictures Corporation of N. E.,
Boston, Mass.....60 Church Street
N. Y. Metro Film Service,
Albany, N. Y....Broadway and Clinton St.
N. Y. Metro Film Service,
Buffalo, N. Y.....Palace Theater
Metro Picture Service,
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Metro Film Service, Inc.,
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Metro Pictures Corp.,
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Metro Pictures Corp.,
Denver, Colo.....1721 California Street
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Metro Pictures Service,
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Metro Pictures Service,
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Metro Pictures Corp.,
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Metro Pictures Service,
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New York, N. Y.....11 West 23d Street
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Pittsburgh, Pa.....938 Penn Avenue
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St. Louis, Mo.....3618 Olive Street
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San Francisco, Cal.....55 Jones Street
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Executive offices:

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With branch offices as follows:

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Atlanta, Ga.....146 Marietta Street
Baltimore, Md.....413 E. Baltimore
Boston, Mass.....39 Church Street
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Cincinnati, O.....224 E. 7th Street
Cleveland, O....750 Prospect Avenue, S. E.
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26 Aiken Building, McDermott Avenue

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(For Exchanges handling all Paramount Productions see list of Offices under Artcraft Pictures Corporation.)

PATHE EXCHANGE, INC.

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Executive Offices
25 W. 45th St., New York City.

With branch offices as follows:

Albany, N. Y.....398 Broadway
Atlanta, Ga.....111 Walton Street
Boston, Mass.....7 Isabella Street
Buffalo, N. Y.....269 Main Street
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Chicago, Ill.....220 South State Street
Cincinnati, O. ...124 East Seventh Street
Cleveland, O. ..750 Prospect Avenue, S. E.
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Minneapolis, Minn. ....608 First Ave. N.
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Releasing All Select Pictures.
Executive Offices 729 Seventh Avenue, New York City,
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Denver, Colo.....1541 Welton Street
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TRIANGLE DISTRIBUTING CORP.

The Triangle Distributing Corporation releases the following brands: Triangle-Plays, Triangle Komedies, Keystone Comedies.

Executive Offices
1457 Broadway, New York City,
With branch offices as follows:

Atlanta, Ga.....51 Luckie Street
Boston, Mass.....48-50 Melrose Street
Chicago, Ill.....5 South Wabash Avenue
Cincinnati, Ohio.....215 East 5th Street
Cleveland, Ohio.....704 Sincere Bldg.
Dallas, Texas.....1814 Commerce Street
Denver, Colo.....1435 Champa Street
Detroit, Mich.....71-75 Broadway
Kansas City, Mo...22nd St. and Grand Ave.
Los Angeles, Cal....643 South Olive Street
Milwaukee, Wis..172 Toy Bldg., 2d Street
Minneapolis, Minn.....16-18 N. 4th Street
New Orleans, La....340 Carondelet Street
New York, N. Y.....1457 Broadway
New Haven, Conn.....130 Meadow Street
Omaha, Neb.....13th and Harney Streets
Philadelphia, Pa.....1227 Vine Street
Pittsburgh, Pa.....414 Penn Avenue
St. Louis, Mo.....3320 Lindell Boulevard
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San Francisco, Cal..111 Golden Gate Ave.
Seattle, Wash.....2010 Third Ave.
Washington, D. C.....712 13th St., N. W.

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Des Moines, Ia. .....918 Locust Street
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Memphis, Tenn. .....226 Union Avenue
Laemmle Film Service,
Minneapolis, Minn. ..717 Hennepin Avenue
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Los Angeles, Cal.....736 So. Olive Street
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Universal Film Exchange,
Phoenix, Ariz.....117 No. 2nd Street
Independent Film Exchange,
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Universal Film Mfg. Co.,
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Universal Film Mfg. Co.,
Mexico City, Mexico.....102 Uruguay

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The World Film Corporation releases the following brands: Brady-International, World Pictures-Brady Made.

Executive Offices:
130 West 46th Street, New York City.

With branch offices as follows:

Atlanta, Ga.....148 Marietta Street
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Buffalo, N. Y.....269 Main Street
Chicago, Ill.....207 South Wabash Avenue
Cincinnati, O..N. W. Cor 7th and Main Sts.
Cleveland, Ohio.....Belmont Building
Dallas, Texas.....1905 Commerce Street
Denver, Colo.....1753 Welton Street
Detroit, Mich.Cor. John R & Elizabeth Sts.
Indianapolis, Ind.....234 N. Illinois Street
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Los Angeles, Cal.....818 S. Olive Street
Minneapolis, Minn.....6th St. & 1st Ave.
New Orleans, La.....815 Union Street
New York, N. Y.....130 W. 46th Street
Omaha, Neb.....1508 Harney Street
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Calendar of Daily Program Releases

Releases for Weeks Ending January 26 and February 2, 1918

(For Extended Table of Current Releases See Pages 582, 584, 586, 588.)

Universal Film Mfg. Company

MONDAY, JANUARY 21, 1918.

UNIVERSAL SPECIAL PRODUCTION—Madame Spy (Five Parts—Drama) 02855
NESTOR—Who's to Blame (Comedy)..... 02856

WEDNESDAY, JANUARY 23, 1918.

L-KO—Ashcan Alley (Two Parts—Comedy)..... 02857
UNIVERSAL ANIMATED WEEKLY—Issue No. 8 (Topical) 02858

SATURDAY, JANUARY 26, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 55 (Educational) 02859
UNIVERSAL CURRENT EVENTS—Issue No. 37 (Topical) 02860
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 15—"Hell's Riders"—Two Parts—Drama) 02861
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 9—"The Black Masks"—Two Parts—Drama) 02862
UNIVERSAL SPECIAL—The Finley Nature Pictures (One Reel—Educational) 02863

MONDAY, JANUARY 28, 1918.

UNIVERSAL PRODUCTION—The Phantom Riders (Five Parts—Drama) 02865
NESTOR—Vamping the Vamp (Comedy)..... 02866

WEDNESDAY, JANUARY 30, 1918.

L-KO—Barberous Plots (Two Parts—Comedy)..... 02867
UNIVERSAL ANIMATED WEEKLY—Issue No. 9 (Topical) 02868

SATURDAY, FEBRUARY 2, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 56 (Educational) 02869
UNIVERSAL CURRENT EVENTS—Issue No. 38 (Topical) 02870
UNIVERSAL SPECIAL—The Red Ace (Sixteenth and Final Episode "Virginia's Triumph"—Two Parts—Drama) 02871
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 10 "The Rescue"—Two Parts—Drama)..... 02872
UNIVERSAL SPECIAL—Finley Nature Studies No. 3 "Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel)..... 02873

Mutual Film Corporation

MONDAY, JANUARY 21, 1918.

MUTUAL STAR PRODUCTION—In Bad (American—Five Parts—Drama) 4FR5
MUTUAL WEEKLY—Issue 4 (Topical)..... 4W1

TUESDAY, JANUARY 22, 1918.

STRAND—Their Little Kid (Comedy)..... 4CST1

MONDAY, JANUARY 28, 1918.

MUTUAL STAR PRODUCTION—Beauty and the Rogue (American—Five Parts—Drama)..... 5FM5
MUTUAL WEEKLY—Issue No. 5 (Topical)..... 5W1

TUESDAY, JANUARY 29, 1918.

STRAND—Somebody's Widow (Comedy)..... 5CST1

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Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

BROADWAY LOVE.

Bluebird Presents Dorothy Phillips in Ida May Park's Adaptation of W. Carey Wonderly's Romance in Snappy Stories.

Cast.

Midge O'Hara.....Dorothy Phillips
Cherry Blow.....Juanita Hansen
Mrs. Watkins.....Gladys Tennyson
Henry Rockwell.....William Stowell
Elmer Watkins.....Lon Chaney
Jack Chalvey.....Harry von Meter

Directed by Ida May Park.

The Story: Not all screen stories of the stage are anything like the real life, but W. Carey Wonderly knows his Broadway clear to the back streets where the chorus girls live, and he has drawn a graphic picture that is as accurate as it is colorful. Not all chorus girls are Midge O'Haras, but there are Midge O'Haras in every chorus.

For the Program: The lighted way and lighter way.

Klondyke gold buys Broadway pleasures.

Advertising Phrases: Leaped from Taxi into matrimony.

A ballad of Broadway and the Boardwalk.

Feature These Players: Dorothy Phillips as the country girl making her way upon the stage.

William Stowell as the miner.

Lon Chaney as the country lover.

Stunt Suggestions: For your lobby make a solid black oblong on a frame card. Letter it, "This is a picture of New York's Broadway on a 'lightless night.' 'Broadway Love,' the Newest Bluebird, was made while it was still the Great White Way. See the difference (date)." For a window display let the toes of a pair of pink stockings protrude from a bowl of soapy and rather dirty water, being careful that the fabric does not come so far over the edge as to siphon off the water. Use with a card reading, "Midge O'Hara laundered her tights in the washbowl, and she eat at the Automat when she had no party on, but she stayed straight and was getting ahead until she met 'Broadway Love.' See it at the (house and date). A Snappy Stories prize novel made real upon the screen."

Advertising Aids: One style each one, three and six-sheets. Stock one-sheet of star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts in one and two columns. Heralds. Press sheet. Ideas sheet.

Released Jan. 21.

BROWN OF HARVARD.

William N. Selig Presents Hazel Daly and Tom Moore in a Six-Part Adaptation of the Play by Rida Johnson Young and Gilbert P. Coleman.

Cast.

Tom Brown.....Tom Moore
Claxton Madden.....Warner Richmond
Evelyn Ames.....Hazel Daly
Wilton Ames.....Kempton Greene
Victor Colton.....Sidney Ainsworth

Directed by Harry Beaumont.

The Story: Evelyn breaks her engagement to Tom because she finds Marion Thorne hidden in his apartments when she and her mother visit him. Tom cannot explain without involving Evelyn's brother, who has become entangled with Marion. From this false start a chain of disasters grow until Tom, after rowing his crew to victory, is denounced on the float as the betrayer of Marion by her infuriated brother, but there is still a spark of manhood left in young Ames, and he clears up the misunderstandings.

For the Program: The most famous play of college life.

A stage success that still endures.

Advertising Phrases: See the tremendous boat race scenes.

The truest picture of college life.

Feature These Players: Hazel Daly as Evelyn Ames.

Tom Moore as the college oarsman.

Stunt Suggestions: The Harvard crimson will lend itself to lobby decoration, together with pennants of all colleges, sculls, etc. If there is a local rowing organization arrange for a display of their trophies in some store window with a card to hook up your attraction. Invite the crew to the theater. If there is no local crew get hold of any set of trophies. Work in with dealers in sporting goods for window displays. It might be possible to plan the window demonstraction of a rowing machine.

Advertising Aids: Not stated.

THE BEAUTIFUL MRS. REYNOLDS.

William A. Brady Presents a Fascinating Page from Our Early History, Made to Live Again Through the Clever Adaptation of Samuel M. Weller.

Cast.

Aaron Burr.....Arthur Ashley
Alexander Hamilton....Carlyle Blackwell
Maria Reynolds.....June Elvidge
James Reynolds.....Carl Girard
Jacob Clingman.....Hubert Wilke
Margaret Moncrieffe.....Evelyn Greeley

Directed by Arthur Ashley.

The Story: No fabricated romance can excell for intensity the life-long enmity between Aaron Burr and Alexander Hamilton that started when, as young men, Burr believed Hamilton had prevented his marriage to the beautiful Margaret Moncrieffe and ended only with the death of Hamilton in the famous duel, Mr. Weller has made a thrilling, pulsing story of the love affair between Hamilton and the lovely Maria Reynolds. Few modern stories can equal it for absorbing interest.

For the Program: History made human.

Based upon facts, but exceeding fiction

Advertising Phrases: The most powerful love story of American history.

Love ended only at the grave.

Feature These Players: Carlyle Blackwell, June Elvidge, Evelyn Greeley, and Arthur Ashley are featured in this production, but a notable cast is employed to give adequate personation to the many famous characters of history who form this story.

Stunt Suggestions: Study closely and follow the suggestions in the press sheet. If you can locate a pair of old dueling pistols these will make a good display in the lobby. Borrow a small show-case in which to display them. Do not offer them as the original weapons, but as like the originals, explaining that the originals are used in the picture. Get the local stationer to display the latest novels along with a couple of American histories, and a card reading, "There are more thrilling stories in history than in all the recent fiction, but it is only occasionally that history is made human. See the story of the Burr-Hamilton duel in 'The Beautiful Mrs. Reynolds' at (house and dae), but get the rest of your fiction here."

Advertising Aids: Two styles each one, three and six-sheet posters. Free advance poster. Lobby displays 8x10, 11x14, and 22x28. Cuts (2) one-column and (1) two-column. Two-color heralds. Press sheet. Slides.

Released January 21.

THE EYES OF MYSTERY.

B. A. Rolfe Presents Edith Storey in June Mathis' Five-Part Adaptation of The House in the Mist, by Octavus Roy Cohen and J. U. Giesey.

Cast.

Carma Carmichael.....Edith Storey
Jack Carrington.....Bradley Barker
Roger Carmichael.....Harry S. Northrup
Quincy Carmichael.....Frank Andrews
Steve Graham.....Kampton Greene
Seth Megget.....Frank Fisher Bennett

Directed by Tod Browning.

The Story: Carma Carmichael is kidnapped from her uncle's home by her own father and taken to his Southern plantation near the mysterious House in the Mist. Her uncle apparently takes no heed, but presently his death is announced, with Jack Carrington as his heir. Jack must, however, gain the codicil, which is hidden in the House in the Mist. Carma, hurt at her uncle's apparent abandonment, joins with her father in seeking to prevent Jack from gaining the codicil, but love proves stronger than loyalty, and in the end love wins.

For the Program: An ingenious story of a man who knew women.

Adventure makes the heart grow fonder.

Advertising Phrases: Kidnapped by her own father.

Is a woman's first duty due her father or the man she loves?

Feature These Players: Edith Storey as Carma.

Bradley Barker as the man she loves.

Stunt Suggestions: Mount on cloth a portrait one-sheet of Miss Storey or any other woman in which the eyes look directly at the spectator. Cut out the eyes and paint out any lettering. Stretch over a shallow box, and on the back of the box letter, "Edith Storey in a story of adventure, 'The Eyes of Mystery' (date). See what she saw through the portrait's eyes." Light the sign, and above the portrait place the invitation, "See what you can see through 'The Eyes of Mystery'." For a wagon sign use, "One woman, plus one man, plus one adventure equals one marriage. To prove the sum see 'The Eyes of Mystery' (house and date)." Use the plus and equal signs instead of the words. This might be repeated on toy blackboards in shops where these blackboards are sold.

Advertising Aids: One style each one, three and six-sheets. Press sheet. Filler sheet. Ten minute novel for newspapers. Slide. Herald. Lobby sheet. Lobby displays 8x10, 11x14, and 22x28. Mats and cuts.

Released January 21.

CUPID'S ROUND-UP.

William Fox Presents the Death-Defying Tom Mix in a Comedy of the West with Thrills and Surprises in Abundance.

Cast.

Larry Kelly.....Tom Mix
James Kelly (Larry's father).E. B. Tilton
Helen Baldwin.....Wanda Petit
Buckland.....Roy Watson
Peggy Blair.....Verne Mesereau
Jim Cocksey.....Al Padgett
McGinnis.....Fred Clark

Directed by Edward J. LeSaint.

The Story: James Kelly and Tom Baldwin, young prospectors, made their millions together in the Black Hills. They betroth their infant children, and when they grow up the children, who have never met, place filial obedience before their happiness and prepare to complete the contract. But imagine Larry's huge delight when he finds that Helen has already won his heart!

For the Program: A red-blood romance of the range.
They didn't want to marry, but they did.

Advertising Phrases: Sometimes it's safe to let Dad pick out your wife.
Trouble was his second best friend.

Feature These Players: Tom Mix in his first William Fox play.
Wanda Petit, his energetic leading woman.

Stunt Suggestions: Obtain or make a revolver target. "Shoot" the bullseye out with a drive punch. Put on a card lettered, "Tom Mix hits the bullseye whether it's paper or photoplays. See him ring the dead centre in 'Cupid's Round-Up' (date)." Give a cowboy matinee, with free admissions for all children under twelve in wild-west suits. Play up talk on this costume feature.

Advertising Aids: Two styles each one, three and six-sheets. Lobby display 8x10, 11x14, and 22x28. Slide. Mats. Press sheet.
Released January 13.

DODGING A MILLION.

Goldwyn Presents Mabel Normand in a Mystery Drama of Love, Thrills and Laughter by Edgar Selwyn and A. M. Kennedy.

Cast.

Arabella Flynn.....Mabel Normand
Jack Forsythe.....Tom Moore
Signor Rodrigues.....J. Herbert Frank
Forelady.....Shirley Aubert
Luella.....Rita Dane
Luella's Friend.....Norah Sprague
Lawyer's Clerk.....Bruce Biddle

Directed by George Loane Tucker.

The Story: Arabella Flynn, a dresser in a modiste's shop, is suddenly told that she has inherited a fortune from a wealthy aunt who lived in Guatamala. She is given a check for $800, but she cannot spend it, for all the tradesmen are anxious to do business on credit with the new heiress. But the lawyer's clerk makes frantic efforts to recover the check, and succeeds in alarming the creditors who drive Arabella to suicide before he can explain he wants to change it from $800 to $800,000—though it all comes out nicely in the end.

For the Program: Mabel Normand in a play that fits her to a T.
All the fascinating mystery of a detective story without the sordid crime.

Advertising Phrases: Mabel Normand in a play you can't help liking.
Return to the screen of the famous favorite.

Feature These Players: Mabel Normand, who makes her bow under the Goldwyn banner.
Tom Moore as the son of the corset manufacturer.

Stunt Suggestions: Use a South American in a palm beach suit for street work, with a sign on his back, "I am Mabel Normand's good angel in 'Dodging a Million.' See me at (house and date)." For lobby work set portrait of Miss Normand or one of the 22x28s in a shadow box in the lobby. To the back of the box fasten a number of fake greenbacks by short black threads. Put an electric fan behind the picture to keep the bills blowing about.

Advertising Aids: Rotogravure one-sheet. One-sheet in colors. Two three-sheets. One 24-sheet. Two double-column scene cuts, and three singles; also one and two-column cuts and mats of star. Lobby displays 8x10, 11x24, 22x28. Press sheet.
Released January 28.

THE FLAME OF CHANCE.

Triangle Presents the Timely Story of a Prussian Spy and a Little French Girl Who Had Three Soldier "Godsons." Story by Francis Sullivan.

Cast.

Jeannette Gontreau.....Margery Wilson
Harry Ledyard.....Jack Mulhall
Mrs. Tibbits.....Anna Dodge
Frederick Armstrong.....Wilbur Higbee
Character Man.....Percy Chellenger
John Finch.....Ben Lewis
Anatole.....Eugene Corey
Paul.....Lee Phelps

Directed by Raymond Wells.

The Story: Jeannette Gontreau selects from the Red Cross list the names of three soldiers confined in a German prison camp to whom, with the aid of her employer, Armstrong, she sends goodies and letters. Then Harry Ledyard announces his release and return to America, and Jeannette is in a panic, for his letters have been growing increasingly personal. She poses as an old woman. Harry tells the authorities that he has found by chance that Jeannette's letters bear secret messages in sympathetic ink, but when she is charged with the offense he carries the blame until he can place it where it rightfully belongs.

For the Program: An exciting tale of a war-godmother and her charge.
She adopted a soldier and was charged with espionage.

Advertising Phrases: Returning soldier defeats Prussian spy plot.
Flames of chance reveal Prussian plot.

Feature These Players: Margery Wilson as the war-godmother.
Jack Mulhall as one of her charges.

Stunt Suggestions: If you are willing to go to a little trouble get your druggist to make you some sympathetic ink that will develop with heat. Print up cards reading, "If you want to see how German spies send messages, heat this card (space). Compliments of (house name)." In the blank space have written, "See 'Flames of Chance' (date)." Practically none of these will be thrown away. If you have a flasher for lobby work write an advertisement in black on a sheet of glass. Over this place smoothly a sheet of white paper lettered, "See the spy's device for sending news to Germany in (the 'Flames of Chance' by using sympathetic ink). Showing (date)." The portion in brackets is written on the glass, and shows through only when the light is on. Use a deep shadow box for day display.

Advertising Aids: Two styles one-sheets, one each, three and six-sheets. Rotogravure heralds. Slides. Lobby display 11x14 and 22x28. Press sheets. Cuts and mats.
Released January 20.

THE GERMAN CURSE IN RUSSIA.

Pathe Presents Capt. Donald C. Thompson's Wonderful Five-Reel Picture of the Russian Situation as It Is Today. Direct from the Strand Theater, New York.

The Story: Millions of words have been written and printed about the present Russian situation, but could these miles of newspaper columns be condensed into a single story they would fail to give the same vivid and understandable survey of the Russian situation as can be had from this five-part picture; the most vital portions of some 125,000 feet of negative made by Captain Thompson since the outbreak of the war. It not only presents some of the most striking battle pictures ever thrown upon the screen, but as a historical document it exceeds them all in value. It is the real story of the Russian revolution and its nullification through insidious German influence, the only influence in Russia at present thoroughly organized and directed.

For the Program: The Russian situation at a glance.
Don't read about Russia. Visit the country with Thompson.

Advertising Phrases: The most vital war pictures ever shown.
The real Russia accurately recorded.

Stunt Suggestions: If possible give a free morning performance for school children only. In small towns it may be possible to arrange with the Board of Education to close the morning session an hour earlier to permit the children to attend under their teachers. Work up newspaper interest as far ahead as possible. Get the editor interested, and he will do the rest. Drape the lobby with American and Russian flags. Keep a street wagon out. You cannot overvalue the importance of this picture in your advertising.

Advertising Aids: Two styles each one, three and six-sheets. Otherwise same heralds, mats, ad-cuts, etc., as on other five-reel subjects.
Released January 13.

I LOVE YOU.

Triangle Presents Alma Rubens in a Seven-Part Original Story of Love Transcendant, by Catherine Carr.

Cast.

Felice.....Alma Rubens
Ravello.....John Lince
Jules Mardon.....Francis McDonald
Armande de Gautier....Wheeler Oakman
Prince del Chinay.....Frederick Vroom
Princess del Chinay.....Lillian Langdon
Boy.....Peaches Jackson

Directed by Walter Edwards.

The Story: Jules Mardon, a French artist, seeks renewed health in Italy. He finds there Felice, whose rare beauty has brought her the name of the Passion Flower. Mardon paints her, and betrays her trust. He does not keep his promise to return, but his painting of her in the Paris salon attracts the attention of Armande de Gautier, who seeks her out and wins her hand. With the birth of their baby comes perfect peace, but soon Mardon again crosses her path, and by force takes her with him. She escapes to find her husband believes that she deserted her child when it was stricken with the plague. With the plague germs upon her lips, she returns to Mardon and showers him with kisses that bring death, but she lives to regain the happiness she thought lost forever.

For the Program: Death lurked on the petals of the Passion Flower.
She went to him with death upon her lips.

Advertising Phrases: Poisoned lips lured betrayer to death.
She feared not death that brought revenge.

Feature These Players: Alma Rubens as the Passion Flower.
Francis McDonald as the artist.
Wheeler Oakman as the man she marries.

Stunt Suggestions: It may be possible to obtain some artificial passion flowers from the milliner or dry goods store with which to decorate a lobby frame. If not obtainable get some woman to heavily rouge her lips and press them against a card. Seal this under glass, and use as the centre of a frame stating, "This is an imprint of the lips of Felice, 'The Passion Flower.' It bears several thousand plague

germs. Such a kiss avenged the wrong done her honor and her happiness in 'I Love You.' A seven-part Alma Rubens feature. (Date.)" A window display (preferably in a drug store) might be worked up with medical books opened at illustrations of germs, with a card reading, "In 'I Love You,' Felice carries the germs of the plague from the lips of her dying son to those of the man who had doubly wronged her. See the kiss of death in the seven-part Alma Rubens feature at (house and date). Books from the library of Dr. ....."

Advertising Aids: Two styles of one-sheets, one each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays 11x14 and 22x28. Press sheets. Electros and mats.

Released January 13.

A HEART'S REVENGE.

William Fox Presents the Distinguished Russian Actress, Sonia Markova, in a Play of Society Life in Washington, by George Scarborough.

Cast.

Vera Sabouroff.....Sonia Markova
Jim Harding, U. S. A.....David Herblin
Baron Eugene Drako...Frank Goldsmith
Count Alexis Sabouroff.....Eric Magne
Dr. Wu Ching.....Bradley Barker
Wu-Soy-Fa, daughter of Dr. Wu, Helen Long
Capt. Nils.....Stanley Heck
Capt. Mills, U. S. A.....Fred Ratcliffe
Lieut. Crossby.....J. Alling

Directed by O. A. C. Lund.

The Story: To win Vera, Baron Drako conspires with a Chinese physician to administer to Jim Harding, her fiance, a Chinese drug that will rob its victim of all initiative. Jim is given the drug and shipped to China, but Vera penetrates the Baron's secret and goes to her sweetheart's rescue, while Wu-Soy-Fa, having acted against the religion of Buddha in disobeying her parent, makes expiation by death.

For the Program: A fascinating drama of the diplomatic corps.

Russ and Chinese conspire against an American aviator.

For the Program: Russian actress with Chinese support.

The diplomatic melting pot of nations.

Feature These Players: Sonia Markova as the daughter of the Russian ambassador.

Helen Long, a real Chinese girl, as her maid.

David Herblin as her sweetheart.

Stunt Suggestions: Use the Chinese lobby ballyhoo from the press sheet. Also display the Russian and Chinese flags and the sign, "'A Heart's Revenge,' a play of three nationalities (date)." For window work show a hypodermic outfit and a small bottle of some thick, yellowish fluid, with a sign, "A few drops of this in the blood causes a clot on the brain that deadens the initiative. It is an old Chinese discovery used by a Russian Baron, with the connivance of a Chinese physician upon an American aviator in 'A Heart's Revenge' at (house and date)." Play up the motorboat pursuit in a special card at the local boat club, if there is boating, or at the repair shops.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x10, 11x14, and 22x28. Slides. Mats. Press sheet.

Released January 20.

EVIDENCE.

Triangle Presents J. Barney Sherry in an Amazing Story of a Man Who Did Murder and Escaped Unscathed. Story by Jack Cunningham.

Cast.

Mrs. John Corbin.....Audelle Higgins
John Corbin.....J. Barney Sherry
Dr. Richard Hyde.....Howard Davis
Wyllis Hyde.....Pauline Starke
John Corbin, Jr.....Eugene Corey

Directed by Walter Edwards.

The Story: John Corbin denounces the insanity plea in murder cases, and declares that he could, with impunity, kill his own wife, confess, and go free. He little thought that a few hours later, making an unexpected return to his home, he would find his wife with another man and kill her. Dr. Hyde, on the stand, recalls their talk, and declares that his wife's death must have temporarily deranged his friend. Corbin is placed in an asylum to be released in time to be present at the wedding of his son to the doctor's daughter, and he never tells that the man whom he saw leaving his wife's room was the very man whose evidence later saves him.

For the program: A curious tale of legal quirks.

A tragic story of truth unbelieved.

Advertising Phrases: Murder is a luxury of the rich.

Self-confessed wife slayer goes unpunished.

Feature These Players: J. Barney Sherry as Corbin.

Howard Davis as the guilty physician.

Stunt Suggestions: For street work use a wagon lettered, "Is there anyone you want to kill? See 'Evidence.' (House and date.)" If you can borrow a straightjacket, display in the lobby beside a noose and a black cap, with a sign, "Which would your own choice be if you killed a person? See 'Evidence.' (House and date.)" Try and get some legal friend to work up a correspondence in the papers. He will take the side of the law for the sake of the free advertising he will get, and most papers welcome an interest-exciting controversy.

Advertising Aids: Two styles of one-sheets, one each, three and six-sheets. Herald in rotogravure. Slides. Lobby displays 11x14 and 22x28. Press sheet. Electros and mats.

Released January 20.

JULES OF THE STRONG HEART.

Jesse L. Lasky Presents George Beban in a Story of Hudson Bay, by William Merriam Rouse, Originally Published in Collier's Magazine.

Cast.

Jules Lemaire.....George Beban
Joy Farnsworth.....Helen Eddy
Tom, her father.....Charles Ogle
Ted Kendall.....Raymond Hatton
Jim Burgess.....Guy Oliver
Jack Liggitt.....Ernest Joy
Louis, the "Red Fox".....H. B. Carpenter
Head of the Hudson Bay Trapping Colony.....Edward Martin

Directed by Donald Crisp.

The Story: Jules Lemaire comes singing through the woods into the camp of the Nemo Lumber Company, and is engaged as a chopper. He laughingly refuses to explain the year-old child he carries. A three-cornered rivalry develops between himself and Kendall and Burgess for the favor of Joy, daughter of Farnsworth, the foreman, but he and Kendall unite to save her from the uncouth advances of Burgess. Jules volunteers to cross the river in a storm to fetch the pay roll, and Burgess goes to watch him. Burgess plans to steal the money, but cannot find it, and Jules refuses to give up his secret under torture, but aid comes in time, and with it the heart of Joy.

For the Program: Another forcefully drawn character study in the Beban album.

Beban and a baby.

Advertising Phrases: One of the real men of "God's Country."

An epic of primal passions.

Feature These Players: George Beban, the foremost delineator of the Latin types.

Helen Eddy, his leading woman.

Guy Oliver as Burgess.

Stunt Suggestions: Get a stout canvas bag eighteen or twenty inches long, well filled, and suspend in the lobby with a card, "Could you hide this in a small sail boat so well that a twenty-four-hour search would not reveal it? See 'Jules of the Strong Heart' (date) and see how it was done. George Beban's latest triumph." For a window display letter a card with former Beban play titles. Letter "Jules of the Strong Heart" on a special strip, and have a painted hand or glove model adding this to the list. Below letter, "The newest addition to the Beban Gallery (house and date)."

Advertising Aids: Two each one, three and six-sheets. Lobby displays 8x10, 11x14, and 22x28. Rotogravure. Slides. Ten cuts each on star and production, one to three columns wide. Cartoon cut. Advertising layout mats.

Released January 14.

THE LEGION OF DEATH.

Metro Presents the Seven-Part Feature de Luxe by June Mathis With Edith Storey and a Cast of Unusual Distinction.

Cast.

Princess Marya.....Edith Storey
Capt. Rodney Willard..Philo McCullough
Grand Duke Paul.....Fred Malatesta
Grand Duke Orloff.....Charles Gerard
Dmitri.....Pomeroy Cannon
Draya.....Nexma Nichols
Czar.....R. O. Pennell
Czarina.....Grace Aide
Kerensky.....H. L. Swisher
Czarevitch.....Francis Marion
Makar.....Harry Meody

Directed by Tod Browing.

The Story: The Princess Marya and her brother, the Grand Duke Paul, are in America studying American institutions when word comes to them that the death of Rasputin will be a signal to them to return to Russia. Paul is seized by Russian secret service men, but released by Capt. Willard, to whom Mary appeals. Later the three come together in Russia, where Marya is now one of the Revolutionaries and Willard one of the Allied Commission. Marya forms the Legion of Death among the peasant women to offset the disaffection of the men due to German gold. The legion is captured. Marya is unable to use the poison she has provided in the event of defeat, and is claimed as his reward by the treacherous Russian General, but after a series of thrilling experiences is saved from worse than death.

For the Program: An intimate view of the Russia of now.

A war picture unlike all others.

Advertising Phrases: The famous women's battalion made real.

You've read of the legion. Now see it.

Feature These Players: Edith Storey and a generally excellent cast.

Stunt Suggestions: Try to hook up your advertising with the stories of the Legion of Death. Get as many clippings about the legion as you can and paste these in the lobby on a bulletin board before announcing the coming of the play. Most interest can be aroused through the playing up of this news value followed by plenty of paper, a 24-sheet stand being added to the usual list of accessories.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Press sheet. filler sheet. Ten-minute novel. Slide. Herald. Lobby sheet. Lobby displays 8x10, 11x14, and 22x28. Mats and cuts.

Released in January.

THE MENACE.

Greater Vitagraph Presents Corinne Griffith With Evart Overton in Original Story of Forceful Theme by Rex Taylor.

Cast.

Richard Burnell.....Evart Overton
Virginia Denton.....Corinne Griffith
Dr. Burnell.....Herbert Pryor
Morgan.....Ned Finlay

Directed by John Robertson.

The Story: Owing a twenty-year jail sentence to Dr. Burnell, Morgan returns after serving his term to find his son has

been adopted by the Burnells. Dick is engaged to Virginia Denton, and to keep his secret from her he permits Morgan to make him his accomplice in a series of robberies. They are caught in the Denton home by Virginia, herself, who is heartbroken to discover that her fiance is a thief, but the discovery leads to a fresh complication and extrication from a seemingly impossible situation.

For the Program: Was forced to rob his sweetheart's home.
An amazing series of surprise situations.

Advertising Phrases: Adopted son finds his own father a thief.
Robbed his sweetheart to keep his father's secret.

Feature These Players: Corinne Griffith as Virginia.
Evart Overton as the adopted son.

Stunt Suggestions: Mount on a lobby card halftones of famous country estates clipped from country life magazines. In the centre letter, "These are some of the most famous country homes in America. 'The Menace' was made on the Long Island estate of a famous vaudeville magnate (playing date)." For a street wagon use, "Before you adopt a child see 'The Menace' at (house and date). See it anyway. It's worth while."

Advertising Aids: One style each one, three and six-sheets. Window cards. Lobby displays 11x14 and 22x28. Slide. Herald. Plan book. Press sheet. Released January 21.

PARENTAGE.

Frank J. Seng Presents Hobart Henley's Thought Film of Real Life With Anna Lehr, Hobart Henley and Barbara Castleton.

Cast.

John Brown.....William Welsh
Mrs. Brown.....Anna Lehr
Robert Smith.....Bert Busby
Mrs. Smith.....Mary Grey
Horace Brown.....Master Matty Roubert
Horace Brown.....Gilbert Rooney
Robert Smith, Jr...Master Frank Goyette
Agnes Melton.....Alois Alexander
Agnes Melton.....Barbara Castleton
Samuel Melton.....W. DeShields
Mrs. Melton.....Alice Wilson
Robert Smith, Jr.....Hobart Henley

Directed by Hobart Henley.

The Story: This is not a propaganda with a thread of story. It is a living, gripping, vital story of two small-town boys, and the story tells the moral; the moral does not form the story. Two baby boys are born in Owentown. One is an unwanted child, offspring of an avaricious grasping father. He grows to an evil manhood, and loses his one chance of real happiness to the play-fellow whose parents have met their responsibilities.

For the Program: Food for thought in most attractive guise.
A heart-interest story without a vampire.

Advertising Phrases: A story as real as "The Old Homestead."
The story with an even greater theme than love.

Feature These Players: Hobart Henley, the author, as the younger Smith.
Anna Lehr as Mrs. Brown.
Barbara Castleton as the girl both men love.

Stunt Suggestions: The monthly plan book carries scores of good stunts, including the tested schemes of other exhibitors. Get these booklets.

Advertising Aids: Three styles of one-sheets, two styles each three and 24-sheets. One one-sheet. Window card. Lobby displays. Five oil paintings. Photo-gelatines 8x10, 11x14, and 22x28. Slides (2 styles). Heralds in rotogravure. Thumbnail and one and two-column cuts of stars. One, two and three-column advertising cuts. Mats for all.
State rights.

THE LAW'S OUTLAW.

Triangle Presents Roy Stewart in a Stirring Story of the West by Ethel and James Dorrance, Involving An Unusual Situation.

Cast.

Charles Easton.....Roy Stewart
Rose Davison.....Fritzie Ridgway
Oscar Davison.....Harry Rattenberry
Ethan Ransford.....Norbert Cills

Directed by Cliff Smith.

The Story: Three men ride into the desert in pursuit of the assailants of Oscar Davidson. One of them is Charles Easton, defeated candidate for Sheriff. The other is Ethan Ransford, his successful rival. Both of them love the daughter of the injured man, and each is eager to capture the offenders. At the end of the day's ride, Easton picks a quarrel with the new sheriff and shoots him in cold blood. He escapes to the Hawks' Nest, a bandit retreat, while the authorities set a price upon his head. Easton is welcomed by the other outlaws, and soon gets at the facts. Presently he comes back to town with the two guilty men, and Ransford reappears and explains that the shooting was merely a subterfuge to get Easton into the outlaws' stronghold unsuspected. He is big enough to give his rival not only the girl, but the office he rightfully won.

For the Program: Rivals in love and politics fight in the desert.
Became an outlaw to prevent outlawry.

Advertising Phrases: The "nesters" and the cattle kings.
Faced murder charge to see justice done.

Feature These Players: Roy Stewart as the unsuccessful candidate.
Norbert Cills as his rival.
Fritzi Ridgway as the girl.

Stunt Suggestions: Use a "$1,000 Reward" poster for Charles Easton, dead or alive, for the killing of Sheriff Ransford, and in the small type run into "for further details see 'The Law's Outlaw' at (house and date)." Post these lavishly, following the local style of public notice if there is any. For a lobby display centre one of the bills in a lobby frame under the huge red, "Wanted for Murder."

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Herald in rotogravure. Slides. Lobby displays 11x14 and 22x28. Press sheet. Electros and mats.
Released January 13.

THOSE WHO PAY.

Thomas H. Ince Presents Bessie Barriscale and Howard Hickman in C. Gardner Sullivan's Absorbing Story of a Man and Two Women.

Cast.

Dorothy Warner.....Bessie Barriscale
George W. Graham.....Howard Hickman
Mrs. Graham.....Dorcas Matthews
Steve McNutt.....Melbourne McDowell

Directed by Raymond B. West.

The Story: She was alone in the world save for her little sister, and little sister was dying. She wanted a doll for Christmas and Dorothy had no money. She stole one and three persons paid a heavy price for the tiny toy.

For the Program: A gripping story told with splendid artistry.
The doll for a dying child cost three wounded hearts.

Advertising Phrases: Can sin be measured by the yardstick of the law?
Whose fault when women fall?

Feature These Players: Bessie Barriscale as the girl who stole for her dying sister.
Howard Hickman as the lawyer who defended her.
Melbourne McDowell as the crooked politician.

Stunt Suggestions: The most dramatic feature of the play is the wrecking of lives that followed the stealing of the doll. This can be played up as "These dolls range in price from five cents to $15. The doll that figures in 'Those Who Pay' at (house and date) cost the happiness of three persons. It's cheaper to buy them here." Collect old dolls for some children's hospital or have a doll sale for the Red Cross or for a smoke fund, working with the local paper if practicable. Offer an unusually fine doll to the little girl selling the largest number of tickets. Dress the lobby with dolls.

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheet. Photos 8x10, 11x14 and 22x28. Herald 8x10. Slides. Press sheet.
State rights.

WOLVES OF THE RAIL.

Thomas H. Ince Presents William S. Hart in the Sumptuous Artcraft Production from Mr. Hart's Own Idea Adapted by Denison Cliff.

Cast.

"Buck" Andrade.....William S. Hart
Faith Lawson.....Vola Vale
David Cassidy.....C. Normand Hammond
Murray Lemantier.Melbourne MacDowell
Pablo Trilles.....Billy Elmer
Pasquale Trilles.....Thomas Kurihara

The Story: For three years Bill Hart has been playing a constant succession of bad-man characters, but in this story, adapted from his own idea, he is seen as a bandit leader who reforms and turns detective to prevent the commission of crime by the very men whom he used to lead upon their raids on the railroad. A play replete with thrilling situations and dominated by a tender love interest.

For the Program: The most famous bad man turns to law and order.
Thief sets himself to catch his fellow thieves.

Advertising Phrases: Kidnapped a detective to serve the law.
Grimly guards Government gold.

Feature These Players: William S. Hart, for once on the side of the law.
Vola Vale, the "tower girl."

Stunt Suggestions: For the lobby try the money-bag suggestion from the press sheet. Get the leading toy shop to lay out an extensive display of mechanical railroads with signals and a tower. For the card, "An entire railroad station was constructed for the leading scenes of 'Wolves of the Rail' at (house and date). William S. Hart's greatest sensation." If you can borrow any kind of a special officer's badge, mount it on a card against a velvet background and letter the card: "Bill Hart's new badge. He is tired of playing Bad Men and in 'Wolves of the Rail' he turns to the side of law and order—but he had to kidnap a detective to get the badge. See the play at (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14 and 22x28. Eight-by-ten photos of star. Eight cuts and mats of star, ten on production. Rotogravure one-sheet. Heralds. Slides. Press book.
Released Jan. 14.

WOMAN AND WIFE.

Select Pictures Presents Alice Brady in a New Screen Arrangement Based Upon Charlotte Bronte's Novel Jane Eyre.

Cast.

Jane Eyre.....Alice Brady
Rochester .....Eliott Dexter
Therese .....Helen Green
Grace Poole.....Helen Lindroth
Raoul Daquin.....Victor Benoit
Valerie .....Leonora Morgan

Directed by Edward Jose.

The Story: An admirable adaptation of the ever-popular "Jane Eyre," the story does not depart markedly from the original, but it shows the skillful touches of

(*Continued on Page 576.*)

He's Always on the Job

In Every Important Theatre in the East Where the Projection is a Feature Porter Has Been on the Job

THE other day a chap whose business keeps him in close touch with motion picture theatres throughout the country—and more particularly, with theatres in the course of construction or alteration—remarked: "I've noticed this fellow B. F. Porter and the success he is making of his business. He's winning out by 'making good.' He's 'always on the job!'"

Were the violet in business, it couldn't afford to shrink.

B. F. Porter is engaged in the business of helping all those who exhibit motion pictures to get the best results known to modern science.

He started out to master the extremely big subject of Perfect Projection and since the very beginning has kept himself abreast of the times. Every new device intended to help projection and each improvment in the already established methods of the business—and there are many such from day to day—receives his immediate and careful attention. He **knows** the requirements of the business and is prepared to fulfill them.

—And Mr. Porter has carefully avoided the sale of "conversation." While operating as a Projection Engineer and frequently employed in an advisory capacity, it has constantly been his aim to be "always on the job." Problems submitted to him are not solved until the promised results are visible on the screen or in the operator's booth—and until these results are obtained, Mr. Porter does not feel that his commission has been executed and there is no relaxation in his efforts in behalf of his client.

If you're building a new theatre—
If you're remodeling your present one—
If you're dissatisfied with your screen results—
YOU NEED MR. PORTER'S SERVICES!

What he has done for big theatres in the East, notably the Rivoli, the Rialto, and the Strand in New York City, proves conclusively that he can do splendid work for you.

Write him today. Tell him your troubles.
Ask him to help you!

Exclusive N. Y. and N. J. Distributor for

Simplex
TRADE MARK REG.

Projectors

Minusa Gold Fibre Projection Screens

Speed Indicators and Transverters

Distributor for National Carbons and Supplies of the Best Quality

B. F. Porter

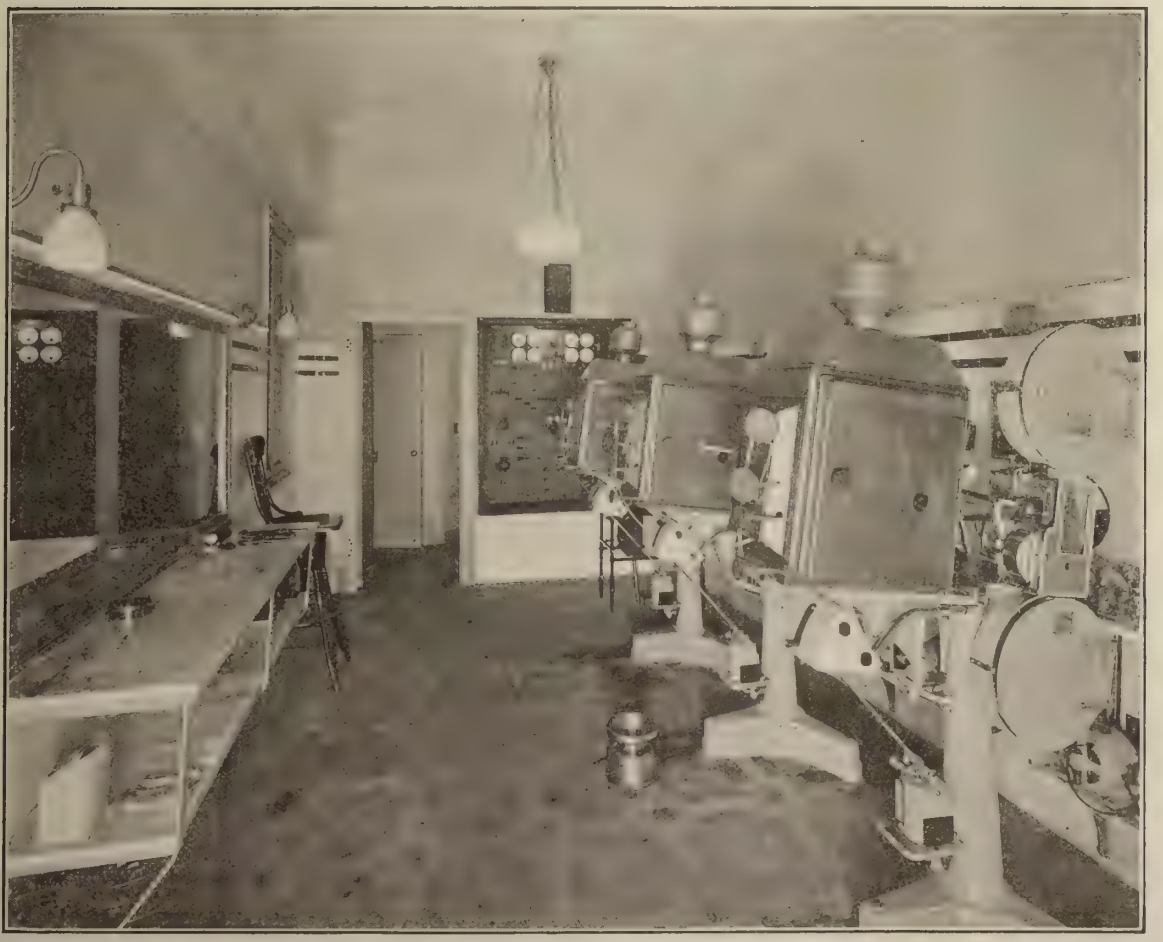
Motion Picture Projection Engineer

1482 BROADWAY, NEW YORK CITY

Simplex

Do not be misled

Lately we have told you of some Simplex installations in the best Theatres of the East; but please don't let this give you the idea that there is anything local about this preference for the Simplex.



Just now we are thinking of three San Francisco Houses—the Progress, the New Mission, and the New Fillmore, of the Kahn & Greenfield Circuit, under the management of Mr. Louis Greenfield—and all Simplex-equipped.

Here we show the Operating Room of the last-named theatre, pronounced by Mr. F. H. Richardson, the Projection Expert, as the finest he had seen.

It is further evidence that Exhibitors *everywhere* appreciate that Permanently Perfect Projection Pulls the People and the Profits.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

(*Continued from Page 573.*)

a master directing hand in strengthening weak points and bringing the story more nearly into a more modern form.

For the Program: Alice Brady in a new version of a beloved story.

Love won when Love seemed hardest pressed.

Advertising Phrases: A tale of boundless love and infinite courage.

A story that never grows old.

Feature These Players: Alice Brady as Jane.

Eliott Dexter as Rochester.

Stunt Suggestions: Get the book stores to offer popular-priced copies of the book. Work the library. Work with window cards announcing it as an adaptation from Jane Eyre. Use a pictorial display for the lobby.

Advertising Aids: Two styles each one and three-sheets. One each six and 24-sheets. Window cards. Heralds. Lobby displays 8x10, 11x14 and 22x28. Production cuts. Two each one and two columns. One three-column. Star cuts one-half, one and two-column widths.

Released in January.

THE STRONG WAY.

William A. Brady Presents June Elvidge in the Story of a Woman Who Went Straight and Found Happiness, With John Bowers.

Cast.

Adele Torrence.....June Elvidge
Dick Chadwick.....John Bowers
Mrs. Torrence.....Isabel Berwin
Geoffrey Farrow.....Joe Herbert
Martha .....Rosina Henley
Stenographer .....Grace Williams
Dan Carter.....Hubert Wilke

Directed by George Kelson.

The Story: Adele Torrence loves Dick Chadwick, but when her mother forces her into a money-marriage with Geoffrey Farrow she plays fair and puts Dick aside, but Farrow's jealousy is aroused and he schemes with his associate to have Dick visit them in the hope that he will invest his small funds in a wild-cat stock scheme. Instead, Dick rescues Eunice from the insults of Farrow's henchman and is saved from a murder charge only on Adele's confession that he has spent the evening in her room—a strong way that eventually leads to happiness.

For the Program: The man she loved was dearer than reputation.

She played fair, but it didn't seem to pay.

Advertising Phrases: Glimpes of New York's night life.

She married for money, but she played fair until——.

Feature These Players: June Elvidge as Adele.

John Bowers as Dick.

Stunt Suggestions: Borrow a door and frame and set up in the lobby. On the closed door place a sign: "Behind this closet door stood the man she loved. Before it were her husband and the police, looking for a murderer. She took The Strong Way. What was it? Now playing." For street work use a wagon lettered "Tonight. Dine at the Golden Glades, New York's most famous cabaret entertainment. See the famous ice ballet. (House and date.)" The house and date should be in smaller display than the rest that the eye may first be caught by the cabaret announcement.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays 8x10, 11x14 and 22x28. Two one-column and one two-column cuts. Two-color heralds. Slides. Press sheet.

Released Jan. 14.

THE WORLD FOR SALE.

J. Stuart Blackton Presents Another of Sir Gilbert Parker's Thrilling Stories of the Great Northwest.

Cast.

Ingolby .....Conway Tearle
Fleda Druse.....Ann Little
Gabriel Druse.....W. W. Bittner
Jethro Fawe.....Norbert Wicki
Tekewani .....Crazy Thunder
Marchand .....Escarmillo Fernandez
Jowett .....Joseph Donohue
Summer Song.....Maude Scofield

Directed by J. Stuart Blackton.

The Story: Other men may know the Canadian Northwest as does Sir Gilbert Parker, but none writes of that vivid land with greater skill, and his picture of the two towns "united only by a bridge," which Ingolby vainly tries to combine, is the story of more than one settlement in the days when it was all the Northwest Territory.

For the Program: The most picturesque period of the great Northwest Territory.

History lives again in light and shade.

Advertising Phrases: Three men loved a gypsy girl; the best man won.

A play of hot blood and tempestuous love.

Feature These Players: Conway Tearle as Ingolby.

Ann Little as the gypsy girl.

Norbert Wicki as the gypsy lover.

Stunt Suggestions: Get book stores to display globes or maps with a card, "We have the world for sale, but 'The World for Sale' is at (house and date)." Also get them to run the Parker novels. A larger globe, if it can be had, may be used for the lobby with "We Have the World for Sale (date)."

Advertising Aids: Two styles each one, three and six-sheets. Rotogravure. Lobby displays 8x10, 11x14 and 22x28. Ten cuts each for star and production, one to three columns. Advertising layout mats. Slides. Press book.

Released Jan. 21.

THE ZEPPELIN'S LAST RAID.

Thomas H. Ince Presents in Spectacular Action and Stupendously Sensational Scenes a Prophecy of the End of the War and the Birth of Democracy.

Cast.

The Commander.....Howard Hickman
The Girl.....Enid Markey

Directed by Thomas H. Ince.

The Story: Made as a companion picture to "Civilization," a protest against war, this intensely absorbing story deals with the ending of the war through the growth and establishmen of democracy as the German people throw off the Prussian yoke of militarism and again take their places in the sun. It is, however, more of a story than a propaganda, with intimate camera studies of the little known Zeppelin type of air raider.

For the Program: The secrets of the Zeppelins exposed.

The fiction that is tomorrow's fact.

Advertising Phrases: War secrets of the Huns laid bare in photoplay.

More thrillingly spectacular than "Civilization."

Feature These Players: Howard Hickman, as the commander of the Zeppelin, who destroys his craft in the cause of liberty.

Enid Markey as the girl he loves.

Stunt Suggestions: If you have seen the earlier form of this picture it is well to remember that a rearrangement of the story has entirely eliminated its earlier pacifist tone. It will be comparatively easy to construct a small model Zeppelin. Make one that can be suspended in the lobby or used on a street wagon and keep in the lobby when not on the streets. Similar Zeps may be suspended across the main street. Arrange it on a trolley and arrange to drop a "bomb" of throwaways now and then. If some of these throwaways are rubber-stamped for free admissions the interest will be heightened. Do plenty of window and billboard work, and play up newspaper specials.

Advertising Aids: Two styles each one, three and 24-sheets. One style six-sheet. Photos 8x10, 11x14 and 22x28. Heralds in 8x10 and 17x21. Slides. Cuts, Campaign sheets.

State rights.

THE SPIRIT OF '17.

Jesse L. Lasky Presents Jack Pickford in a Timely Story of Prussian Spies and Labor Troubles, By Judge Willis Brown.

Cast.

Davy Glidden.....Jack Pickford
Adjt. Glidden.....G. H. Geldert
Mrs. Glidden.....Edythe Chapman
Capt. Jerico Norton.....L. N. Wells
John Edwards.....Charles Arling
Mrs. Edwards.....Virginia Ware
Flora Edwards.....Katherine McDonald
Carl Bender.....James Farley
Frank Schmale.....Seymour Hastings
Tom Brand.....William Chester
Susan Brand.....Helen Eddy
Thomas Lee.....John Burton
Randall Lee.....Ashton Dearholt
Corporal Trimble.....Tom Bates
Private Butler.....J. W. Johnson

Directed by William D. Taylor.

The Story: Davy Glidden's daddy is Adjutant of a soldier's home and Davy worships the old heroes, making Capt. Jerico Norton his particular idol. The veterans have to take a back seat to the soldiers of '17, but when Davy and the old-timers avert a strike, prevent the blowing up of a mine and capture two Prussian spies the boy-scout becomes a hero in his own right along with his pals.

For the Program: The boy scout and the boys of '61.

Too young to enlist, he did his bit.

Advertising Phrases: Boy upsets plans of Prussian spies.

Jack leads the Vets to victory.

Feature These Players: Jack Pickford as the thirteen-year-old hero.

Katherine McDonald, his new leading woman.

Stunt Suggestions: This story will appeal particularly to the boy scouts and to G. A. R. men. Work to those organizations. Offer a special performance free or for a nominal admission. Parade the boys to the theatre with the veterans in carriages. Use a stand of colors in the lobby with a boy scout and a veteran as color guard. Let the boy scouts sell tickets on commission for the benefit of the scout fund, if this is permitted. A cutout of the six-sheet showing the two men and the boy could be used to good

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National Ticket Co., Shamokin, Pa.

effect. Stores handling scout material will probably be glad to co-operate on displays.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x 10, 11x14 and 22x28. Eight by ten photos of star. Photogravure. Ten cuts each, for star and production, one to three columns wide. Mats for same. Advertising layout mats. Press books. Slides.

Released Jan. 14.

THE WOLF AND HIS MATE.

Universal Presents Louise Lovely and a Selected Cast in Julia Maier's Story of the Land Where Strength Was Above the Law.

Cast.

Donald Bayne.....Hart Hoxie
Steve Nolan.....George R. Odell
Bess Nolan.....Louise Lovely
Vida Burns.....Betty Schade
Rose Nolan.....Georgia French
"Snaky" Burns.....Hector Dion

The Story: Donald Bayne was known in the North Country as the Wolf, for what he wished he took. But Steve Nolan took his cabin by right of law and held it by main strength. Then Steve is killed by the accidental discharge of his gun and the Wolf got credit for the deed. When he came back to his cabin he found Bess in possession. He could not well turn her out, but he camped before the place in silent protest, and when he realized that his action had compromised her, he married her by force; but all came out well in the end in spite of this cave-man procedure.

For the Program: A wooing in the woods.
The love epic of a Knight of the Northwest.

Advertising Phrases: Forced wedding follows strange siege.
When the Wolf wanted a mate he took her.

Feature These Players: Louise Lovely as Bess.
Hart Hoxie as Donald, the Wolf.

Stunt Suggestions: With a little trouble you can build a profile twig log hut on a sheet of card the size of one of your lobby frames. To one side of this erect a tent of white cloth. Sketch in a background, if you are able or can enlist the aid of some local artist. Letter the sign: "When the Wolf came home to find her in possession of his cabin, he pitched his tent before her door and married her by force when he found his action had compromised her. See all about it in 'The Wolf and His Mate' (date) with Louise Lovely." For street work use a roughly clad man in boots and mackinaw, with a large pack on his back. From the pack suspend the sign, "The Wolf came home to find the girl in his cabin. See what happened then in 'The Wolf and His Mate' (house and date)."

Advertising Aids: One style each one, three and six-sheets. One-sheet of star. Black and white lobby displays. Slide. Heralds. Player cuts. Press book.

Released Jan. 7.

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RIMROCK JONES.

Jesse L. Lasky Presents Wallace Reid in An Adaptation of Dane Coolidge's Novel of the Same Title. Screen Version of Harvey Thew and Frank X. Finnegan.

Cast.

Rimrock Jones.....Wallace Reid
Mary Fortune.....Ann Little
H. Hicks.....Charles Ogle
Ike Bray.....Paul Hurst
Andrew McBain.....Guy Oliver
Leon Lockhart.....Fred Huntley
Hazel Hardesty.....Edna Mae Cooper
Juan Soto.....Toto Ducrow
Stoddard.....Gustave Von Seyffertitz
Jepson.....Ernest Joy

Directed by Donald Crisp.

The Story: A rattling story of the mining camps, crooked operators and a true-hearted girl. McBain digs up a forgotten mining law and steals Jones' mine. Nothing daunted Jones, backed by Mary Fortune, develops another and sells 49 per cent. to an Eastern speculator. Once more it looks as though Jones would get the worst of it, but the loyal Mary goes to his rescue, and Jones is some fighter himself. Mr. and Mrs. Rimrock Jones make a combination impossible to beat.

For the Program: When they stole his mine Jones found another but they could not steal his girl.
Wall Street was poison to Rimrock Jones.

Advertising Phrases: He was careless about mines, but girls were different.
Rimrock was quicker on triggers than on figures.

Feature These Players: Wallace Reid, who was last featured in "Nan of Music Mountain."
Ann Little as the little stenographer.

Stunt Suggestions: Get the newsdealers to display the current "Popular" magazine with a card reading, "Rimrock Jones is the newest 'Popular' story to be filmed. You can see it at (house and date). Read the stories in this issue and see them filmed later on." If your streets are torn up for local repairs, "locate" the prospect holes by Rimrock Jones, as "This is my prospect hole. Rimrock Jones (house name)." If you can get a supply of new pennies, announce that "Handsome copper souvenirs from Rimrock Jones' mine" will be given all the ladies on the date of showing. These should be enclosed in small "pay" or "prescription" envelopes.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x 10, 11x14 and 22x28. Also 8x10 photos of star. Ten cuts each for star and production from one to three columns wide. Advertising layouts. Mats. Press book. Slides.

Released Jan. 21.

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

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Film Stories

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A DAUGHTER OF UNCLE SAM (Episode No. 1—One Reel)—The cast: Jessie Emerson (Jane Vance); Captain Leonard Taylor (William Sorelle); Henry Von Prague (Henry Carleton); Lieutenant Blake (Lewis Dayton).

Jessie Emerson, a young American society belle with a serious turn of mind, has adopted wireless telegraphy as a hobby. While experimenting she is visited by Von Prague, a social adventurer, who is really the chief of America's enemies within, although posing as a loyal citizen of his adopted country. A code message picked up by the young woman operator attracts his attention and he suggests that she copy it and turn it over to Lieutenant Blake, an inventor who has been working upon a marvelous invention which promises to overthrow the traditional methods of warfare. Securing the confidence of Jessie, Von Prague copies the message and then directs one of his agents to steal the secret code used by the government.

That night a group of plotters meet at the Von Prague home and, with the aid of a map, enter into a detailed discussion of spy and intrigue activities in the United States, such as I. W. W. agitations in the West, the destruction of munitions factories in the East and the inauguration of pro-German propaganda in the Middle West. The code message stolen by Von Prague proves to be from the War Department ordering Captain Taylor to begin the work of hunting down spies and plotters.

In the meantime one of the plotters, disguised as a workman, plants a bomb which destroys a factory with loss of life, and escapes. Captain Taylor meets Jessie, who offers her aid in tracking down the enemies of her country. Captain Taylor obtains for her a position in a private wireless station where she will be able to intercept suspicious messages. She reports for duty at a time when the air is filled with mysterious code messages flashing across the seas and over the continent.

BROADWAY STAR FEATURE.

THE HIDING OF BLACK BILL (One of the O. Henry Series—Two Parts).—The cast: Black Bill (W. L. Rodgers); Henry Ogden (Chet Ryan). Directed by David Smith.

The taller of the two tramps tells his companion of an incident that happened in Texas the year before. It seems that just after the sensational robbery of the Katy Flier by Black Bill, when $15,000 in currency of the Espinosa Bank was stolen, he had obtained employment at the Rancho Chiquito. The owner, who had only been in possession a month, was a man of refinement, characteristic of the more skilled criminals. Over a hand of poker the ranchman discussed the train-robbery with the tramp herder, remarking that the trail of Espinosa bills was leading the chase towards his ranch. The herder, looking his employer in the eye, remarked significantly that if Black Bill had by any chance bought a lonely ranch with the purpose of staying there until the trouble was over, he would have nothing to fear from his herder, at which the ranchman rose, angrily, but calmed down, thanked the tramp, and resumed the game.

Not long afterward a posse rode up and the sheriff, after satisfying himself that the tramp was a genuine herder, questioned him concerning the owner. The herder bargained for his share of the reward, and upon receipt of one hundred dollars led the way to the sleeping Ogden. Wakened by cold steel, the ranchman fought, protesting his innocence, but the production of a wad of Espinosa bills from his pocket silenced him. The posse and its prisoner started for town, while the tramp resumed his wanderings. The man to whom the story is told turns on his narrator a look of disgust, saying "To hand over a man whose saleratus you have ate was never like you." The tall man assured him that Ogden had proven his innocence.

"What about the bills?" asks the other. "Oh," says the tall tramp, "I put them there when I saw the posse coming. You see, I was Black Bill."

JUDGE BROWN STORIES.

CHOCOLATE OF THE GANG (Two Parts).—The cast: Chocolate (Thomas Bellamy); The Heiress (Ruth Hampton).

Thomas Bellamy, a small colored boy, is denied membership in the P. D. Q. Club, a secret organization composed of white boys, because of his color, but this does not dampen his ardor. The members of the club keep close watch upon all who approach the vicinity of their unique club room with the aid of a cleverly constructed periscope, and one day notice a negro man in the act of storing pigeons in the loft of his barn. The boys learn that a reward is offered for the return of four stolen pigeons, and determine to take the pigeons and claim the reward. They are followed by the colored lad, who arrives in time to receive the pigeons as they are tossed to the ground from the window above, but the owner of the barn and a policeman arrive upon the scene in time to accuse the negro boy of the theft. He is taken to court to answer the charge and the P. D. Q. members, who have escaped by means of the back door, follow the accused boy and tell the court that he is guilty of stealing the pigeons. The conscience stricken members of the gang bring the young woman owner of the lost pigeons to court, and a clever test is made to determine the real owner of the prize birds. They fly out of the window to their former home, thus resulting in the arrest of the negro man for their theft. The members of the P. D. Q. "square things" by inviting the colored boy to become a member of their secret order for trying to live up to the oath of "never snitching."

Universal Film Mfg. Co.

L-KO.

HOME RUN AMBROSE (Two Parts—Jan. 16).—The cast: Ambrose (Mack Swain); Nell (Rae Godfrey). Directed by W. S. Frederick. Supervised by J. G. Blystone.

Home Run Ambrose, besides weighing 300 pounds, was over the draft age, but mother still fashioned the child-prodigy to suit her whims. Now, this child was in love with Nell, the village belle, who made up her mind to marry a college man, so mamma mortgaged her bakery shop to send Ambrose to Cornyell College. When Ambrose was conducted to his room by the boys he felt like a million dollars, but during the night, when he was awakened by the shrill cry of a woman in distress he felt more like two cents. It was the president's wife—she saw Ambrose reposing on her bed, and proceeded to "ventilate" her emotions.

At a reception given by the Eta Bita Pie Society, Ambrose "borrowed" Cherry Blossom's dress-suit. "That's my suit—take it off," growled Cherry Blossom, one of We boys, to Ambrose, just as Ambrose was about to kiss Nell. This enraged Ambrose beyond repair, and he swore vengeance against the sassy gink, so that the next day at the baseball tournament Ambrose hit the bean-ball right square into a paste-board sign, enabling him to walk home several times, and winning for himself the enmity of Cherry Blossom, the love of his sweetheart and the $500 reward which he used to yank the mortgage off the old homestead. The wedding bells will ring yet.

NESTOR.

MAIMED IN THE HOSPITAL (Jan. 14).—The cast: Sterling Pest (Max Asher); Silver Pest (Dave Morris); Nurse (Gladys Tennyson). Written and directed by Craig Hutchinson.

Sterling and Silver were park pests. Both were in love with Gladiola, the nurse. Sterling was most anxious to get into the hospital, so he sprawled himself out at the front gate in full view of the guard, who ordered him taken to the softest room in the house, the room with padded walls. Silver met with less success, so he hiked over to the park where a girl caught his eye, arousing the jealousy of her escort, who introduced Silver to a couple of wallops which were returned with interest. But even this didn't admit him into the hospital. When Silver witnessed a bold flirtation

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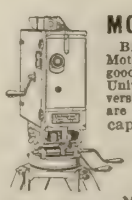
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with the sign "No flirting allowed" staring him in the face, he thought it the surest way to the hospital.

After the victim was removed from the love scene in an ambulance, Silver horned in. "Leave the darling alone; I love him," said the fair flirt to the policemen, when he attempted to encore his act with a new leading man; but that afternoon, when he got in front of a target board, he won for himself the much-sought-for opportunity. An operation of the most delicate sort was required to save Silver's life. Everything was set for the removal act, when he beheld his first encounter staring him in the face. Silver then found that it was easier to get into the hospital than to get out.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 35 (Jan. 12).

B-r-r-r! Old King Cold Has No Terrors for Mummers.—Zero weather and the war fail to halt march of merrymakers in fantastic and gorgeous costumes, led by the "Sauerkraut" band—Philadelphia, Pa. No monarch ever boasted more gorgeous train than this. Curiosity kills the cold.

Fires Set by Spies Do Millions in Damage to Norfolk, Great War Base.—Firemen of several cities, aided by "Jackies" of Norfolk Navy Yard, fight flames—martial law proclaimed and streets patrolled by troops—Norfolk, Va. Subtitles: Monticello Hotel wrapped in flames. Spies, working in fire-bug bands, set blaze to widely separated parts of the city.

Shipping Blockaded by Ice Fields in Boston Harbor.—Naval tugs break ice pack, releasing fishing vessels frozen to their piers—Boston, Mass. Subtitle: Sea gulls get the first opportunity to dine in the wake of the ice breakers.

France Rushes Aid to Hard-pressed Italy.—Fast supplies are shipped by auto train over the Alps, along the route of Napoleon's first invasion, to the heroic troops of King Victor. (Official French War Pictures.) Subtitles: Along the Aisne the famous 75s maintain an incessant pounding of the Hun "Pill-boxes." A shell a second with the compliments of the Poilus. Bringing in the empty shell cases. The noon whistle in the trenches. Good or bad roads may spell victory or defeat. One Hun raider who has dropped his last bomb.

America's Gasoline Eagles to Rout German Vulture from the Skies of Freedom.—"Win the war in the air!" is the slogan of Uncle Sam's birdmen in France, and they are prepared to do it (Official War Pictures of the U. S. Expeditionary Forces in France, photographed by the Photographic Section, U. S. Army Signal Corps, and released by the Committee on Public Information through the American Red Cross). Subtitles: French "Aces of the Air" show Pershing's flyers the fine points of the game. Bagging the observer, "the man behind," is the first object of the enemy. Anti-aircraft practice. The American Eagle, one of the highest-powered twin-motor air-scouts makes an aerial call on Fritz. The deadly hand grenade, revived from the middle ages, must be learned in detail before practice begins. Five seconds after leaving the hand these fearful missiles explode with murderous effect. When the officers whistles send them into No Man's Land.

Just One Year Ago.—Brigadier-General Pershing returns from Mexico, unheralded and unhailed, at the head of the United States Punitive Expedition, to shortly after become America's Man of the Hour. Subtitles: The fighting face of "Black Jack" Pershing. TODAY—John J. Pershing, now a full-fledged General, heads Democracy's forces, facing in France the hordes of the mad Emperor Wilhelm.

Cartoons from the world's greatest newspapers. Subtitles: "The Race," by Morris in the N. Y. Evening Mail. "The Old Oaken Bucket," by Brown in the Chicago Daily News.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 14—"Fugitives"—Two Parts—Jan. 19).—The cast: Virginia Dixon (Marie Walcamp); Constable Winthrop (Lawrence Peyton); Dr. Hirtzman (Harry Archer); Steele Heffern (Chas. Brindley); Bertha Schweir (Nellie Allen); President Powder Co. (Mark Fenton).

Virginia and Winthrop had been captured the platinum taken from them, and they were left prisoners in an old building which was set on fire. Virginia manages to get free, and jumping from the window, hurries for aid, first untying Winthrop, who later jumps into a fire net which Virginia had besought the firemen to hold for them.

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Hirtzman and his confederates, with the platinum, hire an auto to take them to the border, where arrangements have been made to smuggle them across and help them to reach a waiting vessel some distance down the coast.

Virginia and Winthrop get a line on the spies through an officer, who knows the driver who took them out. They get him to follow the fugitives to the place where he took them. Before the driver returns, however, they visit the president of the powder company. He is in despair, as the failure of the platinum shipments holds up the entire plant. He promises to telegraph to the officers on the border while the two pursue the spies.

Hirtzman and his party are met by Letner, a countryman, and he tells them that the plans are all complete. Virginia and Winthrop arrive. The surprise is mutual, but the spies far outnumber the auto party, and the car turns sharply to the right going like lightning down a new road. Unfortunately, it leads right over a cliff. The car makes a leap and with its occupants goes crashing down to the river bed below. The driver is killed, but the Canadian constable and the brave American girl are only stunned. Winthrop picks Virginia up in his arms and starts to find a hiding-place from the pursuit he knows will be started at once.

THE MYSTERY SHIP (Episode No. 8, "Hidden Hands"—Two Parts—Jan. 19).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Jack Fay (Kingsley Benedict); Harry Russell (Duke Worne).

The gang of which Harry Russell, formerly Betty Lee's fiancee is chief, determines to dispose of the treasure, not knowing that Betty had secreted herself in the treasure chest, hiding the treasure in a panel in the wall of the room in which she was held prisoner. Miles Gaston and Jack Fay, reaching the dock, crash into the automobile in which Betty is hidden, pushing it into the water. She is just about to sink when the Mystery Man, an enigmatic character, whose powers are unlimited, intervenes and places her safely ashore. "We'll take the treasure to Frisco and then to Chinatown where we can sell it," said Russell, not knowing that Betty was within hearing distance. Jack and Gaston part, the former to go aboard the ship and the latter to go by train to Frisco. Once aboard, Betty informs him of her fate, and Jack, in turn, wires the news to Gaston, who reaches Chinatown and falls victim to a scheme which Russell invented, to get Gaston out of the way. Gaston is then imprisoned in a room with wild animals and Betty, who changes places with a little Chinese girl who was sent to deliver her food, is about to make a getaway when she is thwarted by the gang. The picture ends just as she is about to be stabbed by the Chinese henchmen.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 54 (Jan. 19).

Bee culture is the opening subject of this release. To those who know them it seems a mighty safe and easy job to handle. But just the same, it isn't going to increase undue familiarity with these well-armed little busybodies and sweet-tooth experts. United States Signal Troops are experimenting with a new scout—a dictagraph. The magazine shows the way in which it is planted and operated and camouflaged to spy on enemy lines. A scene on the Maine post road built of bituminous macadam is shown as an example of thoroughly up-to-date paving. The Screen Magazine also invites you to have a date in California, and the white-uniformed handlers make the invitation an extremely attractive one. Millions of dates are being raised in California since foreign markets have been largely cut off. Willie Hopkins' Miracle in Mud this week is entitled "Take a Chance."

Mutual Film Corp.

STRAND.

THEIR LITTLE KID (One-reel Comedy—Jan. 22).—Billie and Jack have been married for two years and are happy in their married life and also in the expectation that Jack's rich uncle, who lives in the West, will leave them a nice bunch of money some day.

Uncle wires that he's coming on the next train, and is anxious to "see the kid." Jack thinks he means a baby, which has not yet been

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

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NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

RELIABLE, aggressive manager, six years' experience in pictures; expert on booking, publicity and organization. Salary and percentage proposition preferred. Best of references. B. L. J., care M. P. World, N. Y. City.

WANTED, position as manager of moving picture theater, in small city, not over twenty thousand population. In either New York State or Pennsylvania. Have had four years' experience. W. E. Currie, Youngsville, Pa.

CAMERAMAN wishes to make change; five years' experience; thoroughly familiar with laboratory work. Address F., care M. P. World, Chicago, Ill.

HELP WANTED.

FIRST-CLASS motion picture cameraman with production experience, capable of taking charge of laboratory in large manufacturing concern. Only high-class man wanted. Must have reference that will bear thorough investigation. G., care M. P. World, N. Y. City.

CAMERAMEN, attention! See ad on page 583 regarding new and important weekly. Community Motion Picture Bureau.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS WANTED.

LEWIS of Buffalo sells everywhere. List your movie now. 580 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

WOULD a movie interest you that clears $100 per week, after paying all expenses, including manager at $28 per week? This house is located at Newport, R. I.; capacity, 587; admission, 5 and 10 cents (not open Sundays); good lease; price, $8,000. This is without a doubt one of the best propositions ever offered. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT—Centrally located theater in Milwaukee, Wis. Excellent location for burlesque, vaudeville, or moving pictures. Seating capacity, 579 on first floor, 457 in balcony and 281 in gallery, total 1,317. For terms, inquire New Jersey Theater Co., 215 Galena St., Milwaukee, Wis.

FOR SALE, moving picture house, 335 seats, city 35,000, southern Wisconsin. Will sell for $2,000 cash, rent very reasonable. Reason for selling, ill-health in family. Don't answer unless you mean business. X. Z., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

FOR SALE, one Dayton Coin Register in perfect condition; records and counts nickles, dimes, pennies; accurate check on receipts without ticket taker for small theater. Also one 50-ampere Westinghouse Mercury Arc Rectifier as good as new. Half price to quick buyer. Y. M. C. A., Coatesville, Pa.

FOR SALE—Motiograph machine, rheostat, double automatic ticket machine, Lemon arc regulator, 235 chairs. First-class condition. Fred Longnecker, Cayuga, Ill.

$125 TAKES 46" ventillating fan, with belt and five horsepower 22 volt, 60 cycle motor. This outfit is just like new; cost new $300. Complete Simplex picture machine $115. Complete Power's No. 6 moving picture machine $65. Fort Wayne, 110 volts, 60 cycle compensarc, used six months, $30. H. Davids, 711 S. Kedzie Ave., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

FOR SALE—Ernemann, model B, 400-foot camera, tripod, carrying case, extra magazines; perfect condition. F. M., 981-A Union Arcade, Pittsburgh, Pa.

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FILMS WANTED.

FIRE, Chinatown pictures in three or four reels with good paper. Also want a few good single-reel comedies with paper in good condition. Address Sigma, care M. P. World, N. Y. City.

WANTED, negative and positive film of Indian Battle with Soldiers and Settlers. Cherokee Film Co., 224 Central National Bank Bldg., Tulsa, Okla.

FILMS FOR SALE.

PENDLETON ROUND-UP films, new. One used print World's Greatest Frontier Exhibition. Hauck Feature Film Co., 294 East 56th St., Portland, Ore.

200 single reels of film. New condition. Full reels, $2.50 each. Send money order for trial order. Mahmarian, 440 West 23d St., N. Y. City.

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MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

EXHIBITORS in or near Philadelphia. Let me get out your weekly program. I'll arrange and design it and deliver it complete. Ask Sargent; he knows. Walter H. Brooks, Y. M. C. A. Auditorium, Coatesville, Pa.

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CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 568.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.

ESSANAY SCENICS.

Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.
The Bay of Fundy.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 22 (Educational).
Selig World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JANUARY 6, 1918.

Convict 993 (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 7—"The Fire Trap"—Two parts—Drama—Pathe).
The Tip (One reel—Comedy—Rolin).
Picturesque Rivers of France, the Tarn and Its Gorges (Colored—Travel—Pathe) and Here and There in Keswick, Cumberland, England (Colored—Travel—Pathe) (Split reel).
Katzenjammer Kids—"Der Captain's Birthday" (Cartoon Comedy—Half reel) and War Bibles (Educational—Half reel) (International split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 13, 1918.

The German Curse in Russia (Five parts—War Film—Donald C. Thompson).
The Hidden Hand (Episode No. 8—"The Slide for Life"—Two parts—Drama).
Argus Pictorial No. 5 (One reel—Educational—Argus Laboratories).
Our National Park, Yellowstone Park—Its Wonders and Oddities (One Reel—Travel—Ralph Earle).
The Movie Dummy (Two parts—Comedy—Rolin).
Happy Hooligan—Hearts and Horses (Half reel—Cartoon) and My Lady's Furs (Half reel—Educational) (International Split Reel).
Hearst Pathe News No. 6 (Topical).
Hearst Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JAN. 20, 1918.

The Cloven Tongue (Five parts—Drama—Russian Art).
The Hidden Hand (Episode No. 9—"The Jets of Flame"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 1—"Phantom Fame"—Two parts—Drama—Balboa).
The Big Idea (One Reel—Comedy—Rolin).
Bruges—Before the War, Belgium (Half Reel—Travel Colored Pathe) and In Blossom Time (Half Reel—Educational—Pathe).
Katzenjammer Kids—"Rub-a-dud-dud" (Half Reel—Cartoon) and Making Linoleum (Half Reel—Educational) (International Split Reel).
Hearst-Pathe News No. 8 (Topical).
Hearst-Pathe News No. 9 (Topical)

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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To
Camera Men and Owners of Negative
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is a new weekly, issued by the Community Motion Picture Bureau, in co-operation with the Young Men's Christian Association, and under the supervision of the Commission on Training Camp Activities of the War Department, for exhibition primarily to men in the service.

We want live, interesting subjects that will appeal to men in the camps, and in the navy. Most of the material used will be related to the war; but other first-rate subjects will not be unacceptable. Short subjects showing home folks and home scenes will sometimes be used.

Submit your negative either developed, or undeveloped, marking the can plainly. We will pay promptly for accepted subjects. Special inducements to camera men who furnish extra-good material.

Community Motion Picture Bureau
46 West 24th St., New York City, N. Y.

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When we decided to incorporate our holdings with the Exhibitors of Western Pennsylvania and West Virginia, we felt that we would prove our contention that films could be purchased with the Exhibitors and sold to them at reasonable money-making prices. But we could hardly realize that we would be enabled to purchase attractions like "Lust of the Ages," "Babbling Tongues," "Grain of Dust," "Sins of Ambition" and "Submarine Eye" and that the Exhibitors would compliment us and come in with us without much comment or urging on our part. To date, we have been enabled to reach nearly fifty per cent. of our minimum quota.

We offer you

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Well and pleasingly known by millions of Moving Picture Fans
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Cost about $100,000 to produce. Ready for release in February.

"SUBMARINE EYE"
has proven itself a tremendous success.

"BABBLING TONGUES"
Ivan, I. E. Chadwick, General Manager
is a beautiful story that will prove a surpassing box-office attraction.
Directed by William Humphries

"A GRAIN OF DUST,"
with LILLIAN WALKER
Has no peer as a story, as an attraction, or a more beautiful or talented star.
Released by Carle Carlton, Crest Pictures Corporation
By arrangement with Lester Parke

"SINS OF AMBITION"
Another Ivan Production. Is a credit to any theatre.

And with these productions as a base for our new corporation, you can feel assured we will have the attractions you will need FOR THE NEW YEAR.

We wish to urge upon all exhibitors, everywhere, to arrange for co-operation everywhere and stand ready to aid in a national organization for mutual benefit and profit. Tear yourself away from the losing high prices service. You have allowed yourself to join. Write to us. We'll help you.

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MAYER SILVERMAN
6th Floor, 938-940 Penn Ave., Pittsburgh, Pa.

List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 568.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).
Jan. 16—Number 7 (Topical).
Jan. 23—Number 8 (Topical).

GOLD SEAL.

Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).

NESTOR.

Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).

SPECIAL PRODUCTION.

Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCEEN MAGAZINE.

Nov. 28—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).
Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 8)—"Hidden Hands"—Two parts—Dr.).
Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).

UNIVERSAL CURRENT EVENTS.

Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).

TRIANGLE KOMEDY.

Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.

KEYSTONE COMEDY.

Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 568.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).

SIGNAL.

Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 26—The Silent Man (Five parts—Dr.).
Dec. 17—The Devil Stone (Six parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.

FOX SPECIAL FEATURES.

Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—The Heart of Romance (Five parts—Drama).

FOX STANDARD PICTURES.

Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).
Feb. 3—Son of a Gun (Two parts).

GREATER VITAGRAPH.

Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five parts—Dr.).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Grand Passion (Seven parts—Drama).
K (Seven parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy — Edison Perfection Picture.)
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy—Edison Perfection Picture).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series — One Reel — Comedy — Edison Perfection Picture).

SELECT PICTURES CORP.

Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

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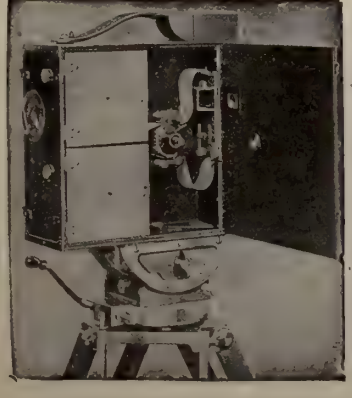

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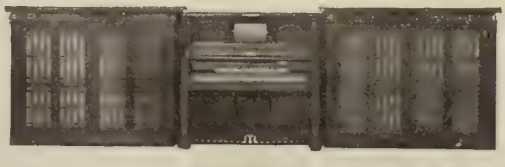

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 568.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

AMERICAN-JAPAN PICTURES CORP.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
The City of Purple Dreams (Seven parts—Drama—Selig Production).

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
He Did and He Didn't (Keystone-Mack Sennet Comedy).
The Other Man (Keystone-Mack Sennet Comedy).
Bright Lights (Keystone-Mack Sennet Comedy).
Bucking Society (Keystone-Mack Sennet Comedy).
The Snow Cure (Keystone-Mack Sennet Comedy).
The Village Scandal (Keystone-Mack Sennet Comedy).
Saved by Wireless (Keystone-Mack Sennet Comedy).
Fatty and the Broadway Stars (Keystone-Mack Sennet Comedy).
Dizzy Heights and Darling Hearts (Keystone-Mack Sennet Comedy).
His Wild Oats (Keystone-Mack Sennet Comedy).
Waiters' Ball (Keystone-Mack Sennet Comedy).
His First False Step (Keystone-Mack Sennet Comedy).
Ambrose Cup of Woe (Keystone-Mack Sennet Comedy).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

LYMAN H. HOWE PICTURES CO.
The U. S. Navy.

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING BEE FILMS CORP.
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).
Jan. 15—The Barber (Two parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
Tarzan of the Apes.

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).
The Public Defender.
Naked Hands (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.)
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

STERLING PICTURES CORPORATION.
Peg o' the Sea (Six parts—Drama).
A Mute Appeal (Five parts—Drama).
The Lash of Destiny (Five parts—Drama).
Her Good Name (Five parts—Drama).
Rosie O'Grady (Five parts—Drama).
The Cloud (Five parts—Drama).
The God of Little Children (Five parts—Dr.).
A Mother's Ordeal (Five parts—Drama).
Pride and the Devil (Six parts—Drama).
Miss Deception (Five parts—Drama).
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The Unknown.
Peg of the Sea (Drama).

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(*The following Are Two-Reel Hart Productions. Released in Order Listed.*)
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Double Crossed.
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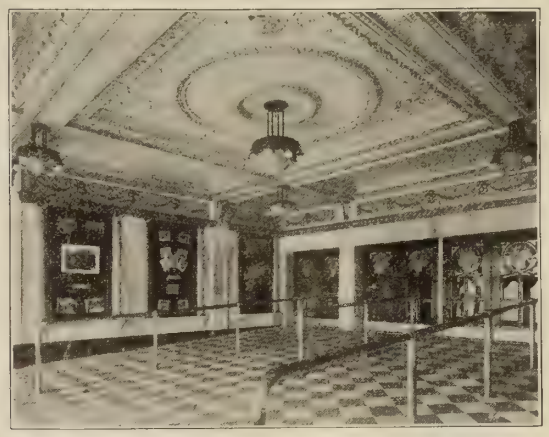

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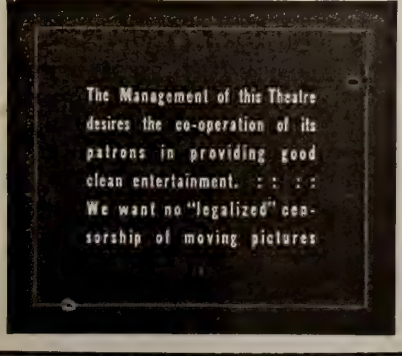
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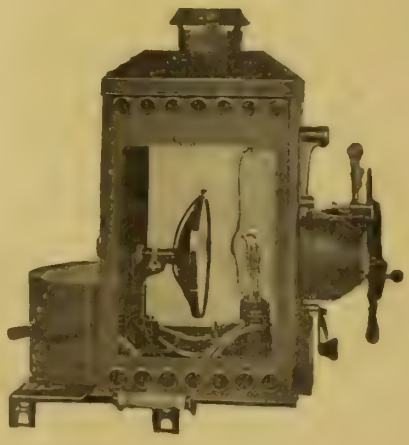

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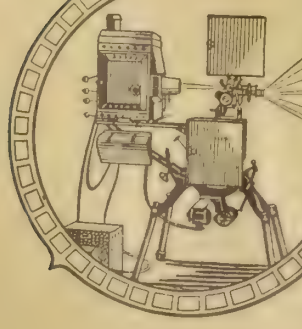

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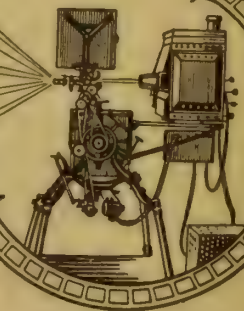

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IN several western cities, Exhibitors have actually fought with each other to secure the favored booking on "THE BULL'S EYE" with Eddie Polo, Hercules of the films, and dainty Vivian Reed.

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Mary Pickford in "Stella Maris" is a little orphan—but what an orphan! One worth millions of dollars!

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By William J. Locke
Scenario by Frances Marion
Directed by Marshall Neilan

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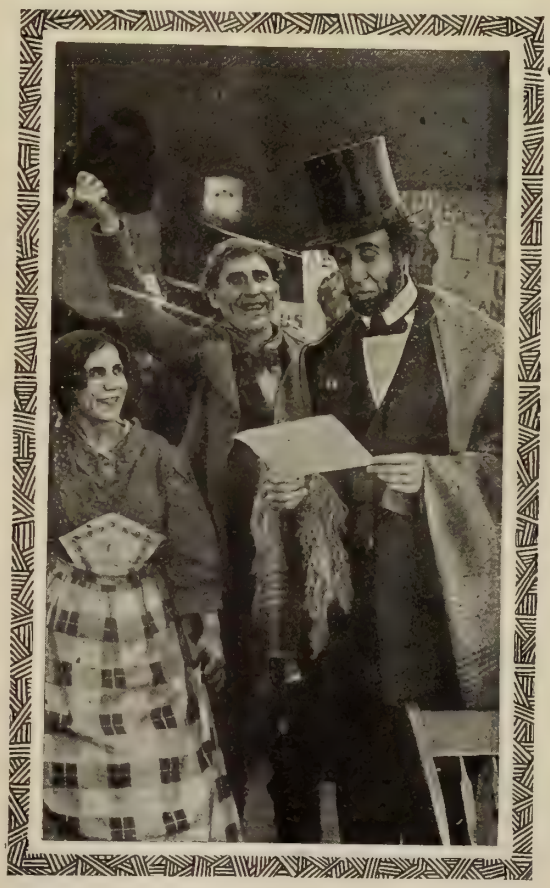

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"The Guilty Man"

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in

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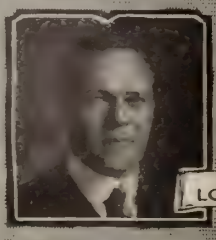
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Neglected, the Bride marshals her forces

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By Edgar Selwyn & A.M. Kennedy

This unusual mystery-drama reveals *"the new Mabel Normand"* —as beautiful and lovely as ever; still the glorious comedienne and also a dramatic actress of power, of emotional range and infinite pathos. This is *the first big box-office event of 1918.*

Released everywhere: January 28.

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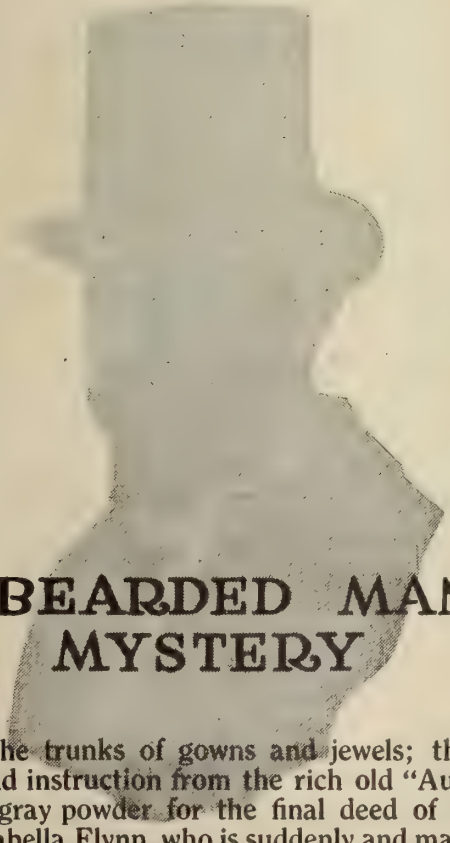

THIS BEARDED MAN OF MYSTERY

DELIVERS the trunks of gowns and jewels; the letters of warning and instruction from the rich old "Aunt Bettina" and the vial of gray powder for the final deed of desperation, to beautiful Arabella Flynn, who is suddenly and magically lifted from poverty to plenty.

You can guess, of course, that *Mabel Normand* is "Arabella Flynn," but there's not a chance in the world of guessing or anticipating the things that happen through the interference of the bearded stranger.

This splendid production contains the vitally necessary *dollar value* for every exhibitor and the plot, thrills, situations, pathos, laughs, disappointments and triumphs that the great amusement public demands on the screen.

Goldwyn places its guarantee behind Mabel Normand in "Dodging A Million" because it will be an assured profit-maker throughout the world.

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110 S. State St., Chicago, Ill.

INDIANA
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA
Garden Theatre, Des Moines, Iowa

KENTUCKY and TENNESSEE
Rex Theatre, Louisville, Ky.

LOUISIANA and MISSISSIPPI
712 Poydras St., New Orleans, La.

MICHIGAN
73 Broadway, Detroit, Mich.

MINNESOTA, NORTH and SOUTH DAKOTA
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI
New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE
Garden Theatre, Washington, D. C.

NEW ENGLAND STATES
20 Winchester St., Boston, Mass.

NEW YORK
509 Fifth Ave., New York City

NEW JERSEY
509 Fifth Ave., New York City

OHIO
302 Sloan Bldg., Prospect Ave., Cleveland, O.

PENNSYLVANIA (Eastern) and SOUTHERN NEW JERSEY
1339 Vine St., Philadelphia, Pa.
All counties in Pennsylvania east of Fulton, Huntington Center, Clinton and Potter

TEXAS, OKLAHOMA and ARKANSAS
1920 Main St., Dallas, Tex.

WEST VIRGINIA and WESTERN PENNSYLVANIA
300 Westinghouse Bldg., Pittsburgh, Pa.
All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter

VIRGINIA and NORTH CAROLINA
420 9th St., N. W., Washington, D. C.

WISCONSIN
Toy Bldg., Milwaukee, Wis.

The First National Exhibitor's Circuit, Inc.

18 EAST 41st STREET, NEW YORK CITY

Little, But Oh My!

"Yo - ho - - - - - - - hum!"

Charlie's rest is over.

He has started on his first "Signature Protected" Comedy.

First release date positively will be late in February.

The public will be taught to look for this signature on posters and films:

Charles Chaplin

First Come, First Served! on Bookings.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Foreign rights controlled by Wm. Vogel Productions, Inc.
Longacre Bldg., New York City

ADVERTISED EVERYWHERE
READ EVERYWHERE

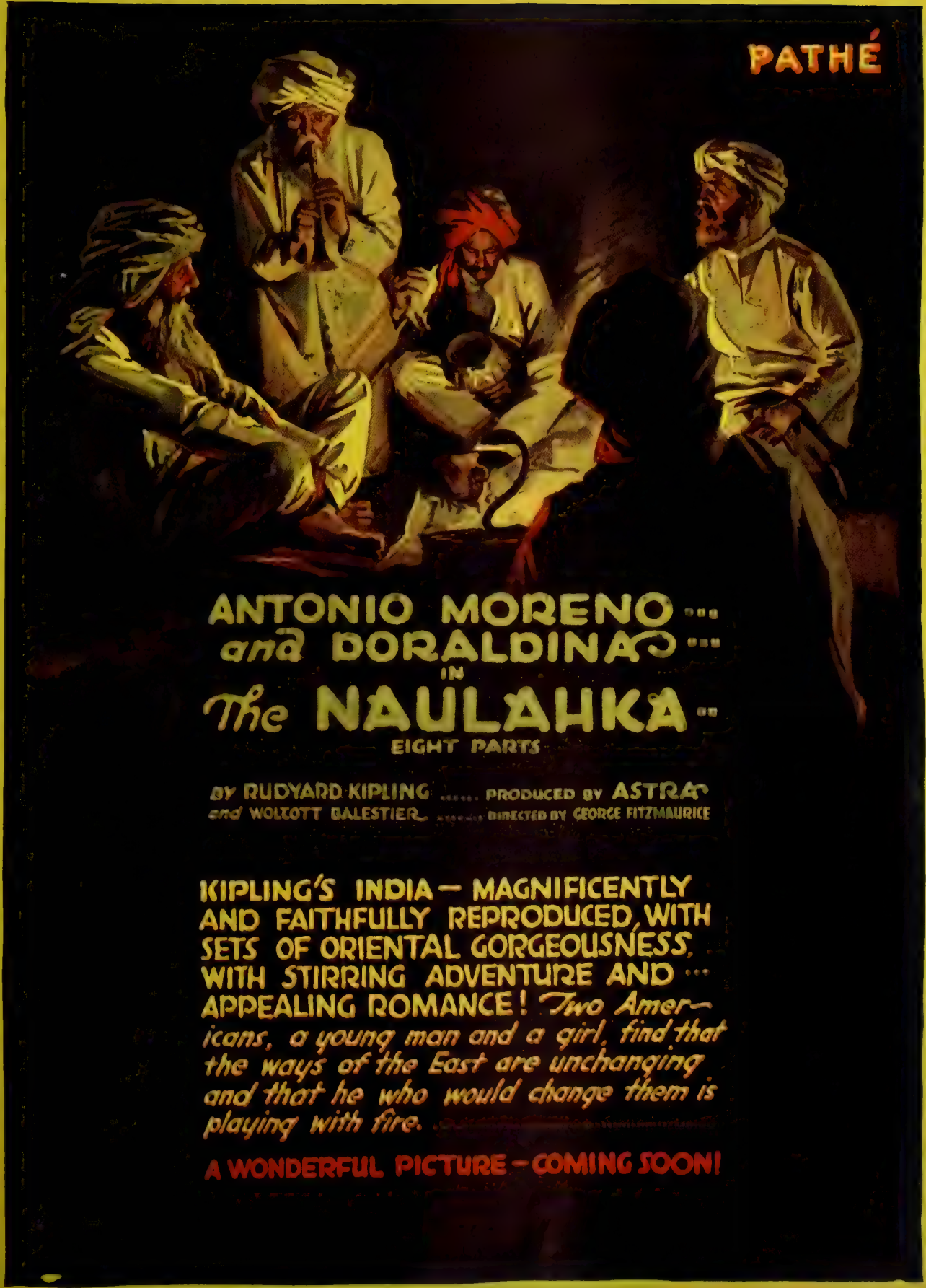
The sum total of the greatest advertising campaign ever planned for a picture would be but a fraction of the PUBLICITY given to

AMBASSADOR
JAMES W. GERARD'S
MY FOUR YEARS IN GERMANY

in America's greatest Newspapers & Magazines

Directed by WILLIAM NIGH
Adapted for the screen by Chas. J. Logue

MY FOUR YEARS IN GERMANY I.
601 CANDLER BLDG N.Y.


PATHÉ
ANTONIO MORENO
and DORALDINA
IN
The NAULAHKA
EIGHT PARTS
BY RUDYARD KIPLING and WOLCOTT BALESTIER
PRODUCED BY ASTRA
DIRECTED BY GEORGE FITZMAURICE
KIPLING'S INDIA — MAGNIFICENTLY AND FAITHFULLY REPRODUCED, WITH SETS OF ORIENTAL GORGEOUSNESS, WITH STIRRING ADVENTURE AND APPEALING ROMANCE! Two Americans, a young man and a girl, find that the ways of the East are unchanging and that he who would change them is playing with fire.
A WONDERFUL PICTURE — COMING SOON!

The MOTION PICTURE NEWS SAYS - "ORIGINAL AND HIGHLY AMUSING"
The MOVING PICTURE WORLD SAYS "EXTREMELY FUNNY"
The DRAMATIC MIRROR SAYS "AN IMMEDIATE SUCCESS"
"The MOVIE DUMMY"
TWO PARTS
NOW READY
"The JUNK MAN"
TWO PARTS
RELEASED FEB. 10
PRODUCED BY ROLIN
LOOK AT HIM!! The SPIRIT OF FUN SEEMS TO DWELL WITHIN HIM. HIS VERY APPEARANCE IS THE SIGNAL FOR A ROAR. AND WHEN HE BEGINS HIS PRANKS.- OH MAN! BUT THE PEOPLE LAUGH UNTIL THEY FAIRLY GASP FOR BREATH. HE IS
TOTO
SCREEN COMEDIAN EXTRAORDINARY

Ascher Brothers KNOW!

That's why They Have Booked PATHE PLAYS

ASCHER BROTHERS of Chicago have arranged to show Pathe Plays in all of their theatres. We accept this latest acknowledgement of our policy of Big Star Pictures at Reasonable Box Office Prices with deep gratification.

Ascher Brothers KNOW! So do Lubliner & Trinz of Chicago, Tom Moore of Washington and many other leading exhibitors of the country who have declared that the day of "suicide prices" is at an end.

Nathan Asher strikes the keynote in this statement:—

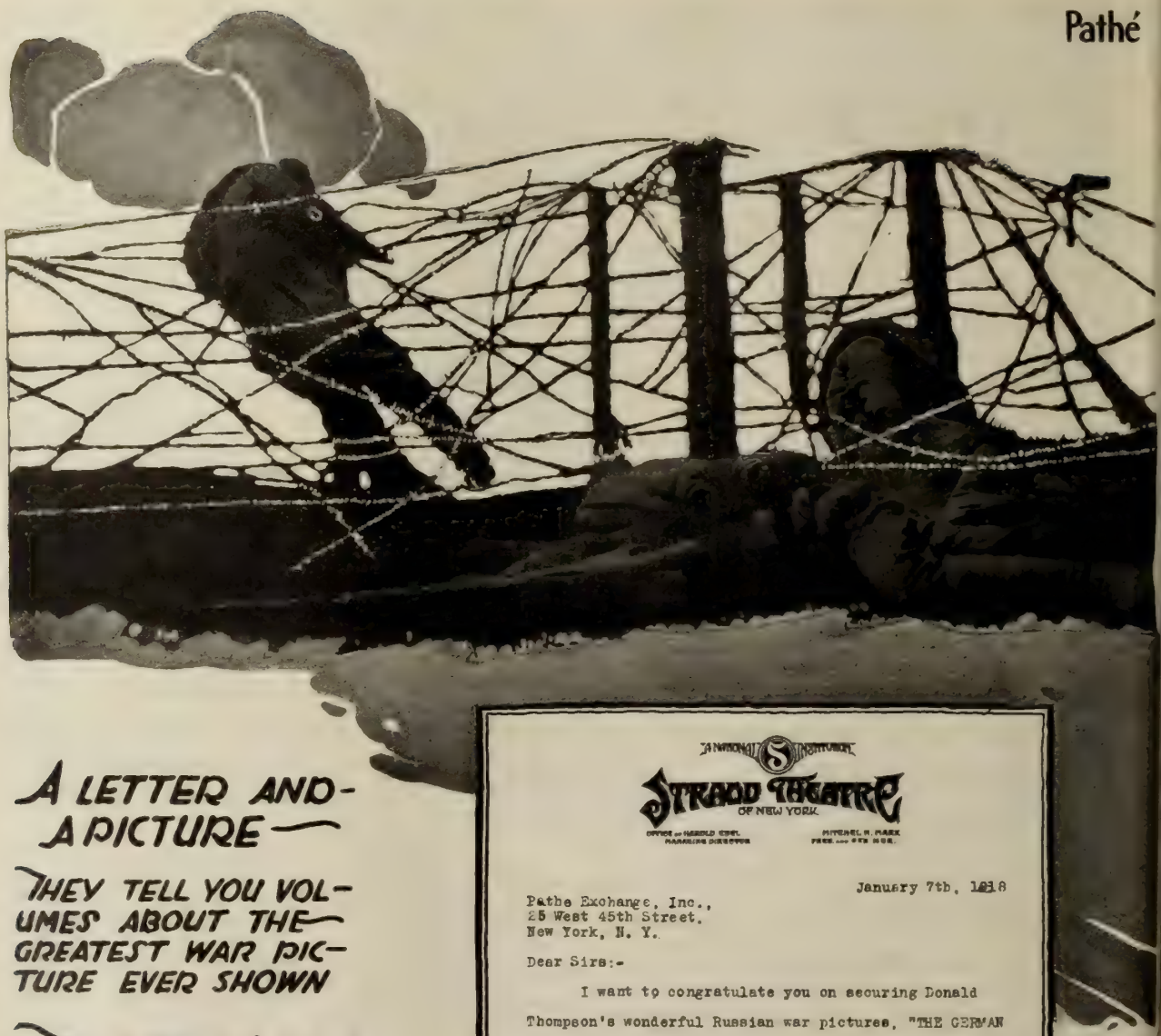
> "I am mighty glad to note your policy of reasonable rentals. The class of productions you are releasing insures the exhibitor of returns in proportion to the cost. I am arranging for Pathe Plays in all my theatres.

Pathe Plays are released beginning January 27th. Fannie Ward in "INNOCENT" is the first.

See it and you will know why the country's greatest exhibitors are booking Pathe Plays.

PATHE EXCHANGE
INCORPORATED

Pathé



A LETTER AND-
A PICTURE—

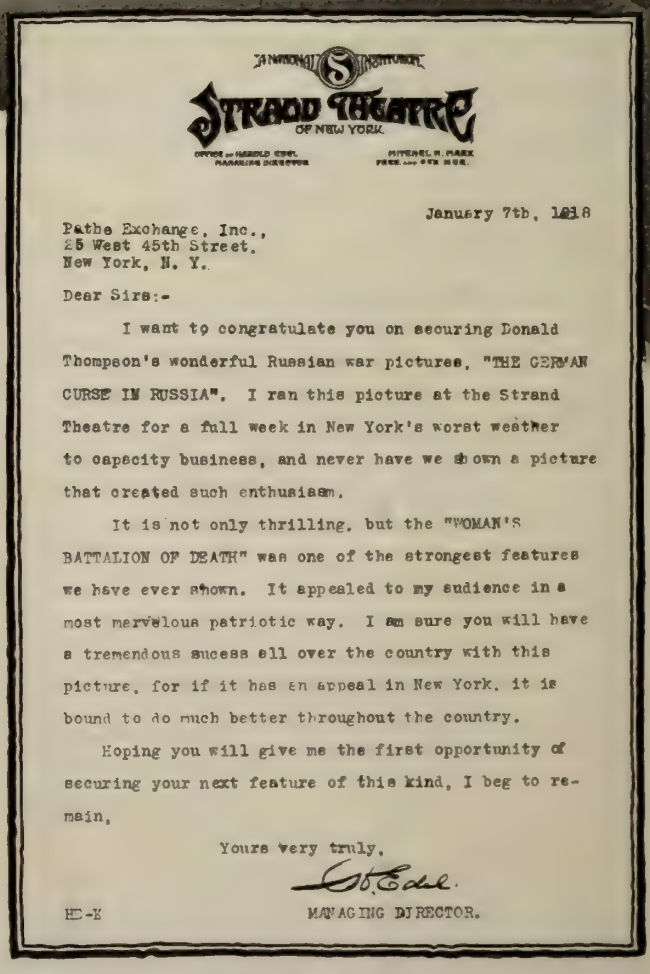
THEY TELL YOU VOLUMES ABOUT THE GREATEST WAR PICTURE EVER SHOWN

The GERMAN CURSE in RUSSIA

FIVE PARTS

.....photographed by
DONALD C. THOMPSON .....
OFFICIAL PHOTOGRAPHER FOR
LESLIES WEEKLY .....

.... NOW READY .....



National Exhibitors

STRAND THEATRE
OF NEW YORK

January 7th, 1918

Pathe Exchange, Inc.,
25 West 45th Street,
New York, N. Y.

Dear Sirs:-

I want to congratulate you on securing Donald Thompson's wonderful Russian war pictures, "THE GERMAN CURSE IN RUSSIA". I ran this picture at the Strand Theatre for a full week in New York's worst weather to capacity business, and never have we shown a picture that created such enthusiasm.

It is not only thrilling, but the "WOMAN'S BATTALION OF DEATH" was one of the strongest features we have ever shown. It appealed to my audience in a most marvelous patriotic way. I am sure you will have a tremendous success all over the country with this picture, for if it has an appeal in New York, it is bound to do much better throughout the country.

Hoping you will give me the first opportunity of securing your next feature of this kind, I beg to remain,

Yours very truly,

G. E. Edel

HE-E MANAGING DIRECTOR.

"THE WORLD PLAN"
For the Period of the War

Exhibitors:

Until further notice we will give you absolutely free each week bookings equal in number to those regularly contracted for.

Our enormous library is open for your selection. Any World picture released before November 1, 1917, and prior to your weekly contracted show and not in service on the day or days you wish it, is yours for the asking.

To help you *succeed now,* we freely give this help. No further advertisement of this announcement will be published.

Ask for catalogue, make your selections, and name your dates.

WORLD FILM CORPORATION.

To Film Distributors:

Here is an efficient way to *help your customers.* You are invited to adopt it. While the upkeep, repair and handling charges to you will be large, it is really time to do something practical to help. ACT NOW !

New York,
January 17, 1918.

WORLD FILM CORPORATION

WORLD PICTURES BRADY-MADE

THE FIRST 1918 GIFT
From the Service That Gave You "MOTHERS OF FRANCE" and "RASPUTIN" ON THE PROGRAM

MONTAGU LOVE
IN
"The Cross Bearer"

In offering you this special production on The Program, World-Pictures again demonstrates its fairness of policy and positive intent to make you more money.

"The Cross Bearer," directed by George Archainbaud, is a picture about the war, but not a "war picture"---a story of the great churchman whose name is now a household word that appeals to every one of every religion---a drama of today interwoven with the romance of a wonderful love story.

"The Cross Bearer" is a great big picture, the kind that "stands them out" at every performance.

Write or wire our nearest branch NOW.

TRIANGLE

THE TOWER OF BABEL

Do you remember the story of the Tower of Babel?

Races of all the world came together and started work on a tower that was to reach to the sky. It was to touch the stars. It was to solve the problem of getting to Heaven by the easiest route.

But when the workers got about half of the tower completed, they found that they were building on quicksand; that their plans were not scientifically based; and that they could not even understand each other. The result was a terrific quarrel in three or four hundred different languages and the abandonment of the project as impractical.

So it is with many schemes, plans and ideas for cornering the business of the motion picture exhibitor.

The exhibitor sees a beautiful and impractical tower of profits raised before his eyes with uncertain services, excessive rentals and enormous overhead expenses. Each producer speaks in a different tongue to the exhibitor raising a Tower of Babel before his confused and weary eyes, and dinning his ears with the old, old story.

Then the tower collapses and a lot of exhibitors hit the sorry trail of experience—sadder and poorer men.

TRIANGLE

Triangle is attempting to build no Tower of Babel. We are not aiming to build the Triangle structure into the skies until it reaches the heavens. *We don't want a monopoly and we are not trying to make all of our profit in a day.*

We have planned the Triangle structure four square to the winds. It is built on the policy of the square deal to the exhibitor. Our first consideration is always the exhibitor. *He must make his profit and we must help him.* He must meet his overhead without worry or fear. He must show pictures that will bring credit to his theatre and add to his patronage. He must be successful. His success will mean our success.

Any Triangle Exchange Manager is willing to help you, to advise you, frankly and honestly. He is reserved in his representations, helpful in his attitude, instructed to avoid exaggeration or misstatement and to aid you in building up your business. His attitude is a Triangle attitude, four square to the wind.

Build on enduring Triangle principles. Write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Gen. Mgr.

ANOTHER EXTRAORDINARY FEATURE FOR FIRST CLASS THEATRES

Thos. H. Ince SPECIAL PRODUCTION "

Bessie Barriscale in THOSE WHO PAY

Written by C. GARDNER SULLIVAN
Directed by RAYMOND B. WEST

THE STAGES MOST POWERFUL EMOTIONAL ACTRESS IN A DRAMATIC THUNDERBOLT.

THE MOST GRIPPING — THE MOST ABSORBING — THE MOST THRILLING STORY EVER TOLD IN PICTURES

ESPECIALLY DESIGNED TO BOOST THE BUSINESS OF PROGRAM-INFECTED BOX-OFFICES...

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, Pres.

TOP O' THE TIMES BLDG., NEW YORK

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK	729 Seventh Ave.
BUFFALO	47 W. Swan St.
CHICAGO	26[illegible] S. Wabash Ave.
DETROIT	[illegible] Jos. Mack Bldg.
DENVER	1765 Welton St.
SEATTLE	2[illegible]4 Third Ave.
PITTSBURGH	127 Fourth Ave.
LOS ANGELES	514 W. 8th St.
PHILADELPHIA	1325 Vine St.
CINCINNATI	301 Strand Theatre Bldg.
ST. LOUIS	301 Empress Theatre Bldg.
CLEVELAND	310 Sloan Bldg.
WASHINGTON	8 E St., Northwest
KANSAS CITY	1120 Walnut St.
SAN FRANCISCO	191 Golden Gate Ave.
MINNEAPOLIS	200 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA	114 Walton St.
DALLAS	1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND ... 20 Winchester, Boston, Mass.

FRANK GERSTEN, Inc.

NEW JERSEY .... 220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

MARY MILES MINTER

Dainty damsel of girlish graces—
blue eyed fave of the screen *in*

"BEAUTY *and the* ROGUE"

In which wide-eyed innocence
disarms a callous crook.

SURE PROFIT AT THE TICKET WINDOW

Released by American Film Company, Inc.—
Available January 28 at all Exchanges
of the Mutual Film Corporation——

There's a *barrel of money* in the

NEW BOOKING PLAN

under which is offered the series of

CHAPLIN-MUTUAL SPECIALS

Twelve knockout comedies—Screen tested and profit proven ———

Ask the Manager of the nearest MUTUAL FILM EXCHANGE *to tell you about it* ———

"CLASS"

is the word for
BILLIE RHODES
in Strand-Comedies

She has no competition in the big houses and with the discriminating trade

One reel a week is *available at exchanges of*
Mutual Film Corporation

MUTUAL PAYS THE WAR TAX

An Advertisement
by
W. W. Hodkinson

TEN PARALTA PLAYS ARE READY

Back of every contract
which the exhibitor is offered today,

Back of every partnership
with exhibitors who are to share three-quarters of the profits of our organization,

Are these plays
finished and ready for release:

"A MAN'S MAN" (Kerrigan) Issued
"MADAM WHO?" (Barriscale) Issued
"HIS ROBE OF HONOR" (Walthall) Issued
"TURN OF A CARD" (Kerrigan)
"ROSE OF PARADISE" (Barriscale)
"WITHIN THE CUP" (Barriscale)
"BLINDFOLDED" (Barriscale)
"PATRIOTISM" (Barriscale)
"HUMDRUM BROWN" (Walthall)
"WITH HOOPS OF STEEL" (Walthall)

All these plays mean SOLIDITY

They mean that when you sign the Hodkinson contracts for Paralta Plays the Hodkinson plans and policies have already provided that you are guaranteed by the foresight of our producers a **continuous** product, studied and perfected at leisure to those high standards which the trade has already recognized as a new brand of

CONSISTENCY IN MOTION PICTURES

For prices, bookings and dates, address:

"Hodkinson Service" at your nearest General Film Exchange

For information, booklets and aid in your film problems, in connection with our product or any other, address the home office:

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS
PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

The three big facts
that cause you to read our ads
are:
That they are backed up
by great pictures;
and you want them
because You make money
by selling them
to the Public
who wants them.
That's plain!

NOW BOOKING

J. Warren Kerrigan *in*
"A Man's Man"
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
"His Robe of Honor"
By Ethel and James Dorrance Direction, Rex Ingram

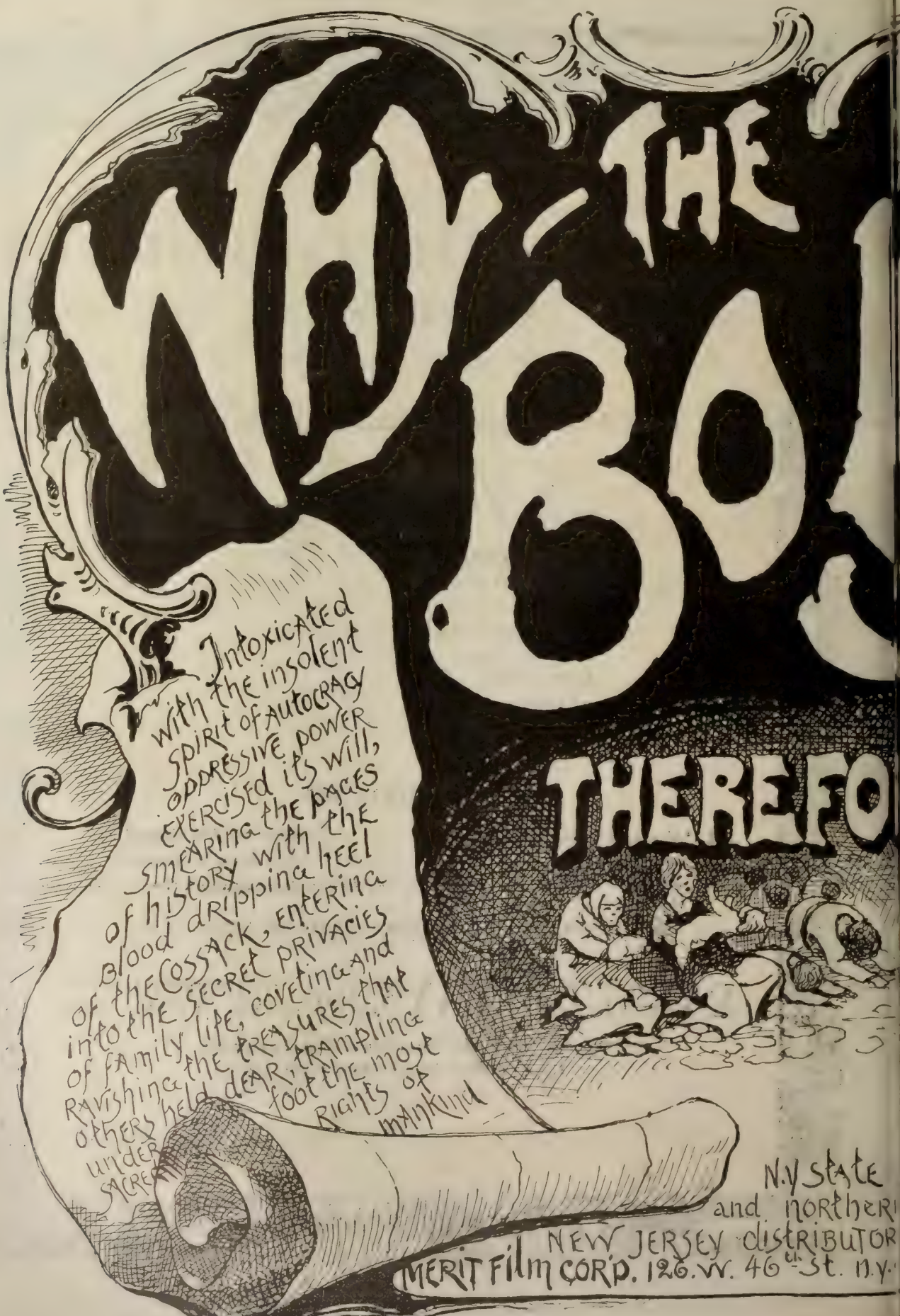
Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION


WHY THE BO
THEREFO
Intoxicated with the insolent spirit of autocracy oppressive power exercised its will, smearing the pages of history with the blood dripping heel of the Cossack, entering into the secret privacies of family life, coveting and ravishing the treasures that others held dear, trampling under foot the most sacred Rights of mankind
N.Y State and northern
NEW JERSEY distributor
MERIT Film CORP. 126. W. 46th St. N.Y.

Who knows what the morrow may bring forth??
The world in judgment will damn or bless!

SHEVKIS

Autocracy – dictatorial tyranny – absolutism – wherever found – must become a thing of the past!

M. Lubovsky

FOR TERRITORIAL RIGHTS

EXPORT & IMPORT FILM CO. INC

729 SEVENTH AVE. — NEW YORK CITY

WILLIAM FOX PRESENTS
The 1918 CINEMELODRAMA
CHEATING The PUBLIC
THE SENSATION OF NEW YORK
LYRIC THEATRE B'WAY AND 42ND ST.

STANDARD PICTURES

42,000
people witnessed
CHEATING *the* PUBLIC
during it's first week's run

TURNING THOUSANDS AWAY
LYRIC THEATRE BROADWAY
AND 42nd. STREET NEW YORK
PRICES 25 *cents* TO $1.00

FOX FILM CORPORATION

WILLIAM FOX PRESENTS
JEWEL CARMEN.
"The GIRL WITH THE CHAMPAGNE EYES."
BY BERNARD McCONVILLE : STAGED BY C.M.FRANKLIN

FEBRUARY RELEASE : CONTRACT NOW

FOX FILM CORPORATION.

shackle breakers

To Mr. First Run Exhibitor:

¶ With these METRO productions you can absolutely satisfy your patrons, cash in at your box office and continue to

own your own theatre.

¶ Each is a tremendous production offered

at a price the exhibitor can afford to pay.

¶ These are first run productions of the first magnitude. They can play a week in any theatre. An open house will let you

run your own business.

METRO

ANNOUNCEMENT EXTRAORDINARY

The Great

NAZIMOVA *in*

A METRO Special de Luxe Production
for long runs and box office success.

Directed by George D. Baker

Maxwell Karger, *Manager of Productions* –

METRO

No greater Production in the world of photo dramas

REVELATION

From Mabel Wagnall's famous novel "A Rose Bush of a Thousand Years"

a shackle breaker

for first, second and third run theatres -

METRO

METRO presents

The Screen Novelty of all Novelties.

MR. and MRS.
SIDNEY

D R E W

in an extraordinary feature production in 5 parts

in which are laid bare the deep and devilish secrets of a demon in evening dress.

A melter drayma, done with all its devious devisements, into a durable delight.

This sinful entertainment is called

P A Y D A Y

and is builded on the stage success of the same name.

Now booking as a special feature

M E T R O

Now released

The Spectacular Special Production de Luxe

A Box Office Attraction with Amazing Advertising Power

EDITH STOREY *in The* LEGION *of* DEATH

by June Mathis

Women fighting in the trenches.
Intimate revelations of
high life in America and
the Russia of today

SEVEN BIG ACTS ▷ *Directed by* Tod Browning

METRO

Immortalizing the sinking of the Lusitani

and Charles Frohman's words "*Why fear death - it is life's most beautiful adventure*"

RITA JOLIVET

The International star and heroine of the Lusitania supported by a cast of 3,000 people in the $250,000 production

METRO

"What her eyes have seen, your eyes shall see"

More magnificent than the mightiest spectacle in the Circus Maximus

LEST WE FORGET

Directed by Leonce Perret
Assembled under the personal direction of Charles A. Taylor

Under the auspices of Count de Cippico and J. L. Kempner

METRO

Special Engagement:
Now showing to capacity
Lyric Theatre, New York

First of the Edith Storey All Star Series Productions

B. A. ROLFE presents

EDITH STOREY

in the drama supreme

The EYES of MYSTERY

By June Mathis from "The House in the Mist," a big People's Magazine success by Octavus Roy Cohen and J. U. Giesy - *Directed by* Tod Browning.

Released JANUARY 21. *by*

METRO

A Bargain -not a Bait!

A Money-maker -not a Club!

Let's stop for a minute in the tremendous rush on "The Price of a Good Time" and call your attention to a mighty important point.

"The PRICE of a GOOD TIME"

Created by Lois Weber, the Belasco of the Screen, and featuring Mildred Harris.

In spite of being the biggest money-maker of 1918—in spite of being even bigger than the famous "Where Are My Children," created by that same master hand—"The Price of a Good Time" can be booked *alone*—without *strings—rebates—or conditions.*

Jewel Productions, Inc., *will not use* the huge earning powers of "The Price of a Good Time" to force you to take, *in addition,* some production not yet proven. We will not use "The Price of a Good Time" as a *bait*—we will not use it as a *club* to force a weaker picture on you.

Jewel Productions, Inc., wants you to make—*and keep*—every dollar you can possibly get out of this wonderful Lois Weber Play. We will not ask you to *hand back* part of these earnings in the form of rental on an additional picture you never heard of and *don't want.*

"The Price of a Good Time"—*the gold mine of* 1918—comes to you and every other Exhibitor *without* conditions—*without* strings—*without* drawbacks.

"The Price of a Good Time" *stands* alone and *sells* alone. All you *make* you *keep.*

THE FIVE OTHER BOX-OFFICE JEWELS ARE

"The Man Without a Country" **"The Co-Respondent"** **"Pay Me"**
"Sirens of the Sea" **"Come Through"**

JEWEL PRODUCTIONS INC.
1600 Broadway. New York

THE SPY MENACE

From the New York Times

"The German spy, as the Allies know him, is not only an assassin and an incendiary, but a man who gets his tentacles into labor unions—foments strikes.
"Chief Flynn some months ago . . . discovered plots which called for the burning of Western wheat and corn crops, the fomenting of strikes in mining and oil regions of the West, and the commission of acts of sabotage in all kinds of factories. . . . It was a result of Flynn's work that more than 150 notorious I. W. W. leaders in the country were indicted for conspiracy to obstruct American war operations.
"All this deviltry was planned when the United States was at peace with Germany.
"There is no greater problem in the United States AT THE PRESENT MOMENT."

"THE EAGLE'S EYE"

By

WILLIAM J. FLYNN

Recently Retired

CHIEF OF THE U. S. SECRET SERVICE

Is the story of the Imperial German Government's spies and plots in America. It is a twenty-episode serial of facts. Into its revelations of how the Kaiser's proposed reign of terror in America was prevented has been written a story of thrilling, heart-stirring romance.

"The Eagle's Eye" is the supreme serial effort. It has no equal in appeal in public interest, in the international importance and prominence of its story. It is a box office value too big to be figured from precedents.

Produced by **THE WHARTONS**

With the popular stars **KING BAGGOT and MARGUERITE SNOW**

Distributed by **FOURSQUARE EXCHANGES**

BOOKING OFFICES IN PRINCIPAL CITIES

Mr STATE RIGHTS BUYER !!!

WE HAVE SOLD OUR TWO BIG MONEY MAKERS

"THE WARRIOR" and "MOTHER"

OUR POLICY OF SMALL PROFITS AND QUICK SALES IS A PROVEN SUCCESS.

NOW

WE OFFER YOU OUR *THIRD* SUREFIRE BOX OFFICE SPECIAL

The Crucible of Life

A HIGH CLASS MELODRAMA IN SEVEN REELS WITH
THRILLS - SUSPENSE - BEAUTY - ACTION.
EVERY SCENE GOES ZIM-BANG-ZIP. AND THERE ARE FOUR HUNDRED SCENES

STATE RIGHTS ONLY

"The Crucible of Life" is adapted from Bartley Campbell's successful play "Fairfax"
"The Crucible of Life" features Grace Darmond, the Dramatic Beauty of the Screen
"The Crucible of Life" has an all star cast including Frank O'Connor & Jack Sherrill
"The Crucible of Life" is produced by Authors' Film Company
"The Crucible of Life" is now for sale by

GENERAL ENTERPRISES INC.

1476 BROADWAY
NEW YORK

HERBERT LUBIN A.H.SAWYER

To
State Rights
Buyers

Only a few territories are still open on the following—

WILLIAM S. HART

Super-features

1. "The TWO-GUN MAN" in "The BARGAIN"

(6 Reels)

2. "The BANDIT and the PREACHER"

(5 Reels)

3. "The HELL-HOUND of ALASKA"

(5 Reels)

This Applies Also

to Our **28** *Selected*

MACK SENNETT KEYSTONE

Comedies

To Exhibitors

THESE PRODUCTIONS WILL BRING BIG PROFITS TO YOUR BOX OFFICE

BOOK THEM NOW!

W. H. PRODUCTIONS CO.

71 West 23rd Street New York City

Phone Gramercy 3027

This IS Success

WHAT THE AUDIENCE SAID:

"A wonderful production which takes rank second to none and which undoubtedly will inspire the people of the world to the most wild patriotic enthusiasm . . . . IT IS THE MOTION PICTURE CLASSIC"

2718 People at the Rivoli Theatre
Thursday, January 17, 1918

THE EPIC MOTION PICTURE

MY OWN UNITED STATES

WITH

THE PRE-EMINENT ACTOR

MR. ARNOLD DALY

ANTHONY PAUL KELLY, Author
JOHN W. NOBLE, - - - Director

For Particulars of Distribution, address

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, PRESIDENT
TIMES BUILDING, NEW YORK CITY

TO PRODUCERS

Did You Suffer from the Fuel Administrator's Order?

We have one of the

Best Equipped Laboratories in the East

And can

Guarantee the following:

SPEED
QUALITY
PRICE

Let us figure on your requirements.
We know we can prove our claim.

GAUMONT COMPANY

FLUSHING, LONG ISLAND
NEW YORK

"Thirty Minutes from Times Square"

Exhibitors in every important city in the United States are playing Taylor Holmes in "Uneasy Money" to capacity houses for a week's run. Try to get a booking date at once.

This Picture is Backed by a National Billboard Advertising Campaign With 24 Sheets Like the Above

Paramount

Distributed by George Kleine System Throughout the United States

Perfection Pictures

GENERAL FILM COMPANY.

GEORGE K. SPOOR presents

CHARLIE CHAPLIN

in

"A Woman"

THE FILMS THAT MADE HIM FAMOUS

An Essanay-Chaplin Every Month

"WORK"
"IN THE PARK"
"BY THE SEA"
"A JITNEY ELOPEMENT"
"THE CHAMPION"

* * *

BRAND NEW COMEDIES ONE EACH WEEK KEEP YOUR PATRONS LAUGHING

"The Soup and Fish Ball"—Jan. 26
"Next"—Jan. 19
"One Night"—Jan. 12
"He Loved Her So"—Jan. 5
"Nutt Stuff"
"Lunch"
"Make Your Eyes Behave"
"A Depot Romeo"

GEORGE K. SPOOR presents

WONDERS OF NATURE and SCIENCE

Scenics Supreme!

ONE EVERY WEEK WILL *MAKE* YOUR PROGRAM

"Salmon Fishing in New Brunswick"
"Lake Louise"
"Banff National Park"
"The Great Natural Industries of Canada"
"Water Powers of Western Canada"
"Through Canada from Coast to Coast"
"How Canada and the Farmer Cooperate in Grain Raising"
"Agricultural Opportunities in Western Canada"
"The Water Powers of Eastern Canada"
"A Romance of Rails and Power," with Virginia Valli
"The Grand Canyon of Arizona and Canyon de Chelly"

Screen Time, 15 Minutes

Essanay
1333 Argyle Street, Chicago

Distributed Exclusively
by General Film Company

GENERAL FILM COMPANY

Patricia Palmer, W. L. Rodgers and Charles Wheelock in "The Fifth Wheel"

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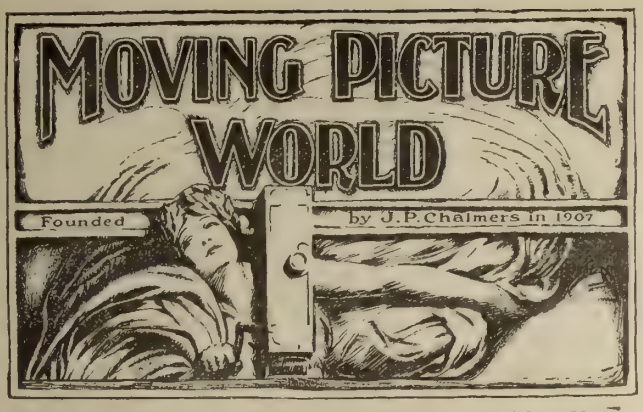

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 2, 1918

Facts and Comments

COMMENT as we may—and will—upon the unusual order of the Federal Fuel Administrator the fact remains that the order will stand as originally issued, with possibly a few exemptions, and with President Wilson standing squarely back of it, assuming full responsibility. This is what he says:

I have every confidence that the result of action of this sort will justify it and that the people of the country will loyally and patriotically respond to necessities of this kind as they have to every other sacrifice involved in the war. We are upon a war footing and I am confident that the people of the United States are willing to observe the same sort of discipline that might be involved in the actual conflict itself.

As much as the several million individuals who constitute this great country of ours may feel the inconvenience the order incurs this is no time for criticism. Remember that we are at war, and war is all that Sherman is reputed to have said it is. Knowing this why should we squirm and squeal at the first bite?

*

What an opportunity the situation offers the sharp witted newspaper writer with a hair trigger pen to rush into print and say a lot of smart things; to lash poor Doctor Garfield with the whip of editorial sarcasm, and what use some of them are making of that opportunity! Were we less modest or less appreciative of the fact that there may be, and probably is, behind this notable order a necessity of greater moment than any of us, not properly informed, suspect or can even comprehend, we might turn loose our trenchant typewriter and—make a silly ass of ourselves.

*

But we are not going to do any such thing. The MOVING PICTURE WORLD is for anything that President Wilson tells us is good for us and is calculated to help win this war for democracy. Speaking for the industry it represents, THE WORLD believes that all thinking motion picture men feel the same way. So far the Government of the United States has demanded few sacrifices beyond those which an ordinarily patriotic citizen would willingly agree to comply with. The time for real sacrifice is yet to come. If we are unable to endure a little personal discomfort, a little derangement of our several businesses, what will we do when the casualties begin to come in? There is something for us to think about. Are we real men, able to stand the gaff, or a lot of doddering, fault finding old pantaloons?

*

Since the foregoing was written President Wilson has given further evidence of his sympathy with the public in these trying times by modifying the Fuel order to permit the opening of theaters on Monday and changing the closing day to Tuesdays.

* * *

THE National Association of the Motion Picture Industry came to a wise conclusion when it decided to postpone the holding of an exposition at this particular time. For various reasons the motion picture business is in somewhat of a turmoil; purely psychological it is true, but nevertheless greatly disturbed. On top of that condition comes the order of the Fuel Administrator which has further disarranged business for the time being. Hence, the proposal to postpone the exposition until next fall seems to be the most feasible action that could have been taken.

NOTICE TO THE TRADE.

Commencing Monday, January 28, the offices of the Moving Picture World will be closed on that and each Monday thereafter up to and including Monday, March 25, in accord with the order of the Federal Fuel Administrator.

As a consequence thereof the Moving Picture World will close its forms on Tuesday of each week during that embargo, circulating in the mails and on the newsstands one day later than usual.

Exhibitors Demand the Truth

By Louis Reeves Harrison

THE policy of jollying exhibitors in one column and lying to them in another may fool some of them part of the time, but not all of them some of the time, nor some of them all the time, and there is no sound reason why it should be attempted. There are weakling trade papers which constitute themselves adjuncts of the publicity department of any producer, or any group of producers, who will make it worth while by methods either open or underhanded, but all this is destructive to the best interests of the whole business. Leading producers of today have bright and interesting mediums of their own, giving the exhibitor exhaustive information in very attractive form. It is perilous for trade papers to supplement that work to an extent that undue praise spells favoritism.

Favoritism benefits no one in the long run. It may win a few pages of advertisements today and lose many more tomorrow among those not favored. While it may not always be intentionally crooked, simply an unsound policy, there is really nothing on the level about booming this or that concern, or this or that individual, unless generally recognized high merit has brought them into undeniable prominence. Is is a bore to the reader unless delightfully written, and if it becomes essential to fill the paper it should be relieved of any appearance of using reading columns for advertising purposes, or of a private handout.

The founder of the MOVING PICTURE WORLD had a clear vision far extended into the future when he established his policy of sturdy independence, justice to all, a fair field with no favor. He realized that the entire business depends upon the dimes and quarters received by the exhibitor, and that the exhibitor had to get those dimes and quarters through the quality of what he was exhibiting, that his livelihood, his success, his prosperity was closely identified with the right sort of production.

The idea that exhibitors don't know is not in accord with the facts. Time and again they have cancelled contracts for much-boomed pictures, though it must be admitted that they are often stung from lack of adequate warning from those very papers who pretend to guard the exhibitor's interests first, foremost and all the time. The paper which deceives him strikes straight at his pocket and against the popularity of moving pictures as well, against the large interest of this new art itself.

I do not think any intelligent exhibitor expects a paper to be infallible in its judgments, especially when those judgments are obviously intelligent, uninspired by private interest and wholly sincere. That mistakes can be made has put a little piece of rubber on the end of most lead pencils. The main idea is to aim straight at the truth, hit the target as often as possible and make an occasional bullseye. This is the only sane business policy, the loss of subscriber's confidence meaning a decay of value as an advertising medium.

Let it be understood, however, that all this is not so easy as it may appear. Just as there has been a rapid improvement in public taste there has been a tremendous increase in the cost of production. The cost of putting out a fine play in beautiful style with every role adequately typed is almost immediately doubled when a high-priced star is added. Producers reason that they are doing their best for all concerned when they expend a large sum of money on a picture, and they are right to a certain extent, but audiences do not count the cost of a story if it interests them—why should we?

Let us repeat that in the form of a direct question, "If audiences do not count the cost of a story, why should we?" It can be illustrated that they do not, and audience opinion is so puzzling at times that it takes keen observation to understand why an expensive picture fails and a cheap one succeeds. Take two notable instances based on a lack of religious fervor in front, though not a lack of religious faith—there is a great difference between the two.

A feature costing not one-fifth as much as the average modern production of the same size ran to crowded houses for a year or more, and is going yet, which was so poorly handled that people laughed at its tawdry weaknesses, but the story had an element which powerfully appealed to human sympathy and sense of right, the refusal of a bigoted clergyman to baptize a perfectly innocent little baby whose parents were not joined in wedlock. The definite aim of the story drove straight for the mark, showing up the hypocrisy of denying an innocent child in order to punish the parents, for God made the baby.

Another feature showed an impossible result from a woman's prayer. It seemed to fall flat on the average audience for no other reason. The story, apart from that one detail, was intensely interesting; the direction was without flaw; the star was lovely, sympathetic and effective; the settings were beautiful and must have cost a small fortune. I am sure all intelligent people in front enjoyed the artistry of this presentation, but defective logic stifled their entire approval. It will be seen from these instances that one must look deep into a play, especially into its meaning before formulating an opinion of its future success.

Audiences did not count the cost of either story—what did count was the truth involved in both cases. "It requires," said an eminent scientist, "the combined labors of many thinkers for a full century to reach a truth which it may take only a few minutes to master under the right sort of circumstances." Those right sort of circumstances may easily be the presentation of truth in our moving pictures. It seems to go with the average audience as a rule.

In one of the cases cited the injustice of visiting the sins of parents on the children had enough force of its own to give a young star exceptional opportunity and carry the play to success. We are broad enough today to believe that the pure little human flower born into the world should be kept pure and good, not go through life burdened with the stigma of illegitimacy. In the other case we discredited an improbable answer to a prayer. It is contrary to experience, so much so that most of us have quit asking heaven for things, though we may hope for them and hustle for them the best we can. The daily struggle for people in front is one of effect, courage and faith. Those people in front want to know the truth quite as well as the exhibitor.

Beyond keeping faith with the exhibitor and his public, is the necessity of bending all our efforts toward making moving pictures an attractive and dependable medium for what should be told of ourselves and the world we live in. Crooks spring up like weeds in the path of our progress toward greater happiness, but they die like weeds and are forgotten. It is for every honest paper and every honest exhibitor to see that moving pictures go far ahead of literature, straight to the hearts and minds of our millions of people.

Why the Falling Off? By Sam Spedon

REPORTS received are convincing evidence of a considerable falling off in attendance at many of the motion picture theaters here and there in smaller communities throughout the country. An old lady who became somewhat deaf went to a physician to find out the cause of her deafness. He gave her his opinion, using some scientific and technical terms and the old lady went home just as wise as she was before. She asked her old man if he knew why she was deaf and he said: "Because you is." Various reasons are given for this falling off in attendance but the fact remains, there is. We could give you our reasons but they would only be second hand, so we will give them to you first hand, just as they were told to us.

Individual Reasons.

Here is a real reason. "The weather has been so cold. We have had to close our theater almost entirely for the past two weeks."

Another of the same kind: "We haven't had any coal."

This one is different: "So many young men have gone to the war, we have a noticeable decrease in the attendance of young people."

This is practically the same: "Young women have joined the Red Cross and taken positions in the employ of the Government, they are conspicuous by their absence."

Still another very similar: "Old and young women are so absorbed in knitting we see them "nit," or very much less than we did."

This is most original and unique: "The advance publication of picture stories in magazines forestalls our attendance at our theatres. People read them and say they know all about them, so they don't have to see them."

We have heard this before: "Too many-big features. They cost too much money, we can't afford it. People want shorter runs of two and three reels. They are coming back to them in smaller places and would rather spend an hour than two of their evenings."

The Exhibitor's Claim.

The exhibitor makes this his chief claim: "Too many and too high war taxes in face of all the aforementioned reasons brought on by conditions of war." In addition, he says: "People are curtailing their pleasures to invest in Liberty Bonds, Saving Stamps, to contribute to the Red Cross and to meet the high cost of living." Most of their reasons are good. The question is: "How are we going to meet them? It would be idle prattle for us to tell you what we think. Some of the exhibitors are up against it and we are not, although we are aware what effects one branch of the industry affects all. We have a sneaking opinion that we would be governed by circumstances and hold out as best, and as long as we could. No matter how much the distributor would like to assist the exhibitor, we all know that he is affected by the same conditions and if he sells his goods without a fair profit he will go to the wall. It looks to us as if we were all in the same boat and it will require a staunch craft, some careful navigation and endurance to weather the seas that we are navigating just now.

Not All Are Affected.

The reasons we quote are those of individuals affected by them. Not all exhibitors are, for we hear of exhibitors in some localities doing a flourishing business, running the same and better than ever. We rejoice with the fortunate ones, but we are concerned by the less fortunate. We quite agree with all those who prophesy good times after the war. We know all the exhibitors will come back strong, if they can pull through now.

Every Little Bit Helps.

There is, notwithstanding all that is said, an increased interest in motion pictures on the part of the Government in propaganda, industrial and educational films which may make up for the falling off in the manufacture of productions for the direct theatrical field. The deficiency may be made up to the reputable manufacturers in the increase of pictures in demand in the entertainment of cantonments through the Y. M. C. A. in the furtherance of their work.

Quality Regardless of Cost

By Sam Spedon

Regardless of the salaries the "stars," directors or anybody else may receive in the making of moving pictures, we are convinced that the public demand quality. It has been given them and they have learned the good, bad and indifferent in pictures. The better they come the better they like them. Regardless of how short or how long the pictures and the prominence of the players that make them, the pictures will be the things that count from this time on.

Not Too Much, Just Enough.

We will take it partly back. The salaries paid in making pictures, if they be excessive or fictitious, will greatly lessen the possibilities of manufacture. We have got to be sane in our demands or find ways and means to become so. The recent slump in the industry has brought every branch of it to realization of the artificial and "brainstorm" methods employed in production and distribution. There are hundreds thrown out of employment here and we are informed thousands on the coast, who are now willing to work at fair compensation for services rendered. We are also informed that those now employed are willing to conform to an equitable adjustment of their compensation.

A Ton Wise and Tons Foolish

By Sam Spedon

THESE uncontrovertible facts were presented to Albert H. Wiggin, New York State Fuel Administrator, and to National Fuel Administrator Garfield, as well as direct to Secretary McAdoo.

One hundred and eighteen theaters in the city of New York by shutting down, would save 163 tons of coal a day and the loss in taxes would be $11,800 for each day's closing, with possibility of even greater losses. About 15,000 persons would be thrown out of work. The testimony of an expert engineer showed that if the theaters were closed three days a week it would be necssary for the managers to burn 50 per cent. more coal to reheat them, besides the cost of repairing the damage by freezing of water pipes and sprinkler systems. He further stated that the fuel necessary to provide warmth and light for persons assembled in theaters would be only a fraction of the amount they would use in their own heating apparatus if they remained at home. It would also be well to take into consideration the great loss to the Government of the propaganda of fuel-saving, food conservation and other direct appeals to the public which have been and must be accomplished through the motion picture screen.

The Russian Art Films

By Robert C. McElravy

IT is pleasing to note that the American public is giving evidence of a growing appreciation of the Russian photoplays brought to this country by N. S. and Madame Kaplan, in which are featured Ivan Mozukin and other prominent actors and actresses of the Moscow Art Theater.

The general artistry of these productions was apparent with the very first release, named "The Painted Doll," and has been maintained in three subsequent features. There is no reason to doubt that the same high standard has been maintained throughout the entire group of features brought to this country by the Kaplans, which will be reviewed individually, as heretofore, in this publication as they appear from time to time. It is clearly evident that the best of Russian literature and dramatic ability has been drawn upon in the making of these photoplays.

As was pointed out in the first commendatory review of these films in the MOVING PICTURE WORLD, the tragic note is frequently sounded; this in marked contrast with prevailing American methods. The Russian films, in other words, incline to what has been termed "the inevitable ending" rather than idealized or happy ending. This was the thing that gave the reviewer some slight shivers of apprehension as to the reception that might be accorded these films by our own public. Would it welcome the profound realism of these stories, the simple, direct treatment of intensely dramatic situations, which fascinate and at the same time rather horrify the observer? The answer is now at hand, and numerous exhibitors not only report a successful showing of the first releases, but are asking for more.

It requires no very prolonged analysis to get something of an idea as to why our public should accept Russian tragedy with approval, when it might regard the same element in American made films as unpleasant or depressing. It is because the somber note is indigenous to Russian art and literature. These photoplays are cut off the same piece of cloth with the writing of Gógol, Tolstoy, Turgúeneff, Púshkin and the numerous lesser lights of Russian literature. In fact a number of the present releases are by Púshkin. They reflect with truth and conviction the life of an intense, passionate people, held for centuries in abject serfdom; a people whose sole weapon against overwhelming oppression was art. How gloriously they learned to wield this weapon! How magnificently Russian hopes and aspirations shone through the outward gloom of their books and plays, until at length when the moment came to throw off the shackles, the whole vast domain made its grasp for freedom, without a dissenting voice.

Through the medium of the film it is now being made possible to get a further understanding of Russian life and conditions prior to the revolution. Several of the film stories thus far released have been adaptations of the work of Alexander Púshkin, the brilliant, erratic genius often referred to as the Russian Byron. One of these is "The Queen of Spades," which was the sensation of all Russia at the time of its original appearance, and was afterward adapted in operatic form, "Madame Pique." As a photoplay this is a striking success, introducing as it does, Ivan Mosukin, who scored in "The Painted Doll," as the gambler; Mademoiselle Orlova as the girl, and Mademoiselle Duvan as the countess. The latter, portraying the aged grande dame who loses her life while guarding a three-card gambling secret, proves a figure not easily forgotten. Equally interesting is the work of Tanya Fetner as the wife in "The Painted Doll," and of Vera Colodnaya in "Her Sister's Rival." "The Cloven Tongue," another Púshkin adaptation, is a slighter and less tragic subject, but provides good opportunities for Nadya Lesienka as the charming but unscrupulous Circassian woman.

The chief virtue of these features for American observers is that while they are tragic, they are not morbid. The brilliant character of their dramatic structure transcends and justifies the intensity of their subject matter. Then, too, there is an irresistible appeal in the authoritative scenes from Russian court life, of princes and nobles at the gaming tables, and of serfs and peasants and country gentry at their accustomed occupations.

Casual Thoughts on Sunday Closing

By SAM SPEDON

RUMORS to the contrary notwithstanding, we are going to have a repetition of the attempt to close motion picture theaters on Sunday. Be prepared. Do not be taken by surprise. We present these casual thoughts for your consideration rather than an analytical treatise on the subject. David slew Goliath with a pebble. Put these in your collection, they may come in handy. Every little bit helps.

By closing motion picture theaters on Sunday, we open up various channels of dissipation. The number of persons, young and old without libraries and other diversions at home to beguile their leisure moments, become restless and their minds turn to demoralizing thoughts. We have known overworked husbands and wives to spend their spare time at home on Sunday, bewailing their hard lots and lack of pleasures. They have nothing else to do but express their dissatisfaction with life and themselves, to the demoralization of the rest of the family, while their wealthy townspeople beguile their spare moments in golfing and automobiling. Motion pictures have proven family peacemakers. They give the toilers a pleasure they should not be deprived of, which makes up for the privations of the six days of toil; they bring the family closer together, giving them a chance to share a common enjoyment in each other's company, affording them new thoughts of an interesting, elevating and educational character.

From Another Angle.

Judging from the gloom in the faces of the "long-haired men" and the "short-haired women" no wonder so many side step the theories they preach.

Close the "movies" Sundays and you furnish Satan with more mischief for idle minds to do.

To many persons Sunday is the longest and gloomiest day of the week. Motion pictures have made it shorter and brighter for them.

Motion pictures have helped make life more cheery for the boys in the cantonments and at the front. Why deprive theanx ious ones at home of their diversion?

THOMAS BARBIN DIES.

Thomas Barbin, a well-known Pittsburgh exhibitor and a prominent figure in organization work there, died on January 11, after a lingering illness. He was thirty-six years old. Mr. Barbin conducted the Reliable theater, Millvale, a suburb of Pittsburgh. He was a charter member and the first secretary of the Exhibitors' League of Pittsburgh. The deceased is survived by his widow and four children, three girls and a boy.

President Persuades Theater Men

By C. L. Linz

Delegation Meets Mr. Wilson at the White House and Comes Away Convinced That He Is Right—All Theaters Will Close Tuesdays

THE magnetic personality of President Woodrow Wilson won to the Administration the continued support of the theatrical and motion picture industries. Headed by Marc Klaw, a group of men went to Washington Thursday, January 17, for the purpose of appealing to President Wilson against the ruling of fuel administration officers to close the theaters. The theater men requested that Tuesday be substituted for Monday as the closing day for their industry. Their appeal was successful. Without intimating that he would do so, the President later requested Dr. Garfield to make the change and formal notice of the shift to Tuesday was issued on Saturday.

They met the President by appointment shortly before four o'clock in the afternoon. They were accompanied from the executive offices to the Blue Room, where the President received them, by Joseph P. Tumulty, the White House secretary. Mr. Wilson greeted each member of the delegation most cordially and Mr. Klaw thereupon explained the position of the theater men very briefly. The President replied; there followed a brief discussion of the situation, and ten minutes later the delegation emerged from the White House wreathed in smiles, hypnotized by the President.

The theatrical and motion picture men declined to make any statement as to what had taken place within the White House, nor was any statement forthcoming from Secretary Tumulty. However, the delegation was quickly surrounded by the White House newspaper correspondents who endeavored to interview Mr. Klaw, he having been selected by the delegation as its spokesman.

Mr. Klaw proved very reticent and in a polite way informed the "boys" he considered it would be unwise to make any statement whatsoever, and the party left Washington at 5.35 p. m., without having made known what had been taken up or accomplished. Later, David Belasco, another member of the party, was prevailed upon to give his impressions of the meeting. "It was the first time that I had met President Wilson at close range and he made a very wonderful impression upon me," said Mr. Belasco, to the Moving Picture World correspondent, following the interview. "He had come to the opening of some of my plays; I had seen him at a Gridiron Club dinner, but it was not until I saw him at close range, standing as close as I am to you, and in action today, that I caught a real insight into the intellectual and personal genius of the President.

"I cannot get away from the impression that we were in the presence of a really great man today; a man whose acts and words ring with greatness. Make no mistake about it, Woodrow Wilson, the man and the President, knows exactly what he is doing; he knows what is going on—the country is safe in his hands. He is not only a man of big brain, but of great heart and human interest; one whom we found very sympathetic today, but who proved also that he has a big grip on big things."

The speaker observed the proprieties of White House visits in declining to retail what had been said by visitors or visited. In all probability these men had told to them many of the facts that are outlined in the statement issued that night by Dr. Garfield.

"The most urgent thing to be done is to send to the American forces abroad and to the Allies the food and war supplies which they vitally need," declares Dr. Garfield. "War munitions, food, manufactured articles of every description lie at our Atlantic ports in tens of thousands of tons, while literally hundreds of ships, waiting loaded with war goods for our men and the Allies, cannot take the seas because their bunkers are empty of coal. The coal to send them on their way is waiting behind the congested freight that has jammed all terminals.

"It is worse than useless to bend our energies to more manufacturing when what we have already manufactured lies at tidewater congesting terminal facilities, jamming the railroad yards and sidetracks for long distances back into the country. No power on earth can move this freight into the war zone where it is needed until we supply the ships with fuel.

"Once the docks are cleared of the valuable freight for which our men and associates in the war now wait in vain, then again our energies and power may be turned to manufacturing, more efficient than ever, so that a steady and uninterrupted stream of vital supplies may be this Nation's answer to the Allies' cry for help.

"It has been excess of production, in our wartime speeding up, that has done so much to cause congestion on our railroads; that has filled the freight yards to overflowing; that has cluttered the docks of our Atlantic ports with goods waiting to go abroad. At tidewater the flood of freight has stopped. The ships were unable to complete the journey from our factories to the war depots behind the firing line.

"Added to this has been the difficulty of transporting coal for our own domestic needs. On top of these difficulties has come one of the most terribly severe winters we have known in years. The wheels were choked and stopped; zero weather and snowbound trains; terminals congested; harbors with shipping frozen in; rivers and canals impassable—it was useless to continue manufacturing and pile confusion on top of confusion.

"A clear line from the manufacturing establishments to the seaboard and beyond—that was the imperative need. It was like soldiers marching to the front. The men in the foremost ranks must have room to move.

"More than a shock was needed to make a way through the congestion at the terminals and on the docks so that the aid so vitally needed by the Allies could get through.

"The incidental effect of this transportation situation on coal production has been disastrous. There is and always has been plenty of coal, but it cannot be moved to those places where it is so badly needed while railroad lines and terminals are choked. Throughout the coal fields scores, even hundreds, of mines are lying idle because of railroad inability to supply the cars to carry away their product. Coal mines cannot operate without cars. Cars cannot be supplied while the railroads are crippled by the present freight congestion, which keeps idle cars lying useless in the freight yards.

"In the past week the production of coal has been disastrously reduced. Reports in some cases have shown ninety per cent. of the mines in certain fields closed completely for lack of cars.

"This is war. Whatever the cost we must pay it so that in the face of the enemy there can never be the reproach that we held back from doing our full share. Those ships laden with our supplies of food for men and food for guns must have coal and put to sea."

Section 4 of the new regulations provided that "on each Monday beginning January 21, 1918, and continuing up to and including Monday, March 25, 1918, no fuel shall be burned (except to such extent as is essential to prevent injury to property from freezing), for the purpose of supplying heat for * * * (c) theaters, moving picture houses, bowling alleys, billiard rooms, private or public dance halls, or any other place of public amusement."

The motion picture interests were represented at the conference with the President by Adolph Zukor. Others present were George M. Cohan, Sam Harris, Jospeh Rhinock, E. F. Albee, of the Keith interests; Milton Lackaye, and Edward Ziegler.

A. M. P. A. EATS BEEFSTEAK.

A beefsteak dinner was given by the Associated Motion Picture Advertisers at Mouquin's, Fulton street, New York, on Thursday evening, January 17. The following were in attendance: P. A. Parsons, J. N. McCord, J. R. Thomas, H. A. Gillespie, Nat. H. Spitzer, E. Rosenbaum, Jr., Captain Arthur James, in uniform; C. C. Burr, Charles E. Moyer, Paul N. Lazarus, Sam Spedon, Pete J. Schmid, R. W. Vandervert, Captain Merritt Crawford, in uniform; Vic Johnson, A. S. Kane, Al Lichtman, James Koppstein, R. P. Freeman, Charles W. Barrell and Randolph Bartlett. Nineteen sat at the mess table and two at the officers' table. The usual repast was indulged in. The customary brew was dispensed to all but the uniformed officers; with an added zest of popular songs by professional talent interspersed with many felicitous remarks. Distribution of the "A. M. P. A. Farmers' Almanac for the year 1918," containing many personal and otherwise humorous references to its members, was made and the joyous occasion was brought to a close.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Midwinter Convention of Michigan Exhibitors

Michigan and Detroit Charters Amalgamated in American Exhibitors' Association of Michigan—Producers Panned for Footage Tax and High Salaries to Stars.

THE midwinter convention of Michigan exhibitors was held at the Majestic Theater, Jackson, January 7 and 8. It was a very important convention, because one of the things it accomplished was the amalgamation of the Detroit and state charters and the changing the name to the American Exhibitors' Association of Michigan. The attendance was small, owing to the poor train facilities caused by the storms. Many exhibitors wanted to get there, but were simply unable to do so, most of the roads being impassable. Nevertheless, those who did attend enjoyed the business sessions and were very much interested in all the discussions.

A resolution was passed disapproving the film tax; disapproving the exorbitant salaries paid to the film stars, and reducing the annual dues from $24 to $12 per year.

Monday was registration and get-together day. A few of the convention routine matters were gone over and in the evening the exhibitors were guests at the local theaters. Tuesday was the big day, about thirty exhibitors coming over from Detroit in a special car contributed by some of the exchanges. Frank Rembusch, secretary of the American Exhibitors' Association, was one of the principal speakers, and he urged greater co-operation with the national organization to bring about much-needed reforms.

Considerable time was devoted to discussing the coal situation and it was unanimously agreed that the association lend its every support to the State Fuel Administration in the conservation of coal. However, it seemed to be the prevailing opinion that there would be little gained by closing theaters, as the government would lose in film taxes. President S. A. Moran said that in many cities exhibitors were getting together and agreeing among themselves to close down on certain nights while the coal situation is so serious.

The association also went on record as supporting the State Fuel Administrator in the matter of cutting out front lights on Thursdays and Sundays. Recent investigations have proven that the exhibitors are complying with this new ruling better than most other lines of trade.

Footage Tax and High Salaries for Stars.

The 15-cent film tax was discussed, but no action was taken, other than to "pan" the producers for passing the tax. Many exhibitors said they were paying the tax under protest and that they were forced to pay it to keep their houses open even though they felt it was unjust.

A motion was passed disapproving of the present enormous salaries paid to film stars on the ground that it was the cause of high film rentals. One thousand per week to any film star was considered high enough.

Tom Lynch, of the Catherine Theater, Detroit, urged the appointment of a good legislative committee and he favored a law which would make it a criminal offense for any one to cut the wires of a theater and otherwise damage the property of the exhibitor.

Tuesday evening the exhibitors went to the Orpheum Theater as guests of O. L. Elser, and later were entertained with a smoker, lunch and good time at the Moose Temple.

All future conventions of the American Exhibitors' Association of Michigan will most likely be held in Detroit. It has been found that the convention attendance is larger when held in Detroit.

Detroit Meeting January 17.

The Detroit and state exhibitors met in Detroit on January 17 at the Board of Commerce and took final action resulting in the amalgamation of both state and city charters into the American Exhibitors' Association of Michigan. Next week will be given a complete report of this meeting.

David G. Rodgers Boosting League on Coast

National Organizer of M. P. E. L. Calls Meeting in San Francisco—Alameda County League Considers Joining National Body.

EXHIBITORS in San Francisco and suburban cities were recently favored by a visit from David G. Rodgers, of Minneapolis, national organizer for the Motion Picture Exhibitors' League of America. Mr. Rodgers arrived during the holiday season and spent some time looking over the local situation and enjoying the fine weather before seeking to secure a gathering of theater owners and managers to address on the subject of organization work.

No Local League Formed.

A meeting was finally called for January 8, at Photoplayer Hall, but the attendance was very disappointing. Those present were treated, however, to a very illuminating talk by Mr. Rodgers on the war tax problem and the music tax question. No effort was made to organize a local league, so few representative exhibitors being present, and past efforts along this line having been fruitless. The speaker was informed, however, that there is an organization of exhibitors and film exchange men known as the United Motion Picture Industry of Northern California, which is accomplishing much good work.

Alameda County Local May Join National League.

Later during the day Mr. Rodgers crossed the bay to Oakland and attended a special meeting of the Alameda County local. Here he found a good crowd and met with a very cordial reception. Following the talk of the national organizer this organization decided to give the matter of joining the national body its early attention and tentatively made an application for a charter. In his talk here Mr. Rodgers dwelt at considerable length on the music tax question, with

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Massachusetts and Rhode Island Branches, M. P. E. L., at Quincy House, Boston. January 22

which the Alameda County exhibitors were not very familiar, and as a result of this the representatives of twenty theaters each donated three dollars to the fund to fight this tax. The theaters contributing to the fund were as follows: Oakland houses—Fruitvale, Fremont, Franklin, Golden Gate, American, Dimond, Gem Glenn, Park, Kinema, Piedmont, T. & D., Chimes, Claremont, Majestic. Berkeley Theaters—Strand, Lorin and T. & D. Alameda was represented by one theater, the Park.

Alameda League Fighting Footage Tax.

President H. L. Beach presided at this meeting and considerable of the business period was devoted to a report of the committee appointed to obtain redress from film exchanges in the matter of the reel tax. The local is fighting this tax and has taken the matter up with Federal officials who have asked for proofs in the form of bills and cancelled checks. This organization of exhibitors takes the stand that film exchanges levying a reel tax on pictures released before last October are obtaining money under false pretenses.

The annual meeting of the Alameda County local will be held on the third Thursday in February, when officers will be chosen.

Lustig Wants Action

Has No Use for League Members Who Do Not Take An Interest.

IN ACCEPTING office as president of the Exhibitors' League of Cleveland, Ohio, Henry Lustig made it emphatic that there would be an entirely different administration than the body has had for several years, or he would not head it.

The attendance and interest in league meetings have been very irregular. When something unusually big, that might hit the exhibitors' pocketbooks, came up, there would be a gathering of from sixty to seventy theater managers, but at other times, twenty-five was the average attendance.

Mr. Lustig pointed this out and also the apparent lack of co-operation whenever the league undertook to do something. Only when a matter like operators' wages or war taxes came up was there real co-operation.

"It has come to a point where the league must wake up, and wake up quick," he said. "There are many so-called members who forget their dues and the league entirely except upon extraordinary occasions. We must weed these out. I would rather have twenty-five bona fide members, than a hundred of the other sort. Of course, I need the support of all the exhibitors in Cleveland, but since it is impossible to get it, we will have to bend our efforts toward weeding out the stale timber and do business with a solid organization. This is not a challenge to such members as I mentioned to get out, but it means that they will have to pay up or retire."

The league passed a resolution naming a committee of three, headed by E. Mandelbaum, to give support, financially and otherwise, to the Allied Exhibitors' Legislative Committee, which is conducting a fight against unjust war taxes at Washington.

A committee was appointed to go into further details with several New York producers, who sought to sell their films to the exhibitors direct.

The other new officers elected were R. H. Gray, vice-president; Joe Lefkowich, secretary, while A. Mahrer was re-elected treasurer.

Mr. Lustig succeeds William J. Slimm, who has headed the organization for several terms, while Mr. Lefkowich succeeds Walter Horsey, who has been secretary for many years.

BROOKLYN EXHIBITORS BACK GARFIELD.

The exhibitors of Brooklyn, New York, under the auspices of the Associated Motion Picture Exhibitors of Brooklyn, held a mass meeting at the Brooklyn Auditorium, on Thursday morning, January 17. The object of the meeting was to voice its views of the proposed closing and holidays in the conservation of coal by Dr. H. A. Garfield, Federal Fuel Administrator. A resolution was passed that the exhibitors would stand back of the Government in whatever restrictions it saw fit to institute to help win the war, but it most emphatically objected to the motion picture theaters being classed among billiard and pool parlors or saloons, claiming that motion pictures are a positive essential and not one of the unessentials.

Moving picture theaters are needed to keep the public posted and educated in the things they should know, what the Government is doing to win the war, from a military and economic standpoint. It also pointed out that motion pictures are the universal language through which all nationalities are enlightened. Russia, for instance, would have gained a full knowledge of what the United States is doing for democracy had motion pictures showing our activities been circulated in that country.

A copy of the resolution was sent to Dr. Garfield as well as to all the Senators and Congressmen of Brooklyn.

Repeal of Maryland Censor Law Has Chance

Maryland Exhibitors' League Giving Earnest Attention to the Fight Against Censorship and Find Many Favorable Indications—Many of Clergy Do Not Want Censors.

ACCORDING to information which has come to light it appears that the position on the Censor Board in Maryland made vacant in September by the death of Wm. F. Stone, has been kept dangling before the eyes of many would-be office-seekers, so that they should, according to reports, follow the inclination of Governor Harrington as to political measures.

On the evening of Sunday, January 13, a meeting of the Maryland Exhibitors' League was called by President Frank A. Hornig, and those members who assembled frankly discussed the censorship measure and other matters of importance. On Wednesday, Jack Connolly, who is managing for the League the campaign to repeal the censor law, and President Hornig were interviewed by the Moving Picture World Correspondent at headquarters, 210 W. Lexington street.

Few Religious Associations Want Censors.

Few of the religious associations of Baltimore appear to be opposed to the repealing of the censorship law or are opposing the League in its fight. The majority of the clergy of Baltimore and Maryland are opposed to censorship of motion pictures and probably this is because so many of the exhibitors are known personally to them. Not only are the exhibitors known to the clergy, but the clergy have trust in the moving picture exhibitors, realizing that they, as a majority, aim only to show upon their screens the highest class of pictures which have a tendency to uplift, rather than to demoralize. Attention must also be called to the many patriotic and other benefits given by the exhibitors in Baltimore and throughout Maryland.

The Legislature at Annapolis has been convassed to see where the exhibitors stand with the members and it has been found that a large majority of them are, in reality, moving picture fans. In this canvass sixty-four members of the assembly were willing to pledge themselves to kill censorship in Maryland and did so.

As to the political side of the question, it seems that the vacancy on the Censor Board has been in active influence. In the first place it is understood that Attorney General Albert C. Ritchie is making a fight against the Maryland Exhibitors' League. The question might be asked in this regard: Is it because Mrs. Marguerite E. Harrison, one of the censors, is a sister-in-law to Mr. Ritchie? And is he making this opposition owing to selfish motives?

From an authentic source, it has also been learned that twenty Republicans were given to understand that the vacancy would be theirs and according to the informant, this was done in order that certain measures would be passed. So according to men well versed in the doings at Annapolis the twenty Republicans began to compare notes and consequently they asked for a show down.

It is thought that not only has the Governor given much thought to the matter of the censorship question, but that he has begun to realize just what a factor the moving picture screen can prove to be in an election, and this conclusion is based on the idea that he has seen what it did for Governor Whitman, when it was used in his favor in New York.

Maryland League Is Strong.

Then again when we take into consideration what a complete organization the exhibitors of Maryland have formed by their league, and how closely knitted together they are becoming in this fight, it seems doubtful whether the Governor will antagonize them. There are over two hundred theaters in Maryland and at least 100,000 people attend shows in these theaters every day.

Again, it is understood that organized labor in the State of Maryland and Baltimore City will take up the cudgel to repeal the censorship law. According to latest advices, the Motion Picture Operators' Union, Local 181, through their president, G. Kingston Howard, will confer with President Ferguson of the Baltimore Federation of Labor and the matter will be decided as to just how they will proceed in the matter.

Bodies That Want Censorship.

Action opposed to the repeal of the censorship law in-

cludes the following: On Monday night, January 14, the Sodality Union of the Arch-Diocese of Baltimore, in session, adopted a resolution that this body unite with the Holy Name Society to stand with the latter in order that the censorship of motion pictures may be retained. When the bill is introduced at Annapolis, the representative delegation from the organization will go to that city. On Friday night, January 11, the annual meeting of the Maryland Institute (Art School of Baltimore) Alumni Association was held and a resolution written by Walter R. Gale, the retiring president of the association was adopted protesting against the abolishing of the Board of Motion Picture Censors of Maryland.

A bill was introduced by Senator Frick at Annapolis on the evening of Tuesday, January 15, which had been prepared by the attorney general to amend the law creating the Board of Motion Picture Censors and proposing to have all fees of this board turned into the treasury and that the salaries be paid as are all others, regardless of fees.

BLIZZARD SPOILS ST. LOUIS LEAGUE MEETING.

A meeting of the St. Louis Exhibitors' League, called for Friday afternoon, January 11, at league headquarters in the Knights of Columbus building, was adjourned without action when fewer than five members showed up on account of the blizzard.

Eugene H. Roth in New York

The Guiding Genius of the California Theater, San Francisco, Is Among Us Cheerfully Sharing the East's Discomforts.

AFTER a transcontinental journey which provided for stop-overs in Denver, Omaha, Detroit and Buffalo, Mr. and Mrs. Eugene H. Roth, he whose capacity and activity made possible the greatest of all motion picture theaters on the Pacific coast—the California Theater in San Francisco—arrived in New York and located at the Hotel Knickerbocker on January 13, for a brief stay. In the midst of his personal interviews with the representative exponents of the industry, among others, Adolph Zukor, Samuel Goldfish, Hiram Abrams, Lewis J. Selznick, Walter E. Greene, Samuel Rothapfel and Harold Edel, Mr. Roth made a visit to the new offices of the Moving Picture World. Although some of the staff had previously never enjoyed the pleasure of his acquaintance, it was readily admitted by all that they fully understood why a man of his force, thoroughness and ability should be the leader of the exhibiting end of the motion picture industry that he is. Gifted with a personality that radiates the same cheeriness and sunshine that abounds in the splendor of California, Mr. Roth proved a welcome and popular guest, much in demand.

He spoke with enthusiasm of his latest achievement—the California Theater—which cost more than a million and a quarter dollars to construct and which seats in absolute comfort an audience of 2,780, with all conveniences and improvements of the palace of a modern Solomon, but never a word of self-mention—a trait which characterizes the man who does big things and can be counted on to achieve still more. He communicated upon the hysteria affecting the industrial situation in the East, and was grateful to observe that his fears that the center of the motion picture world was all too willing to be misled by the idle pessimists who constitute the lesser figures of the business were entirely without foundation. No feature of his visit was as comforting to him as this experience of the really representative men of the trade talking in direct contradiction to the weak and fearsome trend of vaporing that he had been led to believe held the manufacturers in its spell. He cites as an instance of sound judgment the material reductions that have been put in force in the Pacific producing forces and encourages any and all further conservations that may be practiced in behalf of sound reasoning. To men of his breadth, moves of this kind are usual and logical and have no claim for any other interpretation.

Eugene Roth is an exponent of the theory that a judicious exhibitor is never overcharged for service. He is of the type that never dickers for a bargain; he knows what price is consistent and is prepared to graduate his outlays for service in accord with the quality and suitability of the productions he engages for his two theaters, for it is almost redundant to state that he and his associates also control the Portola Theater which, as far back as 1911, when he and his confreres took possession of its management, began to reveal the sagacity and capacity of its owners and proved "the hen that laid the golden California." He attributes the success of the parent theater to his undeviating policy of booking sterling features only, and his willingness to pay the required prices consistent with quality. It is a matter of history that though the Roth interests have usually placed an Artcraft, Paramount, Goldwyn or Select picture on their screens, nevertheless there has always been room for a standard production of another make, even though a picture already booked may have to lay idle for the given week. In other words, he has at all times matched up to the natural progress of the business—the California Theater proves how well this is true. And what is a matter of interest to such of us Easterners as are not due for a trip to San Francisco, is the showing that Mr. Roth promises before he leaves of his 1,000-foot reel showing the California both exteriorly and interiorly. At this writing the reel has not yet arrived, but when it does arrive and is shown, it should prove a most popular one-reeler.

The management of the Strand Theater came in for special mention, it being Mr. Roth's observation that the Edel house gave the best show that he has yet seen while in Manhattan. He praised Mae Marsh's work in "Fields of Honor" and the way that the picture was presented; and lauded, with special emphasis, the rendition of the condensed operatic score from The Mikado as superior to anything he had heard or seen elsewhere in the country. He willingly admits that it gave birth to a new idea for him, which he will carry back for his Pacific coast audiences.

A man who has risen as has Eugene H. Roth could be expected to have assumed responsible undertakings in the past before invading the cinematographic domain. This assumption is very easily sustained. For a period of twelve years he served as contracting freight agent of the Santa Fe with headquarters in Los Angeles, when that town was unthought of as the home for motion picture studios. This work he left to invest in and take charge of a mine in Mexico. This duty became so precarious after five years' time, for civil strife was then already eating the vitals out of the all-too-bellicose republic, that he returned to California, only to make the felicitous investment in the Portola.

Mr. Roth has not been in New York since early 1916, when he and his architect toured the country in order to learn of every improvement in theater construction that then existed. To him we have but this to say—"May your next visit be less deferred!"

A "Housewarming"

Famous Players-Lasky Corporation Gives "House Party" to Office Employees.

THE Famous Players-Lasky Corporation on Saturday evening, January 12, gave its office employees a "house party" in the new wing of the floor at 485 Fifth avenue, New York, taken over recently to handle the increased activities of this company. The affair was attended by everyone from president to office boys, and was a genuine get-together gathering. Dance music furnished by a Jazz Band proved one of the popular features of the evening.

Refreshments were served in true "house party" style and entertainment was supplied by "home talent." Among the popular offerings during the evening were songs by Edward Grossman, a novelty ball-room dance by Joe Finkelstein and Helen Glick, recitations by Rose Tapley, sleight-of-hand tricks by Charles Moyer, a black-face act by Charles Burr and B. P. Fineman, classic songs by Miss Friedman accompanied on the piano by Miss Sallie Brody, an interesting review of humorous experiences as a newspaper reporter by Charles Kenmore Ulrich, and a juggling act by A. Barnett, formerly a professional on the stage. Various other "specialties," too numerous to mention, were presented during the course of the evening.

Congratulations were extended to the various committees for the effectiveness of their work. Miss L. S. Wicker was chairman of all committees, assisted chiefly by Norris Wilcox, John C. Flinn, Charles Moyer and Harry A. Nadel, comprising the arrangement committee. Henrietta Cohn and Rose Tapley had charge of the invitations; Charles Burr, the printing; Louis Loeb the finances, and Pete Schmid the publicity. The floor committee consisted of Carl H. Pierce and Rose Tapley, chairmen, assisted by the Misses Figeroff, Michaels, Werner, Williams, O'Neill, Caldwell and McCull and Messrs. Grossman, Schmid, Gage, Fineman, Burger, Thorne, Taub and Eugene Zukor. Various officials and stars of the company dropped in during the course of the evening, including Adolph Zukor, Walter E. Greene, Hiram Abrams, Al Lichtman, Ben Schulberg, Marguerite Clark, Pauline Frederick, John C. Flinn, H. Witman Bennett, Emil Shauer, Arthur Friend, Elek Ludvigh, Jack Pickford, Ralph Cohn, William E. Allen, Wallace Reid, Ann Pennington, Billie Burke, Ann Little, Elsie Ferguson and Thomas Meighan.

Chicago News Letter

By JAS. S. McQUADE

Chicago Film Men Back U. S. Fuel Order

Although the Provisions Will Work Hardship on All Branches of the Trade, It Is Held That the Government Knows the Situation Best.

THE order of the United States fuel administrator, so far as it affects the moving picture business in Chicago, came with a numbing effect. This order enjoins that, beginning January 21, and every Monday thereafter, up to and including March 25, no fuel shall be burned for heating moving picture theaters or other places of amusement, business offices also being included on the prohibited list.

The order was published in the Chicago morning papers Thursday, January 17, and while exhibitors generally were bewildered by the announcement, Joseph Hopp, president of Chicago Local, M. P. E. L. of A., got busy with the phone and sent out numerous calls to exhibitors and exchange managers to attend a hurry-up meeting in the Masonic Temple. The meeting was called to order at 11.30 A. M., about sixty exhibitors, irrespective of affiliation with the League, and a dozen exchange managers being present.

After considerable discussion, the concensus of opinion was that, unless the Illinois state order is modified, the fuel order constitutes a national moratorium so far as it affects film service and employees' salaries on the Mondays specified, including operators, musicians, etc.

As the order affects only theaters east of the Mississippi, it was pointed out by President Hopp that the order would be discriminative and work an inequality. He cited for examples that theaters in East St. Louis would be closed on the prohibited days, while those in St. Louis, across the river, would be permitted to run. Similar conditions would exist in the case of Davenport, Ia., on the west side of the river and Rock Island and Moline on the east, as well as in many other cases along the course of the river. In each case the theaters on the east side would be closed and their patrons could cross the river and attend theaters there. Furthermore, it was stated that State Fuel Administrator Williams had been quoted in the daily press as saying that the coal taken out of the Illinois mines was used by the states of Nebraska, Iowa and Missouri.

It was finally decided at the meeting that Chicago exhibitors should get in touch with the National Allied Exhibitors' Legislative committee at Washington and New York to learn what, if anything, had been done by the members in connection with the fuel order. Efforts were made to reach the points mentioned by long-distance phone, but they failed. Telegrams were afterwards sent to Henry Varner, chairman of the committee referred to, at Washington, D. C., and Lee Ochs, a member of the committee, New York, but no reply was received up to late Thursday. Adjournment was then taken until 11 o'clock Friday morning.

Those present at the meeting, while strong in their expressions of loyalty and devotion to the government, felt that the order as it stands would work great injury to the business of many exhibitors, who are already in a critical financial condition.

The widely differing announcements of the fuel order, as given out in different cities in the middle west, have caused much wonderment among people in the film business here. A wire from Indianapolis, dated January 15, to an exchange here, reads: "All Indianapolis theaters, clubs, lodges, dance halls, poolrooms, churches and schools closed on account of fuel shortage. Expect other cities in the state to follow."

Another from Detroit, on January 16, stated: "Official order covering entire state, effective tomorrow, closes all theaters entire twenty-four hours on Mondays and Tuesdays. Other days of week open five hours only. Serious situation necessitates credit, cancellation and reduced rentals. Exhibitors working to have order modified."

From Pittsburgh came the news that in moving picture theaters only two presentations, matinee and evening, will be allowed each day.

A later dispatch from Detroit gave the information that office buildings will be permitted to run elevators only nine hours per day. This, however, was only tentative and not fully determined upon at the time the dispatch was sent. In case it went into effect, the order would seriously affect the night shipments of films to customers in outlying points.

These orders, it is understood, have been given out in each case by the state fuel administrator, and the absence of uniformity shows the lack of co-ordination with the U. S. fuel order.

I have learned from a number of distributing exchanges, during discussions of the closing of business offices on Mondays, for the period already mentioned, that they have claimed a decrease in the rental charges for premises occupied by them equal in amount to the rental for the normal business days which may be declared closed by the government, on account of fuel shortage. This would be only an equitable arrangement, and I understand that the owners and agents of buildings are favorably disposed to allow a day's rental for each closed business day.

In my rounds I have been impressed by the ready willingness of men in the trade to support the government in every possible way. Many, while they do not clearly understand the fuel order, are of the opinion that the government knows the inside of the question thoroughly and must meet it in the most effective way, for the good of all and the national honor. Every man in the trade, in Chicago, fully endorses the following statement made by Samuel Insull, chairman of the Illinois State Council of Defense, on the coal situation, on Thursday, January 17:

> The coal situation in serious, else the fuel administration would not have issued the orders it has sent out. No individual in the ordinary business of the country is qualified to pass on the necessity of the order. Only the fuel administration has the full information upon which intelligent judgment can be based.
>
> The public's duty in the matter is plain: Obey instructions. This duty lies upon all—manufacturers, merchants, laboring men and the men and women of all industries.
>
> All should remember that the country is at war and the fuel administration order is a war order. The manner of its acceptance is a test of the morale of the public. The Government tells us we are in a bad situation. We should all work together to pull ourselves and our country out of it.

Herbert Brenon Addresses the Chicago Censor Board.

Herbert Brenon arrived in the city Sunday morning, January 13, to see Major Funkhouser and the Chicago censor board concerning his six-reel feature, "Empty Pockets," the story of which has been adapted from Rupert Hughes' novel of that name. Mr. Brenon was a whole day late in arriving, as he had promised to meet Major Funkhouser on the Saturday previous. On Monday morning he visited Chicago's chief censor of pictures and spent an hour in consultation with him. He afterwards was introduced by the Major to the censor board in a body, and delivered an address, which follows in part.

"I am here for one reason only. No longer do I wish to be a printed title to you only. I want you to think of me as a sincere man with an avowed purpose. I have not come here to upbraid you and I shall be content if you view my picture, "Empty Pockets," with the firm conviction that I have been sincere in producing it. I am not going to court to force you to pass this picture, but I only ask you to give me an opportunity, personally, to make changes that you deem necessary.

I have just come from producing "The Third Floor Back," in which the spiritual reincarnation of the Lord visits a lodging house beset with bigotry and malice and brings sunshine and contentment to the people therein. It cost me $110,000 to produce that picture, and I shall probably sell it at a loss.

"Empty Pockets" was produced for much less money and the story was sold to me at a $20,000 profit before I put it in picture form.

"Please no longer think of me as a printed bit of celluloid,

but kindly remember when viewing my production that I am not opposed to criticism in its right sense, and that I will always be open to the right kind of advice."

"Empty Pockets" was given a pink permit on Tuesday, January 15, which means that only adults can see it in this city. This feature was made for the First National Exhibitors' Circuit.

Chicago Film Brevities.

Max Glucksmann, who has a circuit of theaters in Argentine, Chile, Paraguay and Uruguay, has written the American Film Company that Mary Miles Minter is very popular in South America. He states that when a Minter subject is run, his theaters are packed, while competitors who are showing pictures in which other world-famous stars appear are not quite so full. "Everybody drops in for a Minter picture," writes Mr. Glucksmann.

* * *

F. C. Frederickson, recently assistant manager of Pathe's Kansas City branch and at one time manager of "Ramona" (handled by the Elliott & Sherman organization), arrived in the city last week and will remain several days.

* * *

At a recent meeting of the stockholders of the Rothacker Film Manufacturing Company, the following directors were nominated and unanimously elected for the year 1918: Watterson R. Rothacker, David Beaton, Jr., A. A. Rothacker, H. J. Aldous and John Hahn.

* * *

J. A. Berst, vice-president of Pathe Exchange, Inc., spent a few hours in the city Monday, January 14, on his way from California to New York. Mr. Berst had planned to spend several days in Chicago, but the delay caused by the snow storms on his way from the Coast to this point compelled him to depart immediately for New York.

* * *

Helen Ferguson, who has been a member of the Essanay playing forces for some time past, has resigned and left for New York last week. It will be remembered that she played opposite roles to Bryant Washburn and Taylor Holmes in some of their big productions. She will be remembered best by her work in the "Gift o' Gab," in which she played leading woman with Jack Gardner.

* * *

Mrs. Emma Cohen, manager of the Casino theater, 58 W. Madison street, this city, averted a fire panic when the basement under the theater caught fire Thursday evening, January 10. On learning the fact, Mrs. Cohen requested the operator and pianist to keep on with their duties, while she quieted the audience by assuring them there was little danger and requesting them to go out quietly through the doors to the alley. As the people went out, the firemen got control of the fire. The loss was about $1,000. Mrs. Cohen advised this office that everything was in readiness to resume business the next day.

* * *

Ike Van Ronkel, one of the oldest and most successful exchange managers in the business in this city, if not in the country, who for the past two and a half years has been with the Universal Film Manufacturing Company as manager of the Chicago offices of Bluebird, Jewel and Longacre productions, tendered his resignation to Carl Laemmle, Monday, January 14. At the time of writing, Mr. Van Ronkel had not disclosed his future connections in the business.

Shipping to Switzerland

Notice to Shippers in Connection with Applications for Export License.

THE War Trade Board announces that a trade agreement has been drawn up between the War Trade Board and the Swiss Government, covering the issuance of licenses for shipments to Switzerland, and announces the following rules and regulations, effective immediately, in connection therewith:

Applicants must first procure an S. S. S. permit and show the number of same on their application. Applications should be sent by the applicants to the Legation of Switzerland, 2013 Hillyer Place, Washington, D. C., who will check up the S. S. S. permit number with their records, and upon their endorsing the application it will be forwarded by the Legation to Switzerland to the War Trade Board.

Licenses when granted by the War Trade Board will be sent to the Legation of Switzerland, who will in turn notify the applicant and ultimately deliver the license to him. Should applications be refused by the War Trade Board, the Swiss Legation and the applicant will both be notified.

Licenses will not be given to the applicant until there is definite information lodged with the Swiss consul in New York or with the Swiss Legation in Washington as to the steamer on which the commodities are to go forward.

Universal Will Back Government

President Laemmle Announces That It Will Comply With All Orders from Washington—Instructs Employees to Drop Criticism.

SETTING a good example before the trade that might well be emulated by every motion picture company, the Universal Film Manufacturing Company issued an order to its employees everywhere to the effect that it was in full accord with every act adopted by President Wilson and his confreres in the conduct of the war and cautioned its employees to refrain from all criticism and comment unfavorable to the government. A copy of the order was sent to Washington. It reads as follows:

The Universal Film Manufacturing Company is entirely out of sympathy with the committees from the various industries which are flying toward Washington to protest against the new order of the fuel administrator.

The fact that this order has the approval of President Wilson is quite enough for us.

This company, like every other company in the country, has pledged its resources to aid the Government in a successful prosecution of the war.

And now, for the first time, we are put to the test to see whether such pledges were empty phrases or if they really carried a meaning. If we have a grain of real patriotism we will grin and bear whatever burden the Government may be compelled to impose upon us during these times of ordeal.

We request employees of this company to refrain from making unfavorable comment on the action of the Government. Let us look at the doughnut, not at the hole. Let us remember how little we are sacrificing in comparison with the young men of the nation who are offering their lives where we are asked to offer only our dollars. If we are stripped of every dollar we possess, if we are reduced to the extremest poverty, we will still have life.

Let us show the Kaiser and his crew that our pledge of support to our Government was not made merely to be withdrawn at the first real pinch of war. Let us be ready in our minds to drop everything else, if necessary, and devote our hearts and souls to the one great object of making the world a fit place to live in.

Standing by the President means standing by the President. It does not mean arguing, protesting or quibbling. The President has the most terrific task that was ever imposed upon a single human being in the history of the world. Let's make his burden as light as possible and not participate in anything that will tend to confuse his mind or swerve him a hair's breadth from the great purpose he outlined in his recent message to the world.

If we are patriotic now is the time to prove it.

UNIVERSAL FILM MANUFATCURING COMPANY,
By Carl Laemmle, President.

Freuler Announces the Screen Telegram

Mutual to Release Its News Reel Twice Each Week—Will Cover Foreign Field as Well as Domestic.

THE Screen Telegram, a twice a week news reel, of a new type, is announced by John R. Freuler of the Mutual Film Corporation and various allied film enterprises. This release is to be available at Mutual exchanges beginning the week of March 4, according to Mr. Freuler's announced plans. It will follow up and supplant the Mutual Weekly, which is one of the oldest and long established news reels in the film trade.

"We have laid elaborate and promising plans for the production and assembling of the Screen Telegram," said Mr. Freuler, discussing the new release at his New York offices. "We have arranged for an extensive system of foreign camera correspondence with a war news service from some new angles which we expect will give an unusual attractiveness to the reel.

"I have been giving the news reels particular attention for a long period and I have come to the conclusion it has been a rather neglected field among the film producers. Improvements in this field have been very slow to come. Yet the enduring success of the Mutual Weekly and some of its better competitors and their obvious value to the best theaters prove the permanence of demand.

"The mechanical work of the Screen Telegram will be handled at the excellent laboratories and printing plant of the American Film Company, Inc., which is, I hold, a guaranty of a film product as near technical perfection as the market affords."

The Mutual from its Chicago offices is conducting negotiations with cameramen in a number of points yet to be covered by the Screen Telegram. This detail of the organization is being handled through the office of Terry Ramsaye, the Mutual director of publicity.

JACK GILBERT RETURNS TO TRIANGLE FOLD.

Jack Gilbert, well-known juvenile, who appeared in several Triangle feature productions, is back at the Culver City studios after an absence of several weeks and is cast in Director Jack Dillon's latest subject, "Betty Comes Home," Gilbert supporting Myrtle Lind, formerly of the comedy beauties, who has the title role.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Edith Roberts Again with Eddie Lyons and Lee Moran.

A NEW-OLD addition has been made to the Lyons-Moran comedy company at Universal. Miss Edith Roberts, who was formerly the leading woman for that team of laughmakers, has rejoined. She arrived from New York after having been separated from "the boys" for four months, part of which time she worked in a couple of Bluebird photoplays. She will appear in a series of de luxe comedies.

Miss Roberts is busy on "Other People's Money," by C. B. ("Pop") Hoadley, another old stand-by of the comedy team, formerly head of the comedy end of the Universal scenario department, and who was engaged to write exclusively for Lyons and Moran upon their recent return from a vacation spent in the east.

Mary Miles Minter Has Two Directors.

To insure the best results Mary Miles Minter, the American Film Company's star, will hereafter make her pictures under the two-director system. To collaborate with Henry King Director Edward Sloman has been assigned to supervise the making of the next feature following the completion of "Extra! Extra!" a newspaper story by Will M. Ritchey, the new head of the American's scenario department.

Mr. Sloman, who recently signed a contract with the American, has just completed a series of twelve successful photoplays in which William Russell was the featured player.

Los Angeles Brevities.

Mal (Slim) St. Clair, who has become famous for his delineation of beanpole characterizations in Triangle-Keystone comedies, has resigned from that organization in order to take a long vacation while considering several offers for his future services.

* * *

Harry Snyder, well known in Los Angeles photoplay circles as a scenario writer, has taken the position of writer at the local Metro studios formerly occupied by H. Keeler. Previous to this affiliation Mr. Snyder was on the scenario staff of the Signal Film Corporation.

* * *

Miss Gladys Brockwell has completed the making of a brilliant and unusual photoplay for William Fox at the Los Angeles studios. Miss Brockwell plays the dual role of two sisters who are utterly unlike in every way except looks. In the cast are Colin Chase, Bertram Grassby, Joseph Singleton, Cora Rankin Drew and Nancy Caswell. The play was directed by Bertram Bracken.

* * *

Bert Ensminger, who has been assisting Howard M. Mitchell in the direction of the Anita King company, will have entire charge of the next King picture, owing to the fact that Mitchell is engaged in directing Miss Sophye Barnard.

* * *

Tom Mix is nearing the completion of a drama for William Fox. The story has to do with the early pioneer days and presents a piece of history that has for some strange cause up to the time escaped the screen and the printed page. The character portrayed is romantic and vivid. Enid Markey plays opposite to Mix, and she is the big sister to eight youngsters played by George Stone, Lewis Sargent, Buddie Messinger, Raymond Lee, Virginia Lee Corbin, Violet Radcliffe, Marie Messenger, Buelah Burns and Vivian Plank. Others in the cast are Sam De Grasse, Pat Christmas, Jack Plank and Charles Stevens. S. A. Franklin directs.

* * *

Bob Brotherton, chief of the Balboa studio laboratory, who is also considerable of an oil painter, recently presented two of his canvasses to the Red Cross.

* * *

Things are humming in the scenario department at the Triangle Culver City studios. Several well-known magazine stories are being picturized and three new men have been added to the department. The new faces include Charles Mortimer Peck, well-known scenario editor and special writer, who is picturizing Norman Sherbrook's magazine story, "Smoke"; Frank Condon, magazine writer and continuity expert, who is picturizing "The Veil," also by Norman Sherbrook, and Charles Wilson, who is making the screen adaptation of W. Carey Wonderley's magazine story "Another Foolish Virgin." Jack Cunningham is finishing the picturization of "The Siren in the House," also a magazine story by W. Carey Wonderley. Catherine Carr and George Elwood Jenks.

* * *

Alexander Ritz, a former jockey who once rode with Tod Sloan and who has since worked well up in the motion picture industry, is again an assistant to Howard M. Mitchell at Balboa. Years ago Mitchell and Ritz worked together in Thanhouser productions.

* * *

Gloria Swanson, who has appeared in Keystone comedies in the past, has returned to the fold and will begin work at once at the Culver City studios in one and two-reel Triangle-Keystone comedies.

* * *

The picturization of Larry Evans' widely-read story, "His Own Home Town," which Thomas H. Ince has just produced for Paramount, with Charles Ray in the stellar role, will afford newspaper men of the present generation a good idea of what a newspaper office in a typical small town looked like a score of years ago—and what many of the "print shops" in some villages and towns still resemble. In making the story into a screen production much care was taken to retain all of the principal characters.

* * *

Texas Guinan, former Winter Garden favorite, who made a flying trip to New York, has returned to the Triangle studio.

* * *

Dorothy Dalton will again be seen in a role that has the big Canadian Northwest country for its background.

* * *

Two more writers have been added to the American's scenario department this week in William Parker and Karl Coolidge. Both were members of the American's staff some time ago. Mr. Parker returns after a year's work at the Universal, Fox and Metro studios, while Mr. Coolidge has been connected with various picture companies in the capacity of continuity writer. Mr. Parker is the author of more than two hundred successful screen stories.

* * *

Enid Bennett will be a very happy young woman next week. Miss Bennett is an Australian actress who has been associated with Mr. Ince for the last year. During her American career she has had the company of her younger sister, Marjories, who also has attained some success in filmdom. Soon Miss Bennett is to be joined by her mother, her twenty-year-old brother, and another sister to help her pass the hours when away from the studio.

* * *

Margarita Fischer and her American company, directed by Lloyd Ingraham, has been in Los Angeles taking exterior scenes of a girl's private school for the production of "Ann's Finish," the fourth of a new line of comedy dramas written by Beatrice Van and adapted to the screen by Elizabeth Mahoney. Jack Mower plays the leading masculine role opposite Miss Fischer, and the supporting cast consists of David Howard, John Gough, Robert Klein, Perry Banks and Adelaide Elliott.

* * *

Anita King, Balboa star, will be featured in a story by Captain Leslie T. Peacocke, as a fifth in the series of six to be released by Mutual. Work will be started soon under the direction of Robert Ensminger. Percy S. Pembroke will be leading man and Patrick Calhoun will be the "heavy." A strong supporting cast includes Daniel Gilfether, Corenne Grant, Gordon Sackville and Bruce Smith.

Roscoe Arbuckle returned to his old home town to a great reception. Santa Ana was the place and three overflow theater crowds preceded the party given the comedian. Fatty revived tales of the old swimming hole to the grown-ups, and Santa Ana to a man remembered the stories of his antics as a growing boy around the town. Fatty is proving a great attraction in the California cities, Riverside giving him the same sort of receptions when he made his personal appearance. He also contributed his bit by appearing at the Huntington Park Red Cross benefit.

* * *

Considerable damage was done by the heavy windstorm which swept Los Angeles and vicinity two days. Several sets on one of the old open stages of the Paralta studios were blown down. A few walls in a Western town and a part of a big set for a new picture were also leveled. The storm also caused considerable damage at the Fox studios, where a set collapsed, burying two workmen, who were slightly injured. Some damage was done to the open air theater at Denishawn.

* * *

The Hollywood Community Theater on its third offering to its members and friends, January 21, 22, 24 and 25, presented five new modern one-act plays each evening. They were all written by William C. De Mille, an active member of the theater association. Among those to appear in the plays were Louise Huff, in "In 1999"; Theodore Roberts, in "The Man Higher Up"; Bertram Grassby, in "The Land of the Free"; Wharton Jones and Harrison Ford, in "Noblesse Oblige," and others in "The Martyrs."

* * *

A meeting of the Monrovia Feature Film Company's stockholders was held on Saturday, January 5, in an effort to untangle the legal snarl in which three corporations, "The Argonauts," "Daughter of the Don," and the Monrovia Feature Film Company, have been entwined. A sub-committee, consisting of L. E. Frye and C. T. Renaker, was named by the chair as a receiving committee for funds provided the stockholders decide to assess themselves 10 per cent. with which to pay off their debts and protect their assets. Another meeting will be held soon.

* * *

Irving Lesser, Los Angeles manager of the All-Star Feature Film Distributors, has joined the ranks of the benedicts. He went to San Francisco to celebrate the holidays with his folks. On New Year's Eve he was married and returned to Los Angeles with his charming wife.

* * *

To help increase the sardine pack of Southern California, which canners are shipping to the Allies, H. M. Horkheimer, president of Balboa, is arranging to take his entire working force on fishing expeditions every Sunday during the sardine run. Notices posted on the studio bulletin boards for volunteer fishermen are meeting with ready response.

* * *

No airdomes may be operated in any portion of Los Angeles, the board of public works has ruled. Upon recommendation of J. J. Backus, chief building inspector, the board denied an application from a San Pedro exhibitor for permission to operate in a tent near the waterfront. Building Inspector Backus called the attention of the board to the fact that the theater ordinance calls for brick walls for all amusement houses.

* * *

Jack Gilbert, who appeared in several Triangle feature productions, is back at the Culver City studio after an absence of several weeks and is cast in Director Jack Dillon's latest subject, 'Betty Comes Home." Gilbert is supporting Myrtle Lind, who has the title role.

* * *

Mae Murray has started work on her fifth Bluebird. Her production is entitled "Forgive Me," and is directed by Robert Leonard, who also is the author of the story and who co-operated with F. McGrew Willis on the screen arrangement. Philo McCullough is playing opposite Miss Murray.

* * *

Tom Forman, formerly of the Lasky Company, who since the outbreak of the war has been stationed with the Coast Artillery at San Pedro, is now training in the officers' school at Camp Kearney.

* * *

Director Stuart Paton has under production at the Bluebird studios a five-reel drama entitled "The Other Thing." Carmel Myers is the star, with Harry Carter as her principal support. The photoplay was taken from the magazine story written by Blair Hall and prepared for the screen by Harvey Gates.

* * *

Edgar Lewis, independent producer, director of "The Barrier" and other successful features, has arrived in Los Angeles for the first time. It is understood that Mr. Lewis' next production will be made here. He was accompanied by Mrs. Lewis and their young daughter.

How War Affects Pictures

Board of Review Recapitulates Work of Manufacturers Since War Was Declared.

THE war affected the production of motion pictures in 1917 in two ways," said Cranston Brenton, Chairman of the National Board of Review of Motion Pictures of New York City, yesterday, while discussing the relation of the war and motion pictures. "First there was a marked reduction. The number of reels passed upon by the National Board of Review, which reviews more than ninety-nine per cent. of all photoplays exhibited in this country, was 8,436. This number is fewer by 744 reels than the number passed upon in 1916. The number of different pictures or subjects was 3,114, as compared with 4,113 in the year 1916. These figures reflect the effect of the war upon the making of pictures and the demand of the public regarding the type of pictures.

"The chief falling off in production was in the month just before the declaration of war and the following two months. Evidently at that time, the producers were uncertain as to what the effect of the war would be upon the demand for motion picture entertainments. Since July, the production has followed the general trend of that of the previous year, the number released, however, being somewhat smaller, with an upward tendency in December.

"The demand for single-reel pictures has greatly fallen off in the course of the year. The feature picture, usually five reels in length, is taking the place of the one-reeler. In some months as many five-reel features as one-reel subjects were released. The general tendency in this respect is indicated by the fact that the average length of pictures in 1915 was 1.65; in 1916, 2.23; and in 1917, 2.77 reels. In December the average length was 3.28 reels as compared with 2.28 for the corresponding months of 1916.

"In the second place, the year was marked by the large number of subjects produced relating to the war. These were photoplays with a war twist, European war pictures and propaganda for various war measures, such as the stimulation of enlistments, the sale of war bonds, the Red Cross campaigns for funds and memberships and the conservation of food. The Government has taken a marked interest in motion pictures, not only in these respects, but as a means of entertainment for soldiers and sailors in the training camps, on board ship, and at the front in France. The American Cinema Commission was appointed to carry the propaganda of democracy to Europe by means of motion pictures. The War Department believes in the usefulness of the motion picture as a means of preserving the civil and military morale. The great value of the motion picture as a medium of expression of opinion has therefore been clearly demonstrated. Many successful books and plays have been used as the basis of scenarios for photoplays. The action of the National Board of Review in eliminating the nude from motion pictures, and refusing to pass white slave pictures of the commercialized type, has affected the character of the pictures made. This action followed an expression of opinion secured by means of a questionnaire sent to exhibitors and others in all parts of the country and evidently represented public opinion in every part of the country.

"A study of motion pictures from the moral point of view was carried on in Great Britain by a Cinema Commission headed by the Bishop of Winchester. The results of this injuiry indicated that photoplays as a rule proved to those who patronized them to be educative, morally healthful and pleasure-giving and instrumental in reducing intemperance. The Commission also found that in England little juvenile delinquency was traceable to motion pictures despite the fact that since the war began this class of delinquency has been on the increase. It expressed the opinion that motion picture theaters were a much better place for young people than the street. This report is of interest because the United States is now entering a war and may look for social conditions in large cities somewhat similar to those produced in the large cities of England.

State Rights Department

Conducted by A. K. GREENLAND

Where to Get Them

A Complete List of State Right Subjects and Distributors Arranged Alphabetically According to Territory.

This is a detailed list of independent productions, either currently being offered or else standard because of popularity and still in vogue, arranged according to each state in the United States and also Canada. By referring to page 734 of this issue, it will be equally possible to determine the name of the manufacturer or selling agent on any production herebelow listed.

This list is as complete and correct as constant and untiring observation on the part of The Moving Picture World's staff will allow. We will appreciate, however, to be notified of any changes or additions to this list. It is our object to carry this list every six months for the convenience of our subscribers.

Kindly file this compendium carefully for future reference.

ALABAMA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Jacksonville.
Cold Deck, The—S. A. Lynch Enterprises, Inc., Atlanta, Ga.
Crisis, The—Big Feature Rights Co., Louisville, Ky.
Deemster, The—All Star Features Co., Jacksonville, Fla.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man—J. A. Cressy Interest, Dallas.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—E. & H. Film Distributing Corporation, Atlanta, Ga.
Loyalty—Kaufman Specials, Memphis, Tenn.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Raffles—Special Features Co., Knoxville, Tenn.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Co., Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Atlanta, Ga.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. & H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Special Features Co., Knoxville, Tenn.
Whip, The—Special Features Co., Knoxville.
Zeppelin's Last Raid—Southern States Film Co., Atlanta, Ga.

ARIZONA.

Babbling Tongues—M. & R. Feature Film Exchange, San Francisco, Cal.
Bandit and the Preacher, The—All Star Feature Film Co., San Francisco, Cal.
Bargain, The—All Star Feature Film Co., San Francisco, Cal.
Belgian, The—Foursquare Exchange, Denver.
Beware of Strangers—Magner Feature Film Co., San Francisco, Cal.
Birth of Democracy, The—M. & R. Feature Film Exchange, San Francisco, Cal.
Birth of a Nation—A. E. Nelson, Minneapolis.
Christie Comedies—Peerless Film Exchange, Los Angeles, Cal.
Civilization—All Star Feature Corporation, San Francisco, Cal.
Cold Deck, The—All Star Feature Corporation, San Francisco, Cal.
Crisis, The—P. Franklin, 107 Golden Gate Ave., San Francisco, Cal.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—Clune Film Exchange, Los Angeles, Cal.
Garden of Allah—All Star Feature Film Co., San Francisco, Cal.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Hell Hound of Alaska, The—All Star Feature Co., San Francisco, Cal.
Her Fighting Chance—Foursquare Exchange, Inc., San Francisco, Cal.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Intolerance—All Star Features Corporation, San Francisco, Cal.
King-Bee Comedies—All Star Features Corporation, San Francisco, Cal.
Libertine, The—All Star Features Corporation, San Francisco, Cal.
Lust of the Ages—Turner & Dahnken, San Francisco, Cal.
Married in Name Only—M. & R. Feature Film Exchange, San Francisco, Cal.
Mad Lover, The—All Star Features Corporation, San Francisco, Cal.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Law for Both—M. & R. Feature Film Exchange, San Francisco, Cal.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Eliott Sherman Co., Minneapolis, Minn.
Sins of Ambition—M. & R. Feature Film Exchange, San Francisco, Cal.
To-Day—All Star Feature Film Co., San Francisco, Cal.
Those Who Pay—Foursquare Exchange, San Francisco, Cal.
Twenty Thousand Leagues Under the Sea.—Eliott Sherman Co., Minneapolis, Minn.
Two Men and a Woman—M. & R. Feature Film Exchange, San Francisco, Cal.
Whither Thou Goest—Foursquare Exchange, Inc., San Francisco, Cal.
Whip, The—All Star Feature Film Co., San Francisco, Cal.
Zeppelin's Last Raid—Foursquare Exchange, Inc., San Francisco, Cal.

ARKANSAS.

Bandit and the Preacher, The—William Politzer, San Antonio, Texas.
Bargain, The—Screen Favorite Features Co., Dallas, Texas.
Belgian, The—Southern States Film Co., Dallas, Texas.
Beware of Strangers—E. H. Hulsey, Dallas.
Christie Comedies—R. D. Lewis, Campbell Building, Oklahoma City, Okla.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—S. A. Lynch Enterprises, Dallas, Texas.
Crisis, The—Southwestern Film Corporation, Dallas, Texas.
Deemster, The—Liberty Feature Film Co., Shreveport, La.
Garden of Allah—All Star Feature Film Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas,
Hell Hound of Alaska, The—William Politzer, San Antonio, Texas.
Her Fighting Chance—Southern States Film Co., Dallas, Texas.
Human Orchid, The—Southwestern Film Corporation, Dallas, Texas.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Southwestern Film Corporation, Dallas, Texas.
Loyalty—Kaufman Specials, Memphis, Tenn.
Lust of the Ages—Peter C. Crown, Dallas, Texas.
Mother—Grainger Film Corporation, Chicago, Ill.
Ramona—Eliott Sherman Corporation, Minneapolis, Minn.
Redemption—Trice Sneed, Dallas.
Souls Redeemed—Southwestern Film Corporation, Dallas, Texas.
Warrior, The—Grainger Film Corporation, Chicago, Ill.
Whip, The—True Film Co., Dallas, Texas.
Whither Thou Goest—M. H. Hoffman, Inc., Dallas, Texas.
Zeppelin's Last Raid, The—Southern State Film Co., Dallas, Texas.

CALIFORNIA.

Babbling Tongues—M. & R. Feature Film Exchange, San Francisco, Cal.
Bandit and the Preacher, The—All Star Feature Film Co., San Francisco, Cal.
Bargain, The—All Star Feature Film Co., San Francisco, Cal.
Belgian, The—Foursquare Exchange, Inc., San Francisco, Cal.
Beware of Strangers—Magner Feature Film Co., San Francisco, Cal.
Birth of Democracy—M. & R. Film Exchange, San Francisco.
Birth of a Nation—Clune Film Co., Los Angeles, Cal.
Christie Comedies (southern part)—Peerless Film Exchange, Los Angeles, Cal.
Christie Comedies (northern part)—Peerless Film Exchange, San Francisco, Cal.
Cold Deck, The—All Star Feature Film Co., San Francisco, Cal.
Civilization—All Star Feature Film Co., San Francisco, Cal.
Crisis, The—P. Franklin, 107 Golden Gate Ave., San Francisco, Cal.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—Clune Film Exchange, Los Angeles, Cal.
Garden of Allah—All Star Feature Film Co., San Francisco, Cal.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Hell Hound of Alaska, The—All Star Feature Film Co., San Francisco, Cal.
Her Fighting Chance—M. H. Hoffman, Inc., San Francisco, Cal.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Intolerance—All Star Feature Film Co., San Francisco, Cal.
King-Bee Comedies—All Star Features Corporation, San Francisco, Cal.
Libertine, The—All Star Features Corporation, San Francisco, Cal.
Lust of the Ages—Turner & Dahnken, San Francisco, Cal.
Married in Name Only—M. & R. Feature Film Exchange, San Francisco, Cal.
Mad Lover, The—All Star Features Corporation, San Francisco, Cal.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Law for Both—M. & R. Feature Film Exchange, San Francisco, Cal.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Eliott Sherman Corporation, Minneapolis, Minn.
Redemption—All Star Features Corp., San Francisco, Cal.
Sins of Ambition—M. & R. Feature Film Exchange, San Francisco, Cal.
To-Day—All Star Features Corp., San Francisco, Cal.
Twenty Thousand Leagues Under the Sea—All Star Feature Film Co., San Francisco, Cal.
Two Men and a Woman—M. & R. Feature Film Exchange, San Francisco, Cal.
Whip, The—All Star Features, Inc., San Francisco, Cal.
Whither Thou Goest—M. H. Hoffman, Inc., San Francisco, Cal.
Zeppelin's Last Raid, The—Foursquare Exchange, Inc., San Francisco, Cal.

CANADA.

Babbling Tongues—Regal Films, Ltd., Toronto, Can.
Bandit and the Preacher, The—Regal Films, Ltd., Toronto, Can.
Bargain, The—Regal Films, Ltd., Toronto.
Belgian, The—Superfeatures, Ltd., Toronto.
Beware of Strangers—Famous Players, Ltd., Toronto, Can.
Birth of a Nation—Basil Corp., Toronto, Can.
Cold Deck, The—Royal Enterprises, Inc., New York City.
Eyes of the World—A. J. Small Theaters, Ltd., Toronto.
Garden of Allah—Famous Players, Ltd., Toronto, Can.
God's Man—Perkin's Electric Co., Montreal.
Hell Hound of Alaska, The—Regal Films, Ltd., Toronto, Can.
I Believe—Superfeatures, Ltd., Toronto, Can.
Intolerance—Basil Corp., Toronto, Can.
Libertine, The—Regal Film, Ltd., Toronto.
Lust of the Ages—Regal Films, Ltd., Toronto.
Married in Name Only—Regal Films, Ltd., Toronto, Can.

One Law for Both—Regal Films, Ltd., Toronto, Can.
Parentage—Famous Players, Ltd., Toronto.
Public Defender, The—Independent Film & Supply Co., Montreal.
Ramona—A. J. Small Theaters, Ltd., Toronto.
Sins of Ambition—Regal Films, Ltd., Toronto, Can.
Those Who Pay—Superfeatures, Ltd., Toronto, Can.
Twenty Thousand Leagues Under the Sea—Jules Verne's 20,000 Leagues Under the Sea, Ltd., Toronto, Can.
Two Men and a Woman—Regal Films, Ltd., Toronto, Can.
Zeppelin's Last Raid, The—Superfeatures, Ltd., Toronto.

COLORADO

Bandit and the Preacher, The—Foursquare Film Exchange, Denver, Colo.
Bargain, The—Foursquare Film Exchange, Denver, Colo.
Belgian, The—Foursquare Exchange, Inc., Denver, Colo.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis.
Christie Comedies—Consolidated Feature Film Co., Denver.
Civilization—Mid-West Civilization Co., Denver, Colo.
Cold Deck, The—Consolidated Features Film, Denver, Colo.
Deemster, The—Deseret Film Corp., Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corp., Salt Lake City, Utah.
God's Man—Deseret Film Corp., Salt Lake City, Utah.
Hell Hound of Alaska, The—Foursquare Film Exchange, Denver, Colo.
Her Fighting Chance—M. H. Hoffman, Inc., Denver, Colo.
I Believe—Deseret Film Co, Salt Lake City.
Libertine, The—Supreme Photoplays Corp., Denver, Colo.
Lust of the Ages—Ogden Film Co. Exchange, Ogden, Utah.
Ramona—Eliott Sherman Corp., Mineapolis.
Persuasive Peggy—Deseret Film Exchange, Salt Lake City, Utah.
Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Denver, Colo.
Warrior, The—Midwest Civilization Co., Denver, Colo.
Whip, The—Supreme Photoplay Co., Denver.
Whither Thou Goest—Foursquare Film Exchange, Denver, Colo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver.

DELAWARE.

Babbling Tongues—Electric Theater Supply Co., Philadelphia, Pa.
Bandit and the Preacher, The—Tom Moore, Washington, D. C.
Bargain, The—Exhibitors Film Exchange, Washington, D. C.
Belgian, The—Foursquare Exchange, Inc., Philadelphia, Pa.
Beware of Strangers—Exhibitors Film Exchange, Washington, D. C.
Christie Comedies—Peerless Film Exchange, Philadelphia, Pa.
Civilization—Fontana Productions, Inc., New York City.
Cold Deck, The—Sidney B. Lust, Inc., Washington, D. C.
Crisis, The—Masterpiece Film Attraction, Philadelphia, Pa.
Deemster, The—Masterpiece Film Attraction, Philadelphia, Pa.
Garden of Allah—Hy-Arts Masterplays Co., Washington, D. C.
Hell Hound of Alaska, The—Tom Moore, Washington, D. C.
Humility—Super Film Attraction, Washington, D. C.
I Believe—Sidney B. Lust, Inc., Washington.
Land of the Rising Sun—Peerless Film Exchange, Washington, D. C.
King Bee Comedies—Sidney B. Lust, Inc., Washington, D. C.
Loyalty—Super Film Attraction, Washington,
Lust of the Ages—Manuel Lazowick, 239 S. 3d St., Philadelphia, Pa.
Married in Name Only—Electric Theater Supply Co., Philadelphia, Pa.
One Law for Both—Electric Theater Supply Co., Philadelphia, Pa.
Parentage—Super Film Attractions, Washington, D. C.
Persuasive Peggy—Peerless Feature Film Co., Philadelphia, Pa.
Redemption — Exhibitors Film Exchange, Washington, D. C.
Sins of Ambition—Electric Theater Supply Co., Philadelphia, Pa.
Things People Should Know—Philadelphia-Ideal Film Exchange, Philadelphia Pa.
Those Who Pay—Foursquare Exchange, Inc., Philadelphia, Pa.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange., Philadelphia, Pa.
Two Men and a Woman—Electric Theater Supply Co., Philadelphia, Pa.
Warrior, The—Manuel Lazowick, Philadelphia, Pa.
Whip, The—Sidney B. Lust, Inc., Washington.
Zeppelin's Last Raid, The—Foursquare Exchange, Inc., Philadelphia, Pa.

DISTRICT OF COLUMBIA.

(Identical for Maryland)

Babbling Tongues—Electric Theater Supply Co., Philadelphia, Pa.
Bandit and the Preacher, The—Tom Moore, Washington, D. C.
Bargain, The—Exhibitors Film Exchange, Washington, D. C.
Belgian, The—Foursquare Exchange, Inc., Washington, D. C.
Beware of Strangers—Exhibitors Film Exchange, Washington, D. C.
Christie Comedies—Peerless Film Exchange, Philadelphia, Pa.
Civilization—Fontana Productions, Inc., New York City.
Cold Deck, The—Exhibitors Film Exchange, Washington, D. C.
Crisis, The—Masterpiece Film Attraction, Philadelphia, Pa.
Deemster, The—Masterpiece Film Attraction, Philadelphia, Pa.
Garden of Allah—Hy Art Masterplays Co., Washington, D. C.
Hell Hound of Alaska, The—Tom Moore, Washington, D. C.
Her Fighting Chance—M. H. Hoffman, Inc., Washington, D. C.
Humility—Super Film Attraction, Washington, D. C.
I Believe—Sidney B. Lust, Inc., Washington, D. C.
King-Bee Comedies—Sidney B. Lust, Inc., Washington, D. C.
Land of the Rising Sun—Peerless Exchange, Philadelphia, Pa.
Loyalty—Super Film Attraction, Washington.
Lust of the Ages—Manuel Lazowick, 239 S. 3d St., Philadelphia, Pa.
Married in Name Only—Electric Theater Supply Co., Philadelphia, Pa.
One Law for Both—Electric Theater Supply Co., Philadelphia, Pa.
Parentage—Super Film Attractions, Washington, D. C.
Peg o' the Sea—America Photoplay Co., Philadelphia.
Persuasive Peggy—Peerless Feature Film Co., Philadelphia, Pa.
Redemption — Exhibitors Film Exchange, Washington, D. C.
Sins of Ambition—Electric Theater Supply Co., Philadelphia, Pa.
Things People Should Know—Philadelphia-Ideal Film Exchange, Philadelphia, Pa.
Those Who Pay—Foursquare Exchange, Inc., Washington, D. C.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.
Two Men and a Woman—Electric Theater Supply Co., Philadelphia, Pa.
Warrior, The—Manuel Lazowick, Philadelphia.
Whip, The—Sidney B. Lust, Inc., Washington.
Zeppelin's Last Raid, The—Foursquare Exchange, Washington, D. C.

FLORIDA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Inc., Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, Atlanta, Go.
Crisis, The—Big Feature Rights Corp., Louisville, Ky.
Deemster, The—All Star Features Co., Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
King-Bee Comedies—E. & H. Film Distributing Co., Atlanta, Ga.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour—Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Raffles—Special Feature Co., Knoxville, Tenn.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Corp., Jacksonville, Fla.
Submarine Eye—E. & H. Sothern Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Atlanta, Ga.
Twenty Thousand League Under the Sea—Consoldated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Special Features Co., Knoxville, Tenn.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern States Film Co., Atlanta, Ga.

GEORGIA.

Babbling Tongues—E. &. H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Inc., Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, Inc., Atlanta, Ga.,
Crisis, The—Big Feature Rights, Louisville.
Deemster, The—All Star Fetures Co., Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man, J. A. Cressey Interests, Dallas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
King-Bee Comedies—E. & H. Film Distributing Co., Atlanta, Ga.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour—Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Raffles—Special Features Co., Knoxville.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Corp., Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Atlanta, Ga.
Twenty Thousand League Under the Sea—Consoldated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Special Features Co., Knoxville, Tenn.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern States Film Co., Atlanta, Ga.

IDAHO.

Bandit and the Preacher, The—De Luxe Feature, Inc., Seattle, Wash.
Bargain, The—De Luxe Feature, Inc., Seattle, Wash.
Belgian, The—Foursquare Exchange, Inc., Seattle, Wash.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Greater Feature Film Co., Seattle, Wash.
Civilization—Western Civilization Co., Seattle.
Cold Deck, The—De Luxe Feature, Inc., Seattle, Wash.
Deemster, The—Deseret Film Corp, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corp., Salt Lake City, Utah.
Fringe of Society, The—Foursquare, Inc., Seattle, Wash.
Garden of Allah—De Luxe Feature, Inc., Seattle. Wash.
God's Man—Deseret Film Corp., Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Seattle, Wash.
Hell Hound of Alaska, The—De Luxe Feature, Inc., Seattle, Wash.
Her Fighting CLance—M. H. Hoffman, Inc., Seattle, Wash.
I Believe—Deseret Film Corp., Salt Lake City, Utah.
Intolerance—De Luxe Feature, Inc., Seattle.
King-Bee Comedies—De Luxe Features Corp., Seattle, Wash.
Land of the Rising Sun—D. M. Palley Features, Seattle, Wash.
Lust of the Ages—Western Civilization Co., Seattle Wash.
Madame Sherry—Foursquare Exchange, Inc., Seattle, Wash.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Exchange, Inc., Seattle, Wash.
Parentage—L. J. Schlaifer Attractions, Seattle, Wash.
Persuasive Peggy—Deseret Film Co., Salt Lake City, Utah.

Ramona—Eliott Sherman Corp., Minneapolis, Minn.
Redemption—De Luxe Feature Film Co., Seattle, Wash.
Should She Obey?—Foursquare Exchange, Inc., Seattle, Wash.
Those Who Pay—Foursquare Exchange, Inc., Seattle, Wash.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, Portland, Ore.
Warrior, The—Jordan Brewster Film Corp., Seattle, Wash.
Whip, The—De Luxe Features Corp., Seattle, Wash.
Whither Thou Goest—M. H. Hoffman, Inc., Seattle, Wash.
Zeppelin's Last Raid, The—Foursquare Exchange, Inc., Seattle, Wash.

ILLINOIS.

Babbling Tongues—Unity Photoplays Co., Chicago, Ill.
Bandit and the Preacher, The—Standard Film Corp., Chicago, Ill.
Bargain, The—Standard Film Corp., Chicago, Ill.
Belgian, The—Foursquare Exchange, Inc., Chicago, Ill.
Beware of Strangers—Central Film Co., Chicago, Ill.
Christie Comedies—Celebrated Players Film Service, Chicago, Ill.
Civilization—Harper Film Corp., Times Bldg., Chicago, Ill. (Chicago Loop Section only), Amalgamated Theaters, Chicago, Ill.
Cold Deck, The—Doll-Van Film Corp., Chicago, Ill.
Crisis, The—Jones, Linick & Schaeffer, Chicago, Ill.
Deemster, The—Standard Film Corp., Chicago, Ill.
Eyes of the World, The—Spence C. Rogers, Chicago, Ill.
Fringe of Society, The—Foursquare Exchange, Inc., Chicago, Ill.
Frozen Warning, The—Central Film Co., Chicago, Ill.
Garden of Allah—Allen Film Corp., Chicago.
God's Man—Sam'l Van Ronkel, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., Chicago, Ill.
Hell Hound of Alaska, The—Standard Film Corp., Chicago, Ill.
Her Fighting Chance—M. H. Hoffman, Inc., Chicago, Ill.
Humility—Celebrated Players Film Co., Chicago, Ill.
I Believe—Unity Photoplay Co., Chicago, Ill.
King-Bee Comedies—Standard Film Service Corp., Chicago, Ill.
Libertine, The—Unity Photoplays Corp., Chicago, Ill.
Loyalty—Celebrated Players Film Co., Chicago, Ill.
Lust of the Ages—Griever & Herz, Chicago
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Mad Lover, The—Doll-Van Film Corp., Chicago, Ill.
Married in Name Only—Unity Photoplays Co., Chicago, Ill.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Chicago, Ill.
One Law for Both—Unity Photoplays Co., Chicago, Ill.
Redemption—Jones, Linick & Schaeffer, Chicago, Ill.
Should She Obey?—Foursquare Exchange, Inc., Chicago, Ill.
Sins of Ambition—Unity Photoplays Co., Chicago, Ill.
Souls Redeemed—Unity Photoplays Co., Chicago, Ill.
Submarine Eye—Central Film Co., Chicago.
Those Who Pay—Foursquare Exchange, Inc., Chicago, Ill.
Today—Doll-van Film Corp., Chicago, Ill.
Trooper 44—Greiver & Herz, Chicago, Ill.
Twenty Thousand Leagues Under the Sea—Central Film Co., Chicago, Ill.
Two Men and a Woman—Unity Photoplays Co., Chicago, Ill.
Warrior, The—Allen Film Corp., Chicago, Ill.
Whip, The—Central Film Co., Chicago, Ill.
Whither Thou Goest—Griever & Herz, Chicago.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Chicago, Ill.

INDIANA.

Babbling Tongnes—V. H. Hodupp, Indianapolis, Ind.
Bandit and the Preacher, The—Standard Film Corp., Chicago, Ill.
Bargain, The—Standard Film Corp., Chicago.
Belgian, The—Foursquare Exchange, Inc., Chicago, Ill.
Beware of Strangers—Central Film Co., Chicago, Ill.
Christie Comedies—Celebrated Players Film Service, Chicago.
Cold Deck, The—Doll-Van Film Corp., Chicago, Ill.
Crisis, The—Big Feature Rights Corp., Louisville, Ky.
Deemster, The—Standard Film Corp., Chicago.
Fringe of Society, The—Foursquare Exchange, Inc., Chicago, Ill.
Garden of Allah—First National Exhibitors Circuit, Indianapolis, Ind.
God's Man—Samuel Van Ronkel, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., Chicago, Ill.
Hell Hound of Alaska, The—Standard Film Corp., Chicago, Ill.
Humility—Celebrated Players Film Co., Chicago, Ill.
I Believe—Unity Photoplays Corp., Chicago,
King-Bee Comedies—Standard Film Service Co., Chicago, Ill.
Land of the Rising Sun—First National Exhibitors Circuit, Indianapolis, Ind.
Libertine, The—Unity Photoplays Corp., Chicgo, Ill.
Loyalty—Celebrated Players Film Co., Chicago,
Lust of the Ages—Griever & Herz, Chicago,
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Mad Lover, The—Doll-Van Film Corp., Chicago, Ill.
Married in Name Only—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Chicago, Ill.
One Law for Both—V. H. Hodupp, Inc., Indianapolis, Ind.
Redemption—Central Film Co., Chicago, Ill.
Should She Obey?—Foursquare Exchange, Inc., Chicago, Ill.
Sins of Ambition—V. H. Hodupp, Inc., Indianapolis, Ind.
Submarine Eye—H. J. Garfield, Columbia Bldg., Cleveland, Ohio.
Those Who Pay—Foursquare Exchange, Inc., Chicago, Ill.
Today—Doll-Van Film Co., Chicago, Ill.
Twenty Thousand Leagues Under the Sea—Central Film Co., Chicago, Ill.
Two Men and a Woman—V. H. Hodupp, Inc., Indianapolis, Ind.
Whip, The—H. Lieber Co., Indianapolis, Ind.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Chicago, Ill.

IOWA.

Babbling Tongues—Quality Feature Film Co., Sioux City, Iowa.
Bandit and the Preacher, The—Standard Film Corp., Omaha, Neb.
Bargain, The—Standard Film Corp., Omaha,
Belgian, The—Foursquare Exchange, Inc., Kansas City, Mo.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Birth of a Nation—A. E. Nelson, Minneapolis,
Christie Comedies—Standard Film Corp., Omaha, Neb.
Civilization—Supreme Feature Film Corp., No. Minneapolis, Minn.
Cold Deck, The—Midwest Photoplay Corp., Des Moines, Iowa.
Deemster, The—Midwest Photoplay Corp., Des Moines, Iowa.
Fringe of Society, The—Foursquare Exchange, Inc., Kansas City, Mo.
Garden of Allah—Allen Film Corp., Chicago,
Great White Trail, The—Foursquare Exchange, Inc., Kansas City, Mo.
Hell Hound of Alaska, The—Standard Film Corp., Omaha, Neb.
Humility—Fontanelle Feature Film Co., Omaha, Neb.
Intolerance—Westcott Film Corp., Minneapolis, Minn.
King-Bee Comedies—Standard Film Service, Omaha, Neb.
Land of the Rising Sun—Yale Photoplay Co., Kansas City, Mo.
Loyalty—Fontanelle Feature Film Co., Omaha,
Lust of the Ages—Griever & Herz, Chicago,
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Married in Name Only—Quality Feature Film Co., Sioux City, Iowa.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Kansas City, Mo.
One Law for Both—Quality Feature Film Co., Sioux City, Iowa.
Should She Obey?—Foursquare Exchange, Inc., Kansas City, Mo.
Sins of Ambition—Quality Feature Film Co., Sioux City, Iowa.
Submarine Eye—Mid-West Photoplay Corp., Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., Kansas City, Mo.
Two Men and a Woman—Quality Feature Film Co., Sioux City, Iowa.
Warrior, The—Allen Film Corp., Chicago, Ill.
Whip, The—A. D. Flinton, Kansas City, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Kansas City, Mo.

KANSAS.

Babbling Tongues—V. H. Hodupp, Inc., St. Louis, Mo.
Bandit and the Preacher, The—Standard Film Corp., Kansas City, Mo.
Bargain, The—Standard Film Corp., Kansas City, Mo.
Belgian, The—Foursquare Exchange, Inc., Kansas City, Mo.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Birth of a Nation—A. E. Nelson, Minneapolis,
Christie Comedies—Standard Film Service Co., Kansas City, Mo.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—A H. Blank, Des Moines.
Deemster, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Kansas City, Mo.
Garden of Allah—Allen Film Corp., Chicago.
Great White Trail, The—Foursquare Exchange, Inc., Kansas City, Mo.
Hell Hound of Alaska, The—Standard Film Corp., Kansas City, Mo.
Her Fighting Chance—M. H. Hoffman, Inc., Kansas City, Mo.
Humility—Fontanelle Feature Film Co., Omaha, Neb.
King-Bee Comedies—Standard Film Service Co., Kansas City, Mo.
Land of the Rising Sun—Yale Photoplay Co., Kansas City, Mo.
Loyalty—Fontanelle Feature Film Co., Omaha,
Madame Sherry—Foursquare Exchange, Inc., Kansas City, Mo.
Married in Name Only—V. H. Hodupp, St. Louis, Mo.
Mother—Grainger Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Kansas City, Kan.
One Law for Both—V. H. Hodupp, Inc., St Louis, Mo.
Should She Obey?—Foursquare Exchange, Inc., Kansas City, Mo.
Sins of Ambition—Allen Film Corp., Chicago,
Submarine Eye—Mid-West Photoplay Corp., Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., Kansas City, Mo.
Trooper 44—V. H. Hodupp, Inc., Chicago, Ill.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, St. Louis, Mo.
Two Men and a Woman—V. H. Hodupp, Inc., Chicago, Ill.
Warrior, The—Grainger Film Corp., Chicago,
Whip, The—A. D. Flintom, Kansas City, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Kansas City, Mo.

KENTUCKY.

Babbling Tongues—Big Feature Rights Corp., Louisville, Ky.
Bandit and the Preacher, The—Peerless Photoplays Co., Omaha, Neb.
Belgian, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Christie Comedies—Standard Film Service, Cincinnati, Ohio.
Civilization—A. G. Fontana Productions, 1476 Broadway, New York.
Cold Deck, The—Doll-Van Film Corp., Chicago, Ill.
Crisis, The—Big Feature Rights Corp., Louisville, Ky.
Deemster, The—Big Feature Rights Corp., Louisville, Ky.
Fringe of Society, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Garden of Allah—Robert Lieber, Indianapolis,
Great White Trail, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Hell Hound of Alaska, The—Peerless Photoplays Co., Omaho, Neb.
King-Bee Comedies—Central Film Service, Indianapolis, Ind.
Land of the Rising Sun—Robert Liever, Indianapolis, Ind.
Lust of the Ages—Masterpicce Film Attractions, Cleveland, Ohio.
Madame Sherry—Foursquare Exchange, Inc., Cincinnati, Ohio.
Mad Lover, The—Big Feature Rights Corp., Louisville, Ky.
Married in Name Only—Big Feature Rights Corp., Louisville, Ky.
One Hour—Foursquare Exchange, Inc., Cincinnati, Ohio.
One Law for Both—Big Feature Rights Corp., Louisville, Kv.
Should She Obey?—Foursquare Exchange, Inc., Cincinnati, Ohio.
Sins of Ambition—Big Feature Rights Corp., Louisville, Ky.
Submarine Eye—H. J. Garfield, Columbia Bldg., Cleveland, Ohio.
Those Who Pay—Foursquare Exchange, Inc., Cincinnati, Ohio.
Today—Big Feature Rights Corp., Louisville,
Twenty Thousand Leagues Under the Sea—Central Film Co., Chicago, Ill.
Two Men and a Woman—Big Feature Rights Corp., Louisville, Ky.
Whip, The—H. Lieber Co., Indianapolis, Ind
Zeppelin's Last Raid—Foursquare Exchange, Inc., Cincinnati, Ohio.

LOUISIANA.

Babbling Tongues—True Film Co., Dallas, Tex.
Belgian, The—Southern States Film Co., Dallas, Tex.
Beware of Strangers—Southern States Film Co., Dallas, Tex.

Civilization—All Star Features Corp., Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, New Orleans, La.
Crisis, The—A. B. Cook, Jackson, Miss.
Deemster, The—Liberty Feature Film Co., Shreveport, La.
Fringe of Society, The—Foursquare Exchange, Inc., Dallas, Tex.
Garden of Allah—All Star Feature Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Tex.
Great White Trail, The—Foursquare Exchange, Inc., Dallas, Tex.
Her Fighting Chance—Southern States Film Co., Dallas, Tex.
Human Orchid—Southwestern Art Dramas, Dallas, Tex.
Humility — Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Bugbee Special Feature Attractions, New Orleans, La.
Loyalty—Kaufman Specials, Memphis, Tenn.
Lust of the Ages—Peter C. Crown, Dallas, Tex.
Madame Sherry—Southern States Film Co., Dallas, Tex.
Married in Name Only—True Film Co., Dallas, Tex.
One Hour—Foursquare Film Exchange, Dallas, Tex.
One Law for Both—True Film Co., Dallas, Tex.
Should She Obey?—Foursquare Exchange, Inc., Dallas, Tex.
Sins of Ambition—True Film Co., Dallas, Tex.
Souls Redeemed—Pearce & Son, New Orleans, La.
Those Who Pay—Southern States Film Exchange, Dallas, Tex.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—True Film Co., Dallas, Tex.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern States Film Exchange, Dallas, Tex.

MAINE.

(See under New England)

MARYLAND.

(See under District of Columbia)

MASSACHUSETTS.

(See under New England)

MICHIGAN.

Babbling Tongues—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Bandit and the Preacher, The—Peerless Photoplays Co., Omaha, Neb.
Belgian, The—Foursquare Exchange, Inc., Detroit, Mich.
Beware of Strangers—Strand Features, Detroit, Mich.
Christie Comedies—Standard Film Service Corp., Detroit, Mich.
Civilization—W. S. Butterfield, Detroit, Mich.
Cold Deck, The—H. I. Garson Productions, Detroit, Mich.
Crisis, The—Casino Feature Film Co., Detroit, Mich.
Deemster, The—State Film Co., Detroit, Mich.
Garden of Allah—Allen Film Corp., Chicago, Ill.
Hell Hound of Alaska, The—Peerless Photoplays Co., Omaha, Neb.
Her Fighting Chance—M. H. Hoffman, Inc., Detroit, Mich.
I Believe—Dawn Masterplays Co., Detroit.
King-Bee Comedies—Standard Film Service Co., Detroit, Mich.
Libertine, The—State Film Co., Detroit, Mich.
Lust of the Ages—John H. Kunsky, Detroit, Mich.
Madame Sherry—Foursquare Exchange, Inc., Detroit, Mich.
Married in Name Only—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Detroit, Mich.
One Law for Both—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Persuasive Peggy—Dawn Masterplays Co., Detroit, Mich.
Raffles — Dawn Masterplays Co., Detroit, Mich.
Redemption—Dawn Masterplays Co., Detroit, Mich.
Should She Obey—Foursquare Exchange, Inc., Detroit, Mich.
Sins of Ambition—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Souls Redeemed—Tri-State Film Exchange, Detroit, Mich.
Those Who Pay—Foursquare Exchange, Inc., Detroit, Mich.
Twenty Thousand Leagues Under the Sea—Bert Barnett, Cleveland, Ohio.
Two Men and a Woman—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Warrior, The—Allen Film Corp., Chicago, Ill.
Whip, The—Dawn Masterplays Co., Detroit, Mich.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Detroit, Mich.

MINNESOTA.

Babbling Tongues—V. H. Hodupp, Inc., Indianapolis, Ind.
Bandit and the Preacher, The—Standard Film Corp., Minneapolis, Minn.
Bargain, The—Standard Film Corp., Minneapolis, Minn.
Belgian, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Beware of Strangers—Thos. Saxe Enterprises, Milwaukee, Wis.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—The Film Library & Exchange, Minneapolis, Minn.
Civilization—Supreme Feature Film Co., No. Minneapolis, Minn.
Cold Deck, The—Barnett Film Attractions, Minneapolis, Minn.
Crisis, The—Sherman Elliott Co., Minneapolis, Minn.
Deemster, The—American Maid Film Co., Minneapolis, Minn.
Fringe of Society, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Garden of Allah—Sherman Elliott Co., Minneapolis, Minn.
Great White Trail, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Hell Hound of Alaska, The—Standard Film Corp., Minneapolis, Minn.
Her Fighting Chance—M H Hoffman, Inc., Minneapolis, Minn.
I Believe—American Maid Film Co., Minneapolis, Minn.
Intolerance—Westcott Film Corp., Minneapolis, Minn.
King-Bee Comedies—Standard Film Service, Minneapolis, Minn.
Madame Sherry—Foursquare Exchange, Inc., Minneapolis, Minn.
Mad Lover, The—Supreme Feature Film Co., Minneapolis, Minn.
Married in Name Only—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Westcott Film Corp., Minneapolis, Minn.
One Hour—Foursquare Exchange, Inc., Minneapolis, Minn.
One Law for Both—V. H. Hodupp, Inc., Indianapolis, Ind.
Ramona—Sherman Eliott Co., Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Minneapolis, Minn.
Sins of Ambition—V. H. Hodupp, Inc., Indianapolis, Ind.
Those Who Pay—Foursquare Exchange, Inc., Minneapolis, Minn.
Today—Supreme Feature Film Co., Minneapolis, Minn.
Twenty Thousand Leagues Under the Sea—Jas. V. Bryson, Minneapolis, Minn.
Two Men and a Woman—V. H. Hodupp, Inc., Indianapolis, Ind.
Whip, The—Friedman Film Corp., Minneapolis, Minn.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Minneapolis, Minn.

MISSISSIPPI.

Babbling Tongues—E. & H. Film Distributing Co., Dallas, Texas.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, New Orleans, La.
Crisis, The—A. B. Cook, Jackson, Miss.
Deemster, The—All Star Features, Inc., Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah, The—All Star Features, Inc., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Dallas, Texas.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Bug Bee Special Feature Attractions, New Orleans, La.
Loyalty—Kaufman Specials, Memphis, Tenn.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Dallas, Texas.
One Hour — Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Dallas, Texas.
Should She Obey? — Foursquare Exchange, Inc., Dallas, Texas.
Sins of Ambition—E. & H. Film Distributing Co., Dallas, Texas.
Souls Redeemed—All Star Features Corporation, Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Dallas, Texas.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. & H. Film Distributing Co., Dallas, Texas.
Whip, The—Special Features Co., Knoxville, Tenn.
Whither Thou Goest—M. H. Hoffman, Inc., New Orleans, La.
Zeppelin's Last Raid—Southern States Film Co., Dallas, Texas.

MISSOURI.

Babbling Tongues—V. H. Hodupp, Inc., St. Louis, Mo.
Bandit and the Preacher, The—Standard Film Corporation, Kansas City, Mo.
Bargain, The—Standard Film Corporation, Kansas City, Mo.
Belgian, The—Foursquare Exchange, Inc., St. Louis, Mo.
Beware of Strangers—Grand Central Film Co., St. Louis, Mo.
Christie Comedies—Standard Film Service Co., St. Louis, Mo.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—A. H. Blank, Des Moines, Ia.
Crisis, The—New Grand Central Theater Co., St. Louis, Mo.
Deemster, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., St. Louis, Mo.
Garden of Allah—Allen Film Corporation, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., St. Louis, Mo.
Hell Hound of Alaska, The—Standard Film Corporation, Kansas City, Mo.
Her Fighting Chance—M. H. Hoffman, Inc., St. Louis, Mo.
Humility — Fontanelle Feature Film Co., Omaha, Neb.
I Believe—John L. Sweeney, care Central Theater, St. Louis, Mo.
King-Bee Comedies—Standard Film Service Co., Kansas City, Mo.
Land of the Rising Sun—D. M. Palley Features, Seattle, Wash.
Loyalty—Fontanelle Feature Film Co., Omaha, Neb.
Madame Sherry—Foursquare Exchange, Inc., St. Louis, Mo.
Married in Name Only—V. H. Hodupp, St. Louis, Mo.
Mother—Greinger Film Corporation, Chicago, Ill.
One Hour—Foursquare Exchange, Inc., St. Louis, Mo.
One Law for Both—V. H. Hodupp, Inc., St. Louis, Mo.
Should She Obey?—Foursquare Exchange, Inc., St. Louis, Mo.
Sins of Ambition—V. H. Hodupp, Inc., St. Louis, Mo.
Souls Redeemed—Mid-West Photoplay Corporation, Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., St. Louis, Mo.
Trooper 44—V. H. Hodupp, Inc., St. Louis, Mo.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, St. Louis, Mo.
Two Men and a Woman—V. H. Hodupp, Inc., St. Louis, Mo.
Warrior, The—Grainger Film Corporation, Chicago, Ill.
Whip, The—A. D. Flintom, Kansas City, Mo.
Whither Thou Goest—M. H. Hoffman, Inc., St. Louis, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., St. Louis, Mo.

MONTANA.

Bandit and the Preacher, The—De Luxe Feature, Inc., Seattle, Wash.
Bargain, The—De Luxe Feature, Inc., Seattle, Wash.
Belgian, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Film Library & Exchange, Minneapolis, Minn.
Cold Deck, The—De Luxe Features, Inc., Seattle, Wash.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corporation, Salt Lake City, Utah.
Fringe of Society, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Garden of Allah—De Luxe Feature Film Co., Seattle, Wash.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The — Foursquare Exchange, Inc., Minneapolis, Minn.
Hell Hound of Alaska, The—De Luxe Feature Film Co., Seattle, Wash.
Intolerance—De Luxe Features, Seattle, Wash.

King-Bee Comedies—De Luxe Features Co., Seattle, Wash.
Land of the Rising Sun—D. M. Palley Features, Seattle, Wash.
Lust of the Ages—Western Civilization Co., Seattle, Wash.
Madame Sherry—Foursquare Exchange, Inc., Seattle, Wash.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Hour — Foursquare Exchange, Inc., Seattle, Wash.
Parentage — L. J. Schlaifer Attractions, Seattle, Wash.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Elliott Sherman Corporation, Minneapolis, Minn.
Redemption—De Luxe Features Co., Seattle, Wash.
Should She Obey?—Foursquare Exchange, Inc., Seattle, Wash.
Those Who Pay—Foursquare Exchange, Inc., Seattle, Wash.
Twenty Thousand Leagues Under the Sea—James V. Bryson, Minneapolis, Minn.
Whip, The—De Luxe Features Co., Seattle, Wash.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Seattle, Wash.

NEBRASKA.

Babbling Tongues—Quality Feature Co., Sioux City, Ia.
Bandit and the Preacher, The—Standard Film Corporation, Omaha, Neb.
Bargain, The—Standard Film Corporation, Omaha, Neb.
Belgian, The—Foursquare Exchange, Inc., Kansas City, Mo.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Standard Film Corporation, Omaha, Neb.
Cold Deck, The—A. H. Blank, Des Moines, Ia.
Deemster, The—A. H. Blank, Des Moines, Ia.
Fringe of Society, The—Foursquare Exchange, Inc., Kansas City, Mo.
Garden of Allah—Allen Film Corporation, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., Kansas City, Mo.
Hell Hound of Alaska, The—Standard Film Corporation, Omaha, Neb.
Humility — Fontenelle Feature Film Co., Omaha, Neb.
King-Bee Comedies—Standard Film Service Co., Omaha, Neb.
Loyalty—Fontenelle Feature Film Co., Omaha, Neb.
Madame Sherry—Foursquare Exchange, Inc., Kansas City, Mo.
Married in Name Only—Quality Feature Film Co., Sioux City, Ia.
Mother—Allen Film Corporation, Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Kansas City, Mo.
One Law for Both—Quality Feature Film Co., Sioux City, Ia.
Should She Obey?—Foursquare Exchange, Inc., Kansas City, Mo.
Sins of Ambition—Quality Feature Film Co., Sioux City, Ia.
Submarine Eye—Mid-West Photoplay Corporation, Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., Kansas City, Mo.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, St. Louis, Mo.
Two Men and a Woman—Quality Feature Film Co., Sioux City, Ia.
Warrior, The—Allen Film Corporation, Chicago, Ill.
Whip, The—A. D. Flintom, Kansas City, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Kansas City, Mo.

NEVADA.

Babbling Tongues—M. & R. Feature Film Co., San Francisco, Cal.
Bandit and the Preacher, The—All Star Feature Film Co., San Francisco, Cal.
Bargain, The—All Star Feature Film Co., San Francisco, Cal.
Belgian, The—Foursquare Exchange, Inc., San Francisco, Cal.
Beware of Strangers—Magner Feature Film Co., San Francisco, Cal.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Peerless Feature Film Co., San Francisco, Cal.
Civilization—All Star Feature Film Co., San Francisco, Cal.
Cold Deck, The—All Star Feature Film Co., San Francisco, Cal.
Crisis, The—P. Franklin, 107 Golden Gate avenue, San Francisco, Cal.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Co., Salt Lake City, Utah.
Fringe of Society, The—Foursquare Exchange, Inc., San Francisco, Cal.
Garden of Allah—All Star Feature Film Co., San Francisco, Cal.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., San Francisco, Cal.
Hell Hound of Alaska, The—All Star Feature Film Co., San Francisco, Cal.
Her Fighting Chance—M. H. Hoffman, San Francisco, Cal.
I Believe, Deseret Film Co., Salt Lake City.
Intolerance—All Star Feature Film Corporation, San Francisco, Cal.
King-Bee Comedies—All Star Feature Film Corporation, San Francisco, Cal.
Libertine, The—All Star Feature Film Corporation, San Francisco, Cal.
Lust of the Ages—Turner & Dahnken, San Francisco, Cal.
Madame Sherry—Foursquare Exchange, Inc., San Francisco, Cal.
Mad Lover, The—All Star Feature Film Co., San Francisco, Cal.
Married in Name Only—M. & R. Feature Film Co., San Francisco, Cal.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Feature Film Co., San Francisco, Cal.
One Law for Both—M. & R. Feature Film Co., San Francisco, Cal.
Persuasive Peggy—Deseret Film Co., Salt Lake City, Utah.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Redemption—All Star Feature Film Co., San Francisco, Cal.
Shorty Hamilton Series—N. Gordon, Boston.
Should She Obey?—Foursquare Exchange, Inc., San Francisco, Cal.
Sins of Ambition—M. & R. Feature Film Co., San Francisco, Cal.
Those Who Pay—Foursquare Exchange, Inc., San Francisco, Cal.
To-Day—All Star Feature Film Co., San Francisco, Cal.
Twenty Thousand Leagues Under the Sea—All Star Feature Film Co., San Francisco, Cal.
Two Men and a Woman—M. & R. Feature Film Co., San Francisco, Cal.
Whip, The—All Star Feature Film Co., San Francisco, Cal.
Whither Thou Goest—M. H. Hoffman, San Francisco, Cal.
Zeppelin's Last Raid—Foursquare Exchange, Inc., San Francisco, Cal.

NEW ENGLAND.

(Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.)

Babbling Tongues—Eastern Feature Film Co., Boston, Mass.
Belgian, The—Globe Feature Film Co., Boston Mass.
Beware of Strangers—Metro Pictures Corp., Boston, Mass.
Birth of a Nation—A. M. Greenblatt, Boston.
Christie Comedies—Boston Photoplay Co., Boston, Mass.
Cold Deck, The—American Feature Film Co., Boston, Mass
Crisis, The—A. Rose, 330 Old South Bldg., Boston, Mass.
Deemster, The—American Feature Film Co., Boston, Mass.
Fringe of Society, The—Foursquare Exchange, Inc., Boston, Mass.
Garden of Allah—R. D. Mason, Inc., Boston, Mass.
God's Man—Globe Feature Film Co., Boston, Mass.
Great White Trail, The—Foursquare Exchange, Inc., Boston, Mass.
Her Fighting Chance—M. H. Hoffman, Inc., Boston, Mass.
Human Orchid, The—Globe Feature Film Co., Boston, Mass.
Humility—Boston Photoplay Co., Boston, Mass.
King-Bee Comedies—Globe Feature Film Co., Boston, Mass.
Land of the Rising Sun—Hub Pictures Corp., Boston, Mass.
Loyalty—Boston Photoplay Co., Boston, Mass.
Lust of the Ages—Globe Feature Corp., Boston, Mass.
Madame Sherry—Foursquare Exchange, Inc., Boston, Mass.
Married in Name Only—Eastern Feature Film Co., Boston, Mass.
Modern Lorelei, A—Grandun Film Co., Boston, Mass.
One Hour—Foursquare Exchange, Inc., Boston, Mass.
One Law for Both—Eastern Feature Film Co., Boston, Mass.
Parentage—United Film Service, Boston, Mass.
Persuasive Peggy—R. D. Marson, Inc., Boston,
Public Defender, The—Boston Photoplay Co., Boston, Mass.
Redemption—Paramount Film Exchange, Boston, Mass.
Should She Obey?—Foursquare Exchange, Inc., Boston, Mass.
Sins of Ambition—Eastern Feature Film Co., Boston, Mass.
Souls Redeemed—Globe Film Co., Boston, Mass.
Those Who Pay—Globe Feature Film Co., Boston, Mass.
Trooper 44—Globe Feature Film Co., Boston.
Twenty Thousand Leagues Under the Sea—Boston Photoplay Co., Boston, Mass.
Two Men and a Woman—Eastern Feature Film Co., Boston, Mass.
Warrior, The—Eastern Feature Film Co., Boston, Mass.
Weavers of Life—N. H. Gordon Film Co., Boston, Mass.
Whip, The—American Feature Film Co., Boston, Mass.
Zeppelin's Last Raid—Globe Feature Film Co., Boston, Mass.

NEW HAMPSHIRE.

(See under New England.)

NEW JERSEY.

Babbling Tongues (Northern Part)—Mammoth Film Corporation, New York City.
Babbling Tongues (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Belgian, The—Foursquare Exchange, Inc., New York.
Beware of Strangers (Northern Part)—J. Frank Hatch, Newark, N. J.
Christie Comedies—Reiben Film Co., N. Y.
Civilization—Civilization Film Co., Newark.
Cold Deck, The (Southern Part)—Security Real Estate Investment Co., Philadelphia, Pa.
Cold Deck, The (Northern Part)—Civilization Film Corporation, Newark, N. J.
Crisis, The—Adler, Faulker & Schaeffer, Newark, N. J.
Deemster, The—Dreadnought Pictures, Inc., New York City.
Fringe of Society, The—Foursquare Exchange, Inc., New York.
Garden of Allah—Civilization Film Corporation, Newark, N. J.
God's Man (Northern Part)—Dreadnought Pictures, Inc., New York City.
God's Man (Southern Part)—Peerless Film Exchange, Philadelphia, Pa.
Great White Trail, The—Foursquare Exchange, Inc., New York.
Her Fighting Chance—A. L. Messer, Newark.
Human Orchid, The (Northern Part)—Pioneer Civilization Co., New York City.
Human Orchid, The (Southern Part)—Masterpiece Film Attractions, Philadelphia, Pa.
Humility (Southern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
Humility (Northern Part)—Modern Feature Photoplays, New York City.
I Believe—Frank Gersten, Inc., New York.
King-Bee Comedies—Pioneer Film Co., New York.
Land of the Rising Sun, The (Northern Part)—Pioneer Film Corporation, New York City.
Land of the Rising Sun, The (Southern Part)—Peerless Film Exchange, New York City.
Libertine, The—Mammoth Film Co., New York.
Loyalty (Northern Part)—Modern Feature Photoplays, New York City.
Loyalty (Southern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
Lust of the Ages—Manuel Lazowick, 239 S. 3d street, Philadelphia, Pa.
Madame Sherry—Foursquare Exchange, Inc., New York.
Married in Name Only (Northern Part)—Mammoth Film Corporation, New York City.
Married in Name Only (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Modern Lorelei, A—Civilization Film Corporation, Newark, N. J.
Mother—Martin Wohlfarth, Lakewood, N. J.
One Hour—Foursquare Exchange, Inc., New York.
One Law for Both (Northern Part)—Mammoth Film Corporation, New York City.
One Law for Both (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Parentage (Northern Part)—Frank Gersten, Inc., New York City.
Parentage (Southern Part)—Peerless Film Exchange, Philadelphia, Pa.
Persuasive Peggy—Civilization Feature Film Co., Newark, N. J.
Public Defender, The—Stanley Booking Corporation, Philadelphia, Pa.
Redemption (Northern Part)—Pioneer Film Corporation, New York.
Redemption (Southern Part)—Stanley Booking Corporation, Philadelphia, Pa.
Shame—Pioneer Film Corp., New York.
Should She Obey?—
Sins of Ambition (Northern Part)—Mammoth Film Corporation, New York City.
Sins of Ambition (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Souls Redeemed—Ideal Film Exchange, Philadelphia, Pa.
Things People Should Know—Ideal Film Exchange, Philadelphia, Pa.
Those Who Pay—Foursquare Exchange, Inc., New York.
Trooper 44 (Northern Part)—Warner Bros., New York City.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.
Two Men and a Woman (Northern Part)—

Mammoth Film Corporation, New York City.
Two Men and a Woman (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Warrior, The—Civilization Film Corporation, Newark, N. J.
Whip, The—J. Frank Hatch, Newark, N. J.
Zeppelin's Last Raid—Foursquare Exchange, Inc., New York.

NEW MEXICO.

Bandit and the Preacher, The—Foursquare Film Exchange, Denver, Colo.
Bargain, The—Foursquare Film Exchange, Denver, Colo.
Belgian, The—Foursquare Exchange, Inc., Denver, Colo.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Consolidated Feature Film Co., Denver, Colo.
Civilization—Mid-West Civilization Co., Denver, Colo.
Cold Deck, The—Consolidated Features Film, Denver, Colo.
Deemster, The—Consolidated Features Film, Denver, Colo.
Eyes of the World—Clune Film Exchange, Los Angeles, Cal.
Fringe of Society, The—Foursquare Exchange, Inc., Denver, Colo.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Denver, Colo.
Hell Hound of Alaska, The—Foursquare Film Exchange, Denver, Colo.
Her Fighting Chance—Foursquare Film Exchange, Denver, Colo.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Libertine, The—Supreme Photoplays Corporation, Denver, Colo.
Lust of the Ages—Deseret Film Corporation, Salt Lake City, Utah.
Madame Sherry—Foursquare Exchange, Inc., Denver, Colo.
One Hour—Foursquare Exchange, Inc., Denver, Colo.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Sherman Elliott, Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Denver, Colo.
Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Denver, Colo.
Warrior, The—Mid-West Civilization Co., Denver, Colo.
Whip, The—Supreme Photoplay Corporation, Denver, Colo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver, Colo.

NEW YORK.

Babbling Tongues (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Babbling Tongues (Greater New York City only)—Merit Film Corporation, New York City.
Belgian, The—Foursquare Exchange, Inc., New York City.
Beware of Strangers—Metro Film Service, New York City.
Christie Comedies—Reiben Film Exchange, New York City.
Cold Deck, The—Pioneer Film Corporation, New York City.
Crisis, The—Nathan Gros, 145 West 45th street, New York City.
Deemster, The—L. J. Selznick Productions, Inc., New York City.
Fringe of Society, The—Foursquare Exchange, Inc., New York City.
Garden of Allah—Pioneer Film Corporation, New York City.
God's Man—Harry Samwick, New York City.
Great White Trail, The—Foursquare Exchange, Inc., New York City.
Her Fighting Chance—M. H. Hoffman, Inc., New York City.
Human Orchid, The (New York City only)—Pioneer Civilization Co., New York City.
Humility—Modern Feature Photoplays, New York City.
King-Bee Comedies—Bee-Hive Film Exchange, New York City.
Land of the Living Sun, The—Pioneer Film Corporation, New York City.
Libertine, The—Mammoth Film Corporation, New York City.
Loyalty—Modern Feature Photoplays, New York City.
Lust of the Ages—Harry Samwick, 729 Seventh avenue, New York City.
Madame Sherry—Foursquare Exchange, Inc., New York City.
Married in Name Only (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Modern Lorelei, A (Greater New York City only)—Merit Film Corporation, New York City.
One Hour—Foursquare Exchange, Inc., New York City.
One Law for Both (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Parentage (State, Except New York City)—Veribest Pictures, Inc., Buffalo, N. Y.
Parentage (New York City only)—Select Pictures Corporation, New York City.
Persuasive Peggy—Mammoth Film Corporation, New York City.
Public Defender, The—Modern Feature Photoplays, Inc., New York City.
Redemption—Pioneer Feature Film Co., New York City.
Should She Obey?—Foursquare Exchange, Inc., New York City.
Sins of Ambition (Greater New York City only)—Merit Film Corporation, New York City.
Souls Redeemed—Elk Photoplays Co., New York.
Submarine Eye—Pioneer Feature Film Co., New York City.
Those Who Pay—Foursquare Exchange, Inc., New York City.
To-Day—Pioneer Feature Film Co., New York City.
Trooper 44—Warner Bros., New York City.
Twenty Thousand Leagues Under the Sea—L. J. Selznick Productions, Inc., New York City.
Two Men and a Woman (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Warrior, The—Metro Film Service, New York City.
Whip, The—Marcus Loew, Inc., New York City.
Zeppelin's Last Raid—Foursquare Exchange, Inc., New York City.

NORTH DAKOTA.

(See Also South Dakota.)

Babbling Tongues—V. H. Hodupp, Inc., Indianapolis, Ind.
Bargain, The—Standard Film Corporation, Minneapolis, Minn.
Bandit and the Preacher, The—Standard Film Corporation, Minneapolis, Minn.
Belgian, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Beware of Strangers—Thomas Saxe Enterprises, Milwaukee, Wis.
Birth of a Nation, The—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Film Library and Exchange, Minneapolis, Minn.
Civilization—Supreme Feature Film Co., Minneapolis, Minn.
Cold Deck, The—Barnett Film Attractions, Minneapolis, Minn.
Crisis, The—Sherman Elliott Co., Minneapolis, Minn.
Deemster, The—American Maid Film Co., Minneapolis, Minn.
Fringe of Society, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Garden of Allah—Sherman Elliott Co., Minneapolis, Minn.
Great White Trail, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Hell Hound of Alaska, The—Standard Film Corporation, Minneapolis, Minn.
I Believe—American Maid Film Co., Minneapolis, Minn.
Intolerance—Westcott Film Corporation, Minneapolis, Minn.
King-Bee Comedies—Standard Film Service Co., Minneapolis, Minn.
Madame Sherry—Foursquare Exchange, Inc., Minneapolis, Minn.
Mad Lover, The—Supreme Feature Film Co., Minneapolis, Minn.
Married in Name Only—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Westcott Film Corporation, Minneapolis, Minn.
One Hour—Foursquare Film Exchange, Inc., Minneapolis, Minn.
One Law for Both—V. H. Hodupp, Inc., Indianapolis, Ind.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Minneapolis, Minn.
Sins of Ambition—V. H. Hodupp, Inc., Indianapolis, Ind.
Those Who Pay—Foursquare Exchange, Inc., Minneapolis, Minn.
To-Day—Supreme Feature Film Co., Minneapolis, Minn.
Twenty Thousand Leagues Under the Sea—J. V. Bryson, Minneapolis, Minn.
Two Men and a Woman—V. H. Hodupp, Inc., Indianapolis, Ind.
Warrior, The—Westcott Film Corporation, Minneapolis, Minn.
Whip, The—Friedman Film Corporation, Minneapolis, Minn.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Minneapolis, Minn.

NORTH CAROLINA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Exhibitors Film Exchange, Washington, D. C.
Belgian, The—Foursquare Exchange, Inc., Washington, D. C.
Christie Comedies—Peerless Film Exchange, Philadelphia, Pa.
Cold Deck, The—Super Film Attractions, Washington, D. C.
Deemster, The—All-Star Features Company, Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Washington, D. C.
Garden of Allah, The—Hy Art Masterplays Co., Washington, D. C.
God's Man—J. A. Cressy Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Washington, D. C.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
Humility—Super Film Attractions, Washington, D. C.
I Believe—Super Film Attractions, Washington, D. C.
King-Bee Comedies—Sidney B. Lust, Inc., Washington, D. C.
Loyalty—Super Film Attractions, Washington.
Madame Sherry—Foursquare Exchange, Inc., Washington, D. C.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour—Foursquare Exchange, Inc., Washington, D. C.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Redemption—Exhibitors' Film Exchange, Washington, D. C.
Should She Obey—Foursquare Exchange, Inc., Washington, D. C.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All-Star Features Corp., Jacksonville, Fla.
Those Who Pay—Foursquare Exchange, Inc., Washington, D. C.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.
Two Men and a Woman—E. & H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Civilization Film Corp., Newark, N. J.
Whip, The—Sidney B. Lust, Inc., Washington, D. C.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Washington, D. C.

OHIO.

Babbling Tongues—Ivan Film Distr. Company, Cleveland, Ohio.
Bandit and the Preacher, The—Masterpiece Film Co., Cleveland, Ohio.
Bargain, The—Masterpiece Film Co., Cleveland, Ohio.
Belgian, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Beware of Strangers—Masterpiece Film Co., Cleveland, Ohio.
Christie Comedies—Standard Film Service Co., Cincinnati and Cleveland, Ohio.
Civilization—A. G. Fontana Productions, New York City.
Cold Deck, The—Masterpiece Film Co., Cleveland, Ohio.
Crisis, The—Masterpiece Film Corporation, Cleveland, Ohio.
Deemster, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Garden of Allah—Masterpiece Film Company, Cleveland, Ohio.
Great White Trail, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Hell Hound of Alaska, The—Masterpiece Film Co., Cleveland, Ohio.
Her Fighting Chance—M. H. Hoffman, Inc., Cincinnati and Cleveland, Ohio.
King-Bee Comedies—Standard Film Service, Cleveland, Ohio.
Libertine, The—Masterpiece Film Attractions, Cleveland, Ohio.
Lust of the Ages—Masterpiece Film Attractions, Cleveland, Ohio.
Madame Sherry—Foursquare Exchange, Inc., Cleveland, Ohio.
Mad Lover, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Married in Name Only—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Mother—Allen Film Corporation, Chicago.
One Hour—Foursquare Exchange, Inc., Cleveland, Ohio.
One Law for Both—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Peg o' the Sea—Standard Film Service, Cleveland.
Persuasive Peggy—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Redemption—Masterpiece Film Attractions, Cleveland, Ohio.
Should She Obey?—Foursquare Exchange, Inc., Cincinnati, Ohio.
Sins of Ambition—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Souls Redeemed—Tri-State Film Exchange, Detroit, Mich.
Submarine Eye—H. J. Garfield, Columbia Building, Cleveland, Ohio.
Those Who Pay—Foursquare Exchange, Inc., Cincinnati, Ohio.
To-Day—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Twenty Thousand Leagues Under the Sea—Bert Barnett, Cleveland, Ohio.
Two Men and a Woman—Ohio Ivan Film Distributing Co., Cleveland, Ohio.

Warrior, The—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Whip, The—J. Frank Hatch, Newark, N. J.
Whither Thou Goest—M. H. Hoffman, Inc., Cleveland, Ohio.
Zeppelin's Last Raid—Foursquare Exchange, Cleveland, Ohio.

OKLAHOMA.

Babbling Tongues—True Film Co., Dallas, Texas.
Bandit and the Preacher, The—William Politzer, San Antonio, Texas.
Bargain, The—Favorite Features Co., Brownsville, Texas.
Belgian, The — Southern States Film Co., Dallas, Texas.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Christie Comedies—R. D. Lewis, Campbell Building, Oklahoma City, Okla.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—S. A. Lynch Enterprises, Dallas, Texas.
Crisis, The—Southwestern Film Corporation, Dallas, Texas.
Deemster, The—Liberty Feature Film Co., Shreveport, La.
Fringe of Society, The—Foursquare Exchange, Inc., Dallas Texas.
Garden of Allah—Allen Film Corporation, Chicago, Ill.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Dallas, Texas.
Hell Hound of Alaska, The—William Politzer, San Antonio, Texas.
Her Fighting Chance—Southern States Film Co., Dallas, Texas.
Human Orchid, The — Southerwestern Art Dramas, Inc., Dallas, Texas.
King-Bee Comedies—Southwestern Film Co., New Orleans, La.
Land of the Rising Sun—Yale Film Co., Shreveport, La.
Lust of the Ages—Peter C. Crown, Dallas, Texas.
Madame Sherry—Foursquare Exchange, Inc., Dallas, Texas.
Married in Name Only—True Film Co., Dallas, Texas.
Mother—Grainger Film Corporation, Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Dallas, Texas.
One Law for Both—True Film Co., Dallas, Texas.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Redemption—Trice Sneed, Dallas, Texas.
Should She Obey? — Foursquare Exchange, Inc., Dallas, Texas.
Sins of Ambition—True Film Co., Dallas, Texas.
Those Who Pay—Southern States Film Co., Dallas, Texas.
Two Men and a Woman—True Film Co., Dallas, Texas.
Warrior, The—Grainger Film Corporation, Chicago, Ill.
Whip, The — Yale Photoplay Corporation, Dallas, Texas.
Whither Thou Goest—M. H. Hoffman, Inc., Dallas, Texas.
Zeppelin's Last Raid—Southern States Film Co., Dallas, Texas.

OREGON.

Bandit and the Preacher, The—De Luxe Features, Inc., Seattle, Wash.
Bargain, The—De Luxe Features, Inc., Seattle, Wash.
Belgian, The—Foursquare Exchange, Inc., Seattle, Wash.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Greater Feature Film Co., Seattle, Wash.
Civilization—Western Civilization Co., Seattle, Wash.
Cold Deck, The—De Luxe Feature Film Co., Seattle, Wash.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—George E. Hale, Seattle, Wash.
Fringe of Society, The—Foursquare Exchange, Inc., Seattle, Wash.
Garden of Allah—De Luxe Feature Film Co., Seattle, Wash.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Seattle, Wash.
Hell Hound of Alaska, The—De Luxe Features, Inc., Seattle, Wash.
Her Fighting Chance—Foursquare Film Exchange, Seattle, Wash.
I Believe—Deseret Film Co., Salt Lake City, Utah.
Intolerance—De Luxe Feature Film Co., Seattle, Wash.
King-Bee Comedies—De Luxe Features Co., Seattle, Wash.
Land of the Rising Sun—D. M. Palley Features, Inc., Seattle, Wash.
Madame Sherry—Foursquare Exchange, Inc., Seattle, Wash.
Modern Lorelei, A — Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Exchange, Inc., Seattle, Wash.
Parentage—L. J. Schlaifer Attractions, Seattle, Wash.
Persuasive Peggy—Deseret Film Co., Seattle, Wash.
Ramona—Elliott Sherman Corporation, Minneapolis, Minn.
Redemption — De Luxe Feature Film Co., Seattle, Wash.
Should She Obey?—Foursquare Exchange, Inc., Seattle, Wash.
Those Who Pay—Foursquare Exchange, Inc., Seattle, Wash.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, Portland, Ore.
Warrior, The—Jordan Brewster Film Corporation, Seattle, Wash.
Whip, The—De Luxe Features Corporation, Seattle, Wash.
Whither Thou Goest—Foursquare Film Exchange, Seattle, Wash.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Seattle, Wash.

PENNSYLVANIA.

Babbling Tongues (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Belgian, The — Foursquare Exchange, Inc., Philadelphia and Pittsburgh, Pa.
Christie Comedies (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Christie Comedies (Eastern Part)—Peerless Film Exchange, Philadelphia, Pa.
Civilization—A. G. Fontana Productions, New York.
Cold Deck, The (Eastern Part)—Security Real Estate Investment Co., Philadelphia, Pa.
Cold Deck, The (Western Part)—Supreme Photoplay Productions, Tyrone, Pa.
Crisis, The—Masterpiece Film Attractions, Philadelphia, Pa.
Deemster, The (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Deemster, The (Eastern Part)—Peerless Feature Film Co., Philadelphia, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Philadelphia and Pittsburgh, Pa.
Garden of Allah (Eastern Part)—A. G. Fontana Productions, Inc., Pittsburgh, Pa.
God's Man (Western Part)—George C. Wilson, Tyrone, Pa.
God's Man (Eastern Part)—Peerless Film Corporation, Philadelphia, Pa.
Great White Trail, The — Foursquare Exchange, Inc., Philadelphia, Pa.
Her Fighting Chance (Eastern Part)—M. H. Hoffman, Inc., Philadelphia and Pittsburgh, Pa.
Human Orchid, The (Eastern Part)—Masterpiece Film Attractions, Philadelphia, Pa.
Humility (Eastern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
King-Bee Comedies (Western Part)—Quality Film Co., Pittsburgh, Pa.
King-Bee Comedies (Eastern Part)—Masterpiece Film Attractions, Philadelphia, Pa.
Land of the Rising Sun, The (Eastern Part)—Peerless Film Corporation, Philadelphia, Pa.
Loyalty (Eastern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
Lust of the Ages—Manuel Lazowick, 239 S. 3d street, Philadelphia, Pa.
Madame Sherry—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.
Mad Lover, The (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Married in Name Only (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Married in Name Only (Eastern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Modern Lorelei, A (Eastern Part)—Theis Producing Co., Philadelphia, Pa.
Mother (Western Part—First National Exhibitors' Circuit, Pittsburgh, Pa.
One Law for Both (Eastern Part)—Electric Theater Supply Co., Philadelphia, Pa.
One Law for Both (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
One Hour—Foursquare Exchange, Inc., Philadelphia and Pittsburgh, Pa.
Parentage (Eastern Part) — Peerless Film Corporation, Philadelphia, Pa.
Persuasive Peggy (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Persuasive Peggy (Eastern Part)—Peerless Film Exchange, Philadelphia, Pa.
Public Defender (Eastern Part) — Stanley Booking Corporation, Philadelphia, Pa.
Redemption (Eastern Part)—Stanley Booking Corporation, Philadelphia, Pa.
Redemption (Western Part)—Supreme Photoplay Corporation, Pittsburgh, Pa.
Should She Obey?—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.
Sins of Ambition (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Souls Redeemed (Eastern Part)—Ideal Film Exchange, Philadelphia, Pa.
Things People Should Know (Eastern Part)—Ideal Film Exchange, Philadelphia, Pa.
Those Who Pay—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.
To-Day (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Twenty Thousand Leagues Under the Sea (Eastern Part)—Peerless Feature Film Co., Philadelphia, Pa.
Two Men and a Woman (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Warrior, The (Western Part)—First National Exhibitors' Circuit, Pittsburgh, Pa.
Warrior, The (Eastern Part)—Manual Lazowick, Philadelphia, Pa.
Whip, The—J. Frank Hatch Film Co., Newark, N. J.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.

RHODE ISLAND.

(See New England.)

SOUTH CAROLINA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Ga.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Cold Deck, The—S. A. Lynch Enterprises, Inc., Atlanta, Ga.
Civilization—All Star Features, Jacksonville, Fla.
Crisis, The—Big Feature Rights Corporation, Louisville, Ky.
Deemster, The—All Star Features Company, Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
King-Bee Comedies—E. & H. Film Distributing Co., Atlanta, Ga.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour — Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Corporation, Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern Feature Film Co., Atlanta, Ga.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. & H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Eltabran Film Co., Charlotte, N. C.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern Feature Film Co., Atlanta, Ga.

SOUTH DAKOTA.

(See North Dakota.)

TENNESSEE.

Babbling Tongues—Big Feature Rights Corporation, Louisville, Ky.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The — Southern States Film Co., Atlanta, Ga.
Crisis, The—A. B. Cook, Jackson, Miss.
Deemster, The—Big Feature Rights Corporation, Louisville, Ky.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features, Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Boehringer Amusement Co., New Orleans, La.
Land of the Rising Sun—H. Lieber Co., Indianapolis, Ind.
Loyalty—Kaufman Specials, Memphis, Tenn.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Mad Lover, The—Big Feature Rights Corporation, Louisville, Ky.
Married in Name Only—Big Feature Rights Corporation, Louisville, Ky.
One Hour — Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—Big Feature Rights Corporation, Louisville, Ky.
Raffles—Special Features Corporation, Knoxville, Tenn.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.

[illegible]—All Star Features Corporation.

To-Day—Big Feature Rights Corporation.

TEXAS.

[illegible] Texas

Married in Name Only—True Film Co., Dallas, Texas.

Consolidated Film Supply Co., Dallas, Texas.

UTAH.

[illegible] Film Exchange, [illegible] Film Co., [illegible] Film Co., Deseret Film Corporation, Salt Lake City, Utah.

Birth of the World—Deseret Film Co., Salt Lake City, Utah.

Chimes of Normandy, The—Foursquare Exchange [illegible] Denver, Colo.

God's Man—Deseret Film Corporation, Salt Lake City, Utah.

Great White Trail, The—Foursquare Exchange [illegible] Denver, Colo.

Hell Hound of Alaska, The—Foursquare Film Exchange, Denver, Colo.

[illegible]—Foursquare Film Exchange, Denver, Colo.

[illegible]—Deseret Film Co., Salt Lake City, Utah.

[illegible], The—Supreme Photoplays Corporation, Denver, Colo.

Light of the Lord—Deseret Film Co., Salt Lake City, Utah.

Lucky Terry—Foursquare Exchange, Inc., Denver, Colo.

One Hour—Foursquare Exchange, Inc., Denver, Colo.

Peggy—Deseret Film Co., Salt Lake City, Utah.

[illegible] Motion Picture Corporation, Denver, Colo.

[illegible] Film Exchange, Inc., Denver, Colo.

Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.

[illegible] Under the Sea, Consolidation Film Supply Co., Denver, Colo.

[illegible], The—Mid-West Corporation, Denver, Colo.

[illegible] Supreme Photoplay Corporation, Denver, Colo.

Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver, Colo.

VERMONT.

[illegible] Film Exchange.

VIRGINIA.

[illegible], Philadelphia, Pa.

[illegible] The Tom Moore Exhibition Film Exchange, [illegible], D. C.

[illegible] The Foursquare Exchange, Inc., [illegible], D. C.

[illegible] The Foursquare Exchange, Inc., [illegible], D. C.

[illegible] Film Exchange, Inc., [illegible], D. C.

Civilization—All Star Features Co., Jacksonville, Fla.

Cold Deck, The—Sidney B. Lust, Inc., Washington, D. C.

[illegible] The Masterpiece Film Attractions, [illegible], Pa.

[illegible] The Masterpiece Film Attractions, Philadelphia, Pa.

[illegible] Inc., Foursquare Exchange, Inc., [illegible], D. C.

Great White Trail, The—Foursquare Exchange, Inc., Washington, D. C.

Hell Hound of Alaska, The—Tom Moore, Washington, D. C.

[illegible] Super Feature Attractions, Washington, D. C.

[illegible] Sidney B. Lust, Inc., Washington, D. C.

Light of the World—Peerless Feature Film Exchange, Philadelphia, Pa.

Light of the World—Lazowick 220 S. [illegible], Philadelphia, Pa.

Madame Sherry—Foursquare Exchange, Inc., [illegible], D. C.

[illegible] Film Exchange, Inc., Washington, D. C.

One Hour—Foursquare Exchange, Inc., Washington, D. C.

One Law for Both—Electric Theatre Supply Co., Philadelphia, Pa.

[illegible] Sidney B. Lust, Inc., Washington, D. C.

[illegible] Exhibitors' Film Exchange, Washington, D. C.

[illegible] Film Exchange, Inc., [illegible], D. C.

[illegible] Electric Theatre Supply Co., Philadelphia, Pa.

[illegible] All Star Features Corporation, [illegible], Pa.

Those Who Pay—Foursquare Exchange, Inc., [illegible], D. C.

[illegible] and a Woman—Electric Theatre Supply Co., Philadelphia, Pa.

[illegible] Sidney B. Lust, Inc., Washington, D. C.

Zeppelin's Last Raid—Foursquare Exchange, Inc., Washington, D. C.

WASHINGTON.

[illegible] and the Preacher, The—De Luxe Feature Film Co., Seattle, Wash.

[illegible], The—De Luxe Features, Inc., Seattle, Wash.

[illegible], The—Foursquare Exchange, Inc., Seattle, Wash.

Birth of a Nation—A. E. Nelson, Minneapolis, Minn.

[illegible] Comedies—Greater Feature Film Co., Seattle, Wash.

[illegible]—Western Civilization Co., Seattle, Wash.

[illegible] Back, The—De Luxe Features Film Co., Seattle, Wash.

[illegible], The—Deseret Film Corporation, Salt Lake City, Utah.

Eyes of the World—George E. Hale, Seattle, Wash.

[illegible] of Society, The—Foursqare Exchange, Inc., Seattle, Wash.

[illegible] of Allah—De Luxe Feature Film Co., Seattle, Wash.

[illegible] Deseret Film Corporation, Salt Lake City, Utah.

Great White Trail, The—Foursquare Exchange, Inc., Seattle, Wash.

Hell Hound of Alaska, The—De Luxe Features, Inc., Seattle, Wash.

Her Fighting Chance—M. H. Hoffman, Inc., Seattle, Wash.

[illegible]—Deseret Film Corporation, Salt Lake City, Utah.

[illegible]—De Luxe Feature Film Co., Seattle, Wash.

[illegible] Comedies—De Luxe Feature Film Co., Seattle, Wash.

Light of the Lord—The D. M. Pailey Productions, Seattle, Wash.

Lust of the Ages—Western Civilization Co., Seattle, Wash.

[illegible] Sherry—Foursquare Exchange, Inc., Seattle, Wash.

Modern Lorelei, A—Mr. Philip Hansen, Los Angeles, Cal.

One Hour—Foursquare Exchange, Inc., Seattle, Wash.

Peggy—L. J. Schlaifer Attractions, Seattle, Wash.

[illegible]—Herman Elliott Corporation, Minneapolis, Minn.

[illegible] Peggy—Deseret Film Corporation, Salt Lake City, Utah.

[illegible]—De Luxe Feature Film Co., Seattle, Wash.

[illegible] the Obey"—Foursquare Exchange, Inc., Seattle, Wash.

[illegible] Who Pay—Foursquare Exchange, Inc., Seattle, Wash.

[illegible] Leagues Under the Sea—Foursquare Exchange, Portland, Ore.

[illegible]—The Jordan Brewster Film Corporation, Seattle, Wash.

[illegible], The—De Luxe Feature Film Co., Seattle, Wash.

Wolves of the North—M. H. Hoffman, Inc., Seattle, Wash.

Zeppelin's Last Raid—Foursquare Exchange, Inc., Seattle, Wash.

WEST VIRGINIA.

Belgian, The—Foursquare Exchange, Inc., [illegible], Pa.

[illegible] of Strangers—Metro Film Exchange, Pittsburgh, Pa.

[illegible] Comedies—Liberty Film Renting Co., Pittsburgh, Pa.

Civilization—A. G. Fontana Productions, Inc., [illegible].

[illegible], The—Masterpiece Film Attractions, Philadelphia, Pa.

[illegible], The—H. P. Wolfberg Attractions, Pittsburgh, Pa.

[illegible] of Society, The—Foursquare Exchange, Inc., Pittsburgh, Pa.

[illegible] of Allah—A. G. Fontana Productions, Inc., Pittsburgh, Pa.

[illegible]—George C. Wilson, Tyrone, Pa.

Great White Trail, The—Foursquare Exchange, Inc., Pittsburgh, Pa.

Heavenly Super Film Attractions, Washington, D. C.

[illegible] Comedies—Quality Film Co., Inc., Pittsburgh, Pa.

Heavenly Super Fine Attractions, Washington, D. C.

Lust of the Ages—Liberty Film Renting Co., Pittsburgh, Pa.

Madame Sherry—Foursquare Exchange, Inc., Pittsburgh, Pa.

Mad Love—The H. P. Wolfberg Attractions, Pittsburgh, Pa.

Motion Picture National Exhibitors' Circuit, Pittsburgh, Pa.

One Hour—Foursquare Exchange, Inc., Pittsburgh, Pa.

Persuasive Peggy—H. P. Wolfberg Attractions, Pittsburgh, Pa.

[illegible] Supreme Photoplay Co., Pittsburgh, Pa.

[illegible] the Obey"—Foursquare Exchange, Inc., Pittsburgh, Pa.

Those Who Pay—Foursquare Exchange, Inc., Pittsburgh, Pa.

[illegible]—H. P. Wolfberg Attractions, Pittsburgh, Pa.

[illegible] Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.

Warfare—The First National Exhibitors' Circuit, Pittsburgh, Pa.

Whip, The—J. Frank Hatch Film Co., Newark, N. J.

Zeppelin's Last Raid—Foursquare Exchange, Inc., Pittsburgh, Pa.

WISCONSIN.

Babbling Tongues (Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Bandit and the Preacher, The—Wisconsin Film Corporation, Milwaukee, Wis.
Bargain, The—Wisconsin Film Corporation, Milwaukee, Wis.
Belgian, The — Foursquare Exchange, Inc., Chicago, Ill.
Beware of Strangers—Thomas Saxe Enterprises, Milwaukee, Wis.
Birth of a Nation—Wisconsin Film Corporation, Milwaukee, Wis.
Christie Comedies—Film Library & Exchange, Minneapolis, Minn.
Cold Deck, The—Barnett Film Attractions, Minneapolis, Minn.
Crisis, The — Sherman Elliott Corporation, Minneapolis, Minn.
Deemster, The—Standard Film Service, Chicago, Ill.
Fringe of Society, The—Foursquare Exchange, Inc., Chicago, Ill.
Garden of Allah—Sherman Elliott Co., Minneapolis, Minn.
God's Man—Samuel Van Ronkel, Chicago, Ill.
Great White Trail, The — Foursquare Exchange, Inc., Chicago, Ill.
Hell Hound of Alaska, The—Wisconsin Film Corp., Milwaukee, Wis.
Humility—Celebrated Players Film Co., Chicago, Ill.
Intolerance—Westcott Film Co., Minneapolis, Minn.
King-Bee Comedies—Standard Film Service, Co., Chicago. Ill.
Loyalty—Celebrated Players Film Co., Chicago, Ill.
Lust of the Ages—Griever & Herz, Chicago, Illinois.
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Mad Lover, The—Supreme Feature Film Co., Minneapolis, Minn.
Married in Name Only—(Southern Part) — Unity Photoplays Co., Chicago, Ill.
Married in Name Only—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Westcott Film Corp., Minneapolis, Minn.
One Hour—Foursquare Exchange, Inc., Chicago, Ill.
One Law for Both—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
One Law for Both—(Southern Part)—Unity Photoplays Co., Chicago, Ill.
Parentage—(Southern Part)—Central Films Co., Chicago, Ill.
Ramona—Sherman Elliott Co., Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Chicago, Ill.
Sins of Ambition—(Southern Part)—Unity Photoplays Co., Chicago, Ill.
Sins of Ambition—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Those Who Pay—Foursquare Exchange, Inc., Chicago, Ill.
Two Men and a Woman—(Southern Part)—Unity Photoplays Co., Chicago, Ill.
Two Men and a Woman—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Warrior, The—Westcott Film Corp, Minneapolis, Minn.
Whip, The—Friedman Film Corp., Minneapolis, Minn.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Chicago, Ill.

WYOMING.

Bandit and the Preacher, The—Foursquare Exchange, Denver, Colo.
Bargain, The—Foursquare Exchange, Denver, Colo.
Belgian, The — Foursquare Exchange, Inc., Denver, Colo.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Consolidated Feature Film Co., Denver, Colo.
Civilization—Mid-West Civilization Co., Denver, Colo.
Cold Deck, The—Consolidated Features Film, Denver, Colo.
Crisis, The — Sherman Elliott Corporation, Minneapolis, Minn.
Deemster, The — Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corporation, Salt Lake City, Utah.
Fringe of Society, The—Foursquare Exchange, Inc., Denver, Colo.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The — Foursquare Exchange, Inc., Denver, Colo.
Hell Hound of Alaska, The—Foursquare Exchange, Denver, Colo.
Her Fighting Chance—Foursquare Exchange, Denver, Colo.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Libertine, The—Supreme Photoplay Corporation, Denver, Colo.
Lust of the Ages—Deseret Film Co., Salt Lake City, Utah.
Madame Sherry—Foursquare Exchange, Inc., Denver, Colo.
One Hour—Foursquare Exchange, Inc., Denver, Colo.
Persuasive Peggy—Deseret Film Corporation, Denver, Colo.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Denver, Colo.
Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.
Twenty Thousand Leagues Under the Sea—James V. Bryson, Minneapolis, Minn.
Warrior, The—Mid-West Civilization Co, Denver, Colo.
Whip, The—Supreme Photoplays Corporation, Denver, Colo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver, Colo.

Sales of the Week.

A Compendium of the Activities Recorded in the State Right Market During the Past Seven Days.

THE EDWARD WARREN Production, "Weavers of Life," has been sold to Franklyn E. Backer, president of the Mammoth Film Corp., for the states of New York and New Jersey.

* * *

Nathan Hirsch, of the Pioneer Film Exchange, announces the acquisition of the two Selig productions exploited by the Co-operative Exhibitors Corp., namely "Who Shall Take My Life" and "City of Purple Dreams" for New York State and New Jersey. The Pioneer corporation has also acquired the rights for the same territory on Jack W. Noble's "Shame," which features Zena Keefe.

* * *

Joseph Golden, president of the Triumph Film Corp., reports the disposition of the Evelyn Nesbit feature "Redemption" to Trice Sneed, Dallas, for the states of Texas, Oklahoma and Arkansas.

* * *

The Crest Pictures Corporation reports the sale of its latest Lillian Walker production, "The Grain of Dust," to Mayer Silverman, president of the Liberty Film Renting Co., Pittsburgh, for Western Pennsylvania.

* * *

Ernest Shipman announces the sale of the Shorty Hamilton series (W. H. Clifford Productions Co) for the six states of New England to the Nathan Gordon interests of Boston.

* * *

Details appear elsewhere in the section of the sale of "Mother" by the General Enterprises, Inc., to the Atlantic Film Exchange, New York City, for the state of New Jersey.

* * *

W. H. Productions Company announces the following sales: The rights to Wm. S. Hart as "The Two-Gun Man" in "The Bargain," in six reels, to Phil Goldstone, Omaha, Neb., for Michigan and Kentucky; also the rights to W. H. Productions Company twenty-eight two-reel Keystone comedies to L. C. Baxley, Matinee Film Co., Dallas, Texas, for Texas and Arkansas.

* * *

Arthur H. Sawyer and Herbert Lubin report the sale of "The Warrior," for the states of Louisiana and Mississippi.

The purchaser for these territories is James R. Grainger, of the Allen Film Corporation of Chicago, Ill. The executives of General Enterprises, Inc., also stated that Mr. Grainger had contracted for the George Loane Tucker production, "Mother," for Louisiana and Mississippi.

Following the deal Mr. Grainger announced that he had completed affiliations with the Midwest Civilization Company of Denver, Colo., the consummation of which gives his organization control over Colorado, Utah, New Mexico and Wyoming.

* * *

The National Film B'k'g Service, Pittsburgh, has acquired the western Pennsylvania and West Virginia rights to the "Submarine Eye."

Miss Edna Williams, New York representative of the Robertson-Cole Co., London, announces the sale of the "Zeppelin's Last Raid," "Those Who Pay" and "The Belgian" for Paraguay, Uraguay and Argentine. The African rights of the same pictures have been sold to the African Film Trust, Ltd.

* * *

Carle E. Carlton, president of the Crest Pictures, announces the sale of the rights for Great Britain on "The Lust of the Ages." The transaction was closed by Robertson & Cole through Grands, Ltd., London.

Mr. Carlton has likewise closed the rights with the Monet Film Company of Paris for "The Lust of the Ages," which will place the Lillian Walker feature in France and Spain.

* * *

M. S. Epstin, traveling representative of the Cinema Distributing Corporation has returned from Chicago and reports the sale of "The 13th Labor of Hercules" (the twelve-reel series of the Panama Pacific Exposition) to Celebrated Players Film Company of Chicago for the State of Illinois. Immediately after the sale was made the entire series were booked over the Asher Brothers theater circuit.

The Inter-Ocean Film Corporation reports the sale of "Enlighten Thy Daughter" through their Paris office for the following territory: France, Belgium, Switzerland, Italy, Egypt, Spain, Portugal, Greece and the Balkan countries.

* * *

Details of the Shallenberger and Priest transaction whereby the A. J. Small Theatrical Circuit of Canada acquired the W. H. Clune spectacles, "Ramona" and "The Eyes of the World," for the Dominion, is reported elsewhere in this department of this issue.

NEW NEW JERSEY STATE RIGHTS EXCHANGE.

Martin Wohlforth and A. H. Westfall have entered into the state rights field in New Jersey. The Atlantic Film Company is the name of the new organization, with offices on the eleventh floor of the Leavitt building, 126 West Forty-sixth street, New York City. Mr. Wohlforth is the owner of the Atlantic theater at Spring Lake, N. J., while Mr. Westfall is well known among local exhibitors throughout the state, having long been associated with several of the big releasing companies as a traveling salesman.

Their first big offering will be the McClure picture, "Mother" with Elizabeth Risdon in the title role, made by Geo. Loane Tucker, who also is credited with "I Believe" and "The Manxman."

WATKINS IN NEW YORK FOR SEVERAL MONTHS.

M. G. Watkins, prominent in Chicago film circles, where, in addition to his business interests, he found time to serve the Chicago Screen Club for several years as its treasurer, arrived in New York Wednesday, Jan. 16, and will remain in this city during the exploitation of the France Film Co.'s state rights production, "The Natural Law," featuring Marguerite Courtot, as Mr. Watkins in interested in the company. He is also a part owner of the W. A. Baier Film Exchange, Milwaukee, one of this Wisconsin city's live-wire independent exchanges.

"Mickey" Coming Soon

The Mabel Normand-Mack Sennett Feature Much Awaited by State Right Investors.

The Western Import Company will give Mabel Normand, in "Mickey," a Broadway showing very shortly, and "Mickey" will, no doubt, shine on Broadway for a long time.

In the showing of the Mabel Normand seven-reel comedy will be demonstrated the fact that it is possible to produce a picture that can go into a theater and remain successfully for an indefinite period of time, the same as a big, successful legitimate show.

This production is different from any other production and will stand by itself for a long time to come, according to the claims of its exploiters. It runs the gauntlet of every human emotion, and although Mabel Normand will appear in other productions she will never be able to come up to the standard established in "Mickey," because her success in this production is attributed not only to her own personality and genius, but the happy medium of the combination of the star, Mack Sennett, the story, the cast and the general harmonious conditions prevailing in the production of "Mickey."

ETHEL BURTON RETURNS TO "KING-BEE."

Ethel Marie Burton, who played opposite Billy West in the first four releases of Billy West-King-Bee comedies, has arrived at Hollywood, California, and will again become a player in the King-Bee comedies.

Ethel Marie Burton was born in New York City, and is of American parentage. She is just five and one-half feet tall, and weighs about one hundred and eighteen pounds. She has blonde hair, and blue eyes. She has been playing in pictures for the past two years, and was a member of the "Vitagraph," "World," and "Vim" companies.

Miss Burton keeps in fine physical trim, and no "dare-devil" ever gets a job substituting for her in risky parts.

In the next release of the Billy West-King-Bee comedies it is said that Miss Burton will be seen making a fourteen-foot jump.

KIRKWOOD NOW CASTING FOR KEENEY FILM.

Pending the completion of its own studios, the Frank A. Keeney Pictures Corporation has obtained the use of the Biograph studios, New York, under lease extending from February. 1. At that time the corporation will begin the production of its first feature, with Catherine Calvert as star.

The title of the picture as just announced is "The Girl Who Saw Life." The scenario is by Ben Kutler, formerly scenario editor for Augustus Thomas and Famous Plays and Players, and author of numerous screen successes. James Kirkwood is now assembling the cast. The scenario is especially written around Miss Calvert and presents as its heroine a winsome type of simple and pure-minded girlhood which she is peculiarly qualified to express. James Kirkwood is now assembling the cast.

SHALLENBERGER CLOSES IMPORTANT DEAL.

W. E. Shallenberger, of the firm of Shallenberger and Priest (Arrow Film Corporation), has arranged the biggest deal of the week in the independent market, when he closed with Charles Haystead for the entire Dominion of Canada for the W. H. Clune productions, "Ramona" and "The Eyes of the World." The importance of the deal becomes apparent when it is explained that Mr. Haystead represents the A. J. Small circuit of theaters throughout Canada, he having been traveling representative for the Small interests for the last eighteen years.

It is the intention of the Canadian circuit to follow out the same exploitation in Canada that Mr. Clune did in the United States; namely, by playing both productions at standard houses in the various metropolitan centers of population in the way that a regular legitimate show is presented, and to follow out this system by covering the rest of the country with road shows. Of course, Robert Priest did his part in bringing the negotiations to a successful issue.

SAWYER AND LUBIN IN BOSTON.

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., left New York and are now in Boston, where they intend to secure a first-run booking for the George Loane Tucker production, "Mother," at one of Boston's large photoplay houses. After its run has established it as a box-office attraction the executives of General Enterprises, Inc., plan to dispose of the New England territory to one of the leading buyers.

The heads of General Enterprises, Inc., expect to return to New York in time for the special presentation to be given for their latest feature offering, "The Crucible of Life," the seven-part production starring Grace D'Armond and Jack Sherrill.

FRANK HALL PROPOSES PUBLICITY BOOM.

An advertising and publicity campaign, nation wide in scope and embracing the use of billboards, magazines, daily newspapers, trade publications and special circularization, is being arranged by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, as an exhibitorial aid in the exploitation of "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian." It is the intention of the booking company to bombard the populace from billboards for a period of three months, but the other advertising will continue indefinitely, and will cover the United States and Canada.

W. H. PRODUCTIONS GOING STRONG.

W. H. Productions Company have not only made a remarkable record in the sales of the Hart productions, but have also been successful in disposing of a great number of territories on the series of twenty-eight two-reel Mack Sennett produced comedies, including three Charlie Chaplins. These comedies will be released commencing February 1, at the rate of one a week.

The first six subjects have already been prepared and are as follows: "A Small Town Bully," with Mabel Normand, Mack Sennett, Roscoe Arbuckle and Owen Moore; "Friendly Enemies," with Syd Chaplin and Chester Conklin; "A Polished Villain," with Al. St. John, Charles Arling and Mae Bush; "His Diving Beauty," with Mabel Normand, Roscoe Arbuckle and Mack Swain; "His Bitter Half," with Polly Moran and Charles Murray; "The Dynamiter," with Chester Conklin.

The advertising matter on each one of these productions will consist of a lobby display of 8x10 and 11x14 photographs, very attractive one, three and six-sheet posters and special novelty heralds.

LATEST RULING WILL NOT AFFECT SHORTY HAMILTON SALES.

Producing in their own plant in California, and with the first series of pictures completed and enough under way to insure delivery up to June, 1918, the W. H. Clifford Photoplay Company is in position to keep faith with all state rights buyers and release on schedule for the United States and Canadian exhibitors.

Realizing that when the bookings are arranged for the first release the work is practically done for the year the keenest and most prominent buyers are contracting for the entire series.

Nathan H. Gordon, Globe Film Co., Boston, and manager of the Olympic Theater Circuit, has purchased the rights for New England, and will open in his Boston houses.

Other buyers are doing likewise, and over practically sixty per cent. of the territory is now sold. The list will shortly be announced for the benefit of exhibitors everywhere.

Ernest Shipman, who is handling the sales, says:

"We are in no particular hurry to dispose of these franchises, as the more the buyers realize the demand for these Shorty Hamilton five-reel stories the more thoroughly will they do business, and as there is but one price to all alike we will wait to close the remainder of the territory with the best organized organizations."

DOING EXCELLENT WORK FOR OUR BOYS.

W. H. Productions Company are doing "their bit" to promote better moral conditions in the training and recreation camps of the American soldiers in France. They are providing, in co-operation with The Community Motion Picture Bureau and The National War Work Council of the Young Men's Christian Association, thousands of feet of film simply for the cost of printing.

The Community Motion Picture Bureau Service is a non-commercial one, devoid of profit, and is the medium through which this distribution and showing of film is made. W. H. Productions Company desires to make an appeal to other distributors to do as much as they possibly can to help this good work along.

"JESTER COMEDIES" HEAD ON TOUR.

William Steiner, president of the Jester Corporation, left last week on a selling trip that will take him to the west coast before he returns. Messrs. Shallenberger & Priest (Arrow Film Corporation) have acquired the foreign rights to the Twede-Dan series.

CAST ENGAGED FOR "MORAL SUICIDE."

Ivan Abramson, president, general manager and directing head of the Graphic Film Corporation, is at present in the Biograph studios in the Bronx, directing the interiors of his forthcoming seven-part production, "Moral Suicide," which features John Mason and Anne Luther in the leading roles. In support of these two favorites Mr. Abramson has chosen Leah Baird, Claire Whitney, Alan Hale, Sidney Mason, William Lampe and Jack McLean.

WHARTONS ADD ANOTHER STAR TO FLAG.

Another star has been added to the Wharton, Inc., service flag, by the enlistment of Marshall de Francisco, head of the developing and printing departments of their Ithaca plant. Mr. de Francisco has joined the photographic department of the army.

Mr. de Francisco was in the employ of the Wharton studios for several years. From the "boy of all work" he rose to the important position he occupied when he left to do his "bit."

"LIFE OR HONOR."

It is claimed that the best role ever assigned to James Morrison is the one ascribed to him in the next Ivan release, "Life or Honor." James Morrison dominates the screen throughout the picture. This is made easier by the fact that he is portrtaying two different characters.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between October 1 and December 31, 1917.

Compiled by Margaret I. MacDonald.

THIS list of films released between October 1 and December 31, 1917, contains the names of educational pictures which have been produced during that period and includes others which have not been previously recorded. It also contains a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various News Pictorials, such as the Hearst-Pathe News, the Mutual Weekly, the Animated Weekly and Universal Current Events. A list of the headquarters of the different manufacturing companies or exchanges herein referred to will be found attached.

AGRICULTURE.

Canada and the Farmer Co-operate in Grain Raising, How—General Film-Essanay—Dec.
Cattle, Texas—Lincoln and Parker.
Farm Where the Food Comes From, On the—Paramount-Holmes—Dec. 24.
Hop Fields of Kent, England, The—General Film-Selig—(World Library No. 23).
Old and New—(Farming in North Carolina)—Universal—(Screen Magazine No. 50)—Dec. 18.
Pig Club Work, Uncle Sam's—Universal—(Screen Magazine No. 51)—Dec. 29.
Potato Skyscraper, A—Paramount-Bray—Pictograph—Oct. 23—(Showing how to raise potatoes in layers on six-foot plot of ground.)
Rice Culture in Java—General Film-Selig—(World Library No. 3).
Rice, Indians Harvesting—Universal—(Screen Magazine No. 49)—Dec. 14.
Wheat, Raising, Modern—Lincoln & Parker.

ART.

Arts, Most Beautiful of Far Eastern—Paramount-Bray—(Pictograph No. 98)—Dec. 16—(Showing the Japanese method of preserving flowers).
Comic Section, Making the—Pathe-International—Dec.
Romeo and Juliet—Educational—(Clay Figure Work by Helena Smith Dayton.)
Rotagravure Section, The—Pathe—Dec.
Stenciling—Pathe—(Argus Pictograph No. 2)—Nov.

CULINARY.

Butter, Substitute for—Paramount-Bray—(Pictograph No. 98)—Dec. 16.
Kneadless Bread—Universal—(Screen Magazine No. 41)—Oct. 15—(Lesson by Mrs. A. Louise Andrea.)
Scientific Sweetmeats—Paramount-Bray—(Pictograph No. 97)—Dec.

ECONOMICS.

Drying Surplus Fruits and Vegetables—Universal—(Screen Magazine No. 42)—Oct. 22.
Eggs, How to Preserve—Paramount-Bray—(Pictograph No. 98)—Dec. 16.
Food Munition Brigade—Universal—(Screen Magazine No. 42)—(Showing the methods of drying food at home.)
Soap Making at Home—Paramount-Bray—(Pictograph No. 88)—Oct. 8.
Substitute for Butter, A—Paramount-Bray—(Pictograph No. 98)—Dec. 16.
Substituting Meats With Vegetables—Paramount-Bray—(Pictograph No. 90)—(Cornell Domestic Science Dept. shows how to compound vegetable ingredients properly.)

EDUCATION.

Violin, New Method of Teaching—Universal—(Screen Magazine No. 44)—Nov. 9—(Dr. Mitchell of the New York University Summer School demonstrates.)

ENGINEERING AND MINING.

Canada, Water Powers of Western—General Film-Essanay—Dec.
Coal Mining, Anthracite—Lincoln & Parker.
Copper Mine, A Lake Superior—Lincoln & Parker.
Gold Mining—Lincoln & Parker.
Handling Iron Ore—Universal—(Screen Magazine No. 47)—Nov. 20—(Showing the rapidity with which iron ore can be unloaded by means of the Hulett unloader—shows transportation of iron ore from the Mesaba, Minnesota, ranges.)
Limestone, Indiana—Pathe—Dec.
New York's New Waterworks—Universal.

FASHIONS.

Paris to Peru for Fashions—Universal—(Screen Magazine No. 50)—Dec. 22—(Showing the copying of designs from gowns 2,000 years old.)

GEOLOGY.

Pot Holes—Universal—(Screen Magazine No. 41)—(Illustrating the effect of water washing over boulders in river beds.)
Twenty-five Million Year Old Sea Lillies—Universal—(Screen Magazine No. 47).

GYMNASTICS AND DANCING.

Denishawn Entertainment—Paramount-Bray—(Pictograph No. 87)—Oct. 1—(Ruth St. Denis, Ted Shawn and their pupils.)
Physical Culture Screen Magazine—General Film-Physical Culture—(Periodical).
Womanly Art of Self-Defense, The—Paramount-Bray—(Pictograph No. 97)—Dec. 9—(Boxing).

HISTORY.

Cleopatra—Fox—Nov.—(10 parts).
Historic Detroit—American Cinema Commission.
Kerensky in the Russian Revolution, 1917—M. S. Epstein.
Legion of Death, The—Metro—(Production based on Russian Revolution).
Russian Revolution, The—J. Frank Brockliss, Inc.—(3 Parts).
Russian Revolution, The—(Thompson Pictures)—Paramount.
Ssarlet Pimpernel, The—Fox—Nov.—(5 part story of French Revolution)).
Woman God Forgot, The—Artcraft—Nov.—(5 part story of Aztec period).

HORTICULTURE.

Dahlia Farm, Bessie Boston's—Prizma.
Japanese Dwarf Plants—Mutual-Gaumont—(Reel Life No. 75)—Oct. 4.

INDUSTRIES.

Apple Industry, The—American Cinema Commission.
Argentina, Important Industries of—Mutual-Gaumont—(Reel Life No. 77)—Oct. 25.
Banana Industry, The—Mutual-Gaumont—(Reel Life No. 77)—Oct. 25.
Bee, How Doth the Little Busy—Paramount-Bray—(Pictograph No. 98)—Dec. 10.
Canada, The Great Industries of—General Film-Essanay—Dec.
Candy, Making a Box of—America Cinema Commission.
Cantaloupes of the Imperial Valley, Cal.—Mutual-Gaumont—(Reel Life No. 75)—Oct. 4.
Chicago Stock Yards—Lincoln & Parker Co.
Coral Rocks, Utilizing—Pathe—(Argus Pictograph No. 3)—Dec.
Cord to Bind Uncle Sam's Harvest, Making—Paramount-Bray—(Pictograph No. 99)—Dec. 23.
Corset, Evolution of the—(Screen Magazine No. 47)—Nov. 30.
Cotton Manufacture—Lincoln & Parker.
Cotton in the U. S., Raising—Lincoln & Parker.
Deep Sea Fishing—Lincoln & Parker.
Diamond's 57 Sides, Cutting a—Universal—(Screen Magazine No. 44)—Nov. 9.
Eels in Winter, Spearing—Pathe—(Argus Pictorial No. 2)—Nov.
Feather Pillow, The—Visual Education.
Fertilizer, The Manufacture of Bowker's—American Agricultural Chemical Co.
Fishing in Japan—Pathe—Dec.
Ford Factory—American Cinema Commission.
Ford Tractor—American Cinema Commission.
Fur, Farming for—Paramount-Bray—(Pictograph No. 93)—(Foxes).
Doing Their Bit—Pathe-International—Oct. 28—(American Women Munition Workers).
Goldfish Ranch, A—(Southern California)—Universal—(Screen Magazine No. 42)—Oct. 26.
Homespun, How Uncle Sam Has Outgrown—Visual Education.
Humpback Whaling on the Pacific—Paramount-Bray—(Pictograph No. 90)—Oct. 27.
Ice, Mining for—Universal—(Screen Magazine No. 42)—Oct. 26.
Lace Making—Pathe—Nov. 11.
Lumbering in the Big Timber Country of the West—Lincoln & Parker.
Lumbering in Winter—Paramount-Bray—(Pictograph No. 92)—Sept. 20.
Maple Sugar Industry, The—Lincoln & Parker.
Miller Has Changed to Meet Modern Conditions, How the—Visual Education.
Motorcycle, Manufacture of a—E. I. S.
Olive Industry, The—American Cinema Commission
Orange Industry, The—American Cinema Commission.

Oyster Industry, The—Lincoln & Parker.
Paper Making—Lincoln & Parker.
Pipe Organ Building—Mutual-Gaumont—(Reel Life No. 80)—Nov. 8.
Pottery Making—American Cinema Commission.
Pottery, the Making of—Lincoln & Parker.
Rifles for the Government, Making—Pathe-International—Oct. 28.
Salmon Fishing—Lincoln & Parker.
Saws, Manufacturing Hand—Universal—(Screen Magazine No. 49)—Dec. 14.
Saw Mill in the Big Timber Country, A—Lincoln & Parker.
Shells, Making Big—Pathe—Dec.
Shoe Industry, The—Lincoln & Parker.
Shrapnel for the U. S. Army, Making—Pathe-International—Nov.
Soap, Story of a Cake of—American Cinema Commission.
Sponge Industry, The—Lincoln & Parker.
Sponge Industry in South America, The—General Film—(World Library No. 21).
Steel Rails for the Allies, Making—Pathe.
Tree to Mill, From—Pathe-International—Oct. 7.
Watch Habit, The—Visual Education.
Weavers of the Tropics, Straw—Paramount-Bray—(Pictograph No. 94)—Nov.
Wheat, Story of a Grain—American Cinema Commission.
Yarn (Manufacture of) and Woolens—Lincoln & Parker—(2 parts).

LITERATURE.

ADAMS (James W.).

Fibbers, The—(with Bryant Washburn)—Kleine-Essanay—Oct 15—(5 parts).

ARTHUR (Joseph).

Blue Jeans—(with Viola Dana)—Metro-Rolfe—Dec.—(7 parts).

BEACH (Rex).

Auction Block, The (with Florence Deschon and Tom Powers)—Goldwyn—Dec. 2—(6 parts).

BIGGERS (Earl Derr).

Gown of Destiny, The—(with Herrera Tejedde, Alma Reubens and Ellen Sears)—Triangle—Dec. 30—(5 parts).

BRAND (Max).

Adopted Son, The—(with Francis X. Bushman and Beverly Bayne)—Metro—Oct. 29—(6 parts).

BURNETT (Frances Hodgson).

Fair Barbarian, The—(with Vivian Martin)—Paramount—Dec. 17—(5 parts).
Little Princess, The—(with Mary Pickford)—Artcraft—Nov. 5—(5 parts).

CAIN (George).

Best Man, The—(with William Ehfe and Margaret Landis)—General Film-Falcon—(4 parts).

CHAMBERS (Kellett).

An American Widow—(with Ethel Barrymore)—Metro—Dec. 17—(5 parts).

CHAMBERS (Robert W.)

Fettered Woman, The—(with Alice Joyce)—Greater Vitagraph—Nov. 5—(5 parts).
Who Goes There?—(with Harry Morey and Corrine Griffith)—Greater Vitagraph—Nov. 26—(5 parts).

CHAPIN (Frederick).

Antics of Ann, The—(with Ann Pennington)—Paramount—Nov. 12—(5 parts).

CLAWSON (Elliott J.)

Savage, The—(with Clifford Moore and Munroe Salisbury)—Bluebird—Nov. 19 (5 parts).

(COOK (William A.).

49-17—(with Joseph Girard)—Universal-Butterfly—Oct. 15—(5 parts).

CONNOR (Ralph).

Doctor, The—("The Heart of a Lion")—(with William Farnum)—Fox—Dec. 16—(6 parts).

CULLUM (Ridgwell).

Son of His Father, The—(with Charles Ray)—Paramount—Oct. 22—(5 parts).

DAM (Henry J. W.).

Red Mouse, The—("Her Silent Sacrifice")—(with Alice Brady)—Select—(5 parts).

DAVIS (M. E. M.).

Little Chevalier, The—Kleine-Edison—Aug. 11—(4 parts).

DAVIS (Richard Harding)

Scarlet Car, The—(with Franklin Farnum)—Bluebird—Dec. 24—(5 parts).

DUMAS.

Camille—(with Helen Hesperia)—General Film—Hanover—(6 parts).

EVANS (Larry).

Cassidy—(with Dick Rosson)—Triangle—Oct. 21—(5 parts).
When a Man Sees Red—(with William Farnum)—Fox-Standard—Oct. 7 (7 parts).

FOOTNER (Hulbert).

Shirley Kaye—(with Clara Kimball Young)—Select—(5 parts).

FRANCE (Anatole).

Thais—(with Mary Garden)—Goldwyn—Dec. 30—(6 parts).

GIBBS (George).

Paradise Garden—(with Harold Lockwood)—Metro-Yorke—Oct. 5 (7 parts).

HAGGARD (Rider).

She—(with Valeska Suratt)—Fox—April 23—(5 parts).

HALL (Blair).

Alias Mrs. Jessop—(with Emily Stevens)—Metro—Dec. 10 (5 parts).

HALL (Howard).

Natural Law, The—(with Marguerite Courtot)—France Films, Inc.—(7 parts).

HAMILTON (Cosmo).

Scandal—(with Constance Talmadge)—Select—(5 parts).

HARWOOD (H. M.).

Please Help Emily—(with Ann Murdock)—Mutual-Empire—Nov. 7—(5 parts).

HARRIS (Kennett).

Talismans—("Fools for Luck")—(with Taylor Holmes)—Kleine-Essanay—Oct. 5—(5 parts).

HENRY (O.).

Dollar's Worth, The—General Film-Broadway Star—(2 parts).
Duplicity of the Hargraves—General Film-Broadway Star—(2 parts).
Enchanted Kiss, The—General Film-Broadway Star—(2 parts).
Indian Summer of Dry Valley Johnson, The—General Film-Broadway Star—(4 parts).
Last of the Troubadors, The—General Film-Broadway Star—(2 parts).
Last Leaf, The—General Film-Broadway Star—(2 parts).
Law and Order—General Film-Broadway Star—(2 parts).
Night in New Arabia, A—General Film-Broadway Star—(4 parts).
Renaissance of Charleroi, The—General Film-Broadway Star—(4 parts).
Skylight Room, The—General Film-Broadway Star—(4 parts).
Two Renegades, The—General Film-Broadway Star—Dec.—(2 parts).
Whistling Dick's Christmas Stocking—General Film-Broadway Star—(2 parts).

HORNUNG (E. W.).

Raffles, the Amateur Cracksman—(with John Barrymore)—Hiller & Wilk—(7 parts).

HUGHES (Rupert).

Empty Pockets—(with Bert Lytell)—First National Exhibitors—Brenon—(7 parts).
When Life Is Marked Down—("His Mother's Boy")—(with Charles Ray)—Paramount—Dec. 24—(5 parts).

HUGO (Victor).

Les Miserables—(with William Farnum)—Fox—(10 parts).

JOHNSON (Gladys E. Johnson).

Two Bit Seats—(with Taylor Holmes)—Kleine-Essanay—Nov. 5—(5 parts).

KENYON (Charles).

Silent Man, The—(with William S. Hart)—Artcraft—Nov. 26 (5 parts).

KING (Basil).

Spreading Dawn, The—(with Jane Cowl)—Goldwyn—Oct. 14—(6 parts).

LAMOTHE (Julian Louis).

Calendar Girl, The—(with Juliette Day)—Mutual-American—Oct. 15—(5 parts).

LEWIS (Alfred Henry).

Tenderfoot, The—(with William Duncan and Carol Halloway)—Greater Vitagraph—Dec. 3—(5 parts).
Wolfville Stories—("Dead Shot Baker")—(with William Duncan)—Greater Vitagraph—Oct. 15—(5 parts).

LEWIS (Ray).

Loyalty—(with Betty Brice)—Oro Film Productions—(6 parts).

LINCOLN (Joseph C.).

Cy Whittaker's Ward—(with Shirley Mason)—Kleine-Edison—Oct. 22—(5 parts).

LYNDE (Francis).

Stranded in Arcady—(with Mrs. Vernon Castle)—Pathe-Astra—Oct. 14—(5 parts).

MacGRATH (Harold).

Madam Who?—(with Bessie Barriscale)—Paralta—(7 parts).

McCALL (Frank).

Red Horse Hill—("The Eternal Mother")—(with Ethel Barrymore)—Metro—Nov. 26—(5 parts).

McMACKIN (Archer).

Winged Mystery, The—(with Franklin Farnum)—Bluebird—Nov. 26—(5 parts).

MARSHALL (Robert).

Unforseen, The—(with Olive Tell)—Mutual-Empire—Oct. 22—(6 parts).

MAUGHAM (William Somerset).

Land of Promise, The—(with Billie Burke)—Paramount—Dec. 10—(5 parts).

MEGRUE (Roi Cooper, With Irvin S. Cobb).

Fighting Odds—(with Maxine Elliott)—Goldwyn—Oct. 7—(6 parts).

MERWIN (Samuel).

Anthony, the Absolute—("The Door Between")—(with Munroe Salisbury)—Bluebird—(5 parts).

MOROSCO (John A.).

Vengeance is Mine—(with Irene Castle)—Pathe-Astra—Dec. 16—(5 parts).

MOSES (Barr).

Clean Gun, The—General Film-Falcon—(4 parts).

OPPENHEIM (E. Phillips).

In the Balance—(with Earle Williams)—Greater Vitagraph—Dec. 17—(5 parts).

Sleeping Memory—(with Emily Stevens)—Metro—Oct. 15.—(5 parts).

ORCUTT (William Dana).

Moth, The—(with Norma Talmadge)—Select—Oct.—(7 parts).

ORCZY (Baroness).

Scarlet Pimpernel, The—(with Dustin Farnum)—Fox—Oct. 28—(5 parts).

ORTH (Marion).

Whim, The—("The Price of a Good Time")—(with Mildred Harris)—Jewel—(5 parts).

PARKER (Sir Gilbert).

Judgment House, The—(with Wilfred Lucas, Conway Tearle and Violet Heming)—Paramount—Nov. 19—(5 parts).

PECK (Charles Mortimer).

Young Mother Hubbard—(with Mary McAlister)—Kleine-Essanay—Oct. 29—(5 parts).

Kill Joy, The—(with Mary McAlister)—Kleine-Essanay—Nov. 19—(5 parts).

PHILLIPS (Adolph).

Corner Grocer, The—(with Madge Evans)—World-Peerless—Oct. 1—(5 parts).

PHILLIPS (David Graham).

Grain of Dust, A—(with Lillian Walker)—Crest Pictures

PHILPOTTS (Eden).

Mother of the Man, The—("Mother")—(with Elizabeth Risdon)—General Enterprise, Inc.-McClure—Dec.—(5 parts).

POLLOCK (Alice Leal).

Co-respondent, The—(with Elaine Hammerstein)—Jewel—(5 parts).

PUSHKIN.

Painted Doll, The—(with Mozukin)—Pathe—Oct. 21—(5 parts).

PULVER (Mary Brecht).

Man Hater, The—(with Winifred Allen)—Triangle—Oct. 28—(5 parts).

RHODES (Eugene Manlove).

Desire of the Moth, The—(with Munroe Salisbury)—Bluebird—Oct. 22—(5 parts).

RIDER (Mary).

Sunshine Alley—(with Mae Marsh)—Goldwyn—Nov. 4—(6 parts).

RINEHART (Mary Roberts).

Bab's Burglar—(with Marguerite Clark)—Paramount—Oct. 29—(5 parts).

RITCHIE (John B.).

Price Mark, The—(with Dorothy Dalton)—Paramount—Nov.—(5 parts).

ROYLE (Edwin Milton).

Struggle Everlasting, The—(with Florence Reed, Milton Sills, Irving Cummins, etc.)—Hy Class Film Productions—(7 parts).

SARVER (Charles).

Shall We Forgive Her—(with June Elvidge and Arthur Ashley)—World-Peerless—Oct. 15—(5 parts).

SEGUROLA ((Andres de).

Flaming Omen, The—(with Mary Anderson)—Greater Vitagraph—Oct. 29—(5 parts).

SELWYN (Edgar).

Nearly Married—(with Madge Kennedy)—Goldwyn—Nov. 18—(6 parts).

SHUMATE (Harry).

Fighting Back—(with Claire McDowell)—Triangle—Nov. 4—(5 parts).

SPEARMAN (Frank H.).

Nan of Music Mountain—(with Anna Little)—Paramount—Dec. 17—(5 parts).

STEVENSON (Robert Louis).

Treasure Island—(with Francis Carpenter, Virginia Corbin, Violet Radcliff, etc.)—Fox—Nov. 18—(6 parts).

TILDEN (Freeman).

Small-Town Guy, The—(with Taylor Holmes)—Kleine-Essanay—Dec. 3—(5 parts).

TRENT (Paul).

Wife by Purchase—("God's Law and Man's")—(with Viola Dana)—Metro-Columbia—April 23—(5 parts).

TWAIN (Mark).

Tom Sawyer—(with Jack Pickford)—Paramount—Dec. 10—(5 parts).

VANARDY (Varick).

Girl Beside the Roadside, The—(with Violet Mersereau)—Bluebird—Dec. 31—(5 parts).

VANCE (Louis Joseph).

Outsider, The—(with Emmy Wehlen)—Metro—Nov. 5—(6 parts).

WAGNALL (Mabel).

Rose-Bush of a Thousand Years Ago, A—("The Revelation")—(with Nazimova)—Metro—(7 parts).

WALTERS (Eugene).

Just a Woman—(with Charlotte Walker)—S. & S.—Dec.—(7 parts).

WATTS (Mary S.).

Rise of Jennie Cushing, The—(with Elsie Ferguson)—Artcraft—Nov. 19—(5 parts).

WELLS (Carolyn).

Mark of Cain, The—(with Mrs. Vernon Castle)—Pathe-Astra—Nov. 4—(5 parts).

WESTON (George).

Apple-Tree Girl, The—(with Shirley Mason)—Kleine-Edison—Oct. 1—(5 parts).

WHITE (Grace Miller).

Secret of the Storm Country, The—(with Norma Talmadge)—Select—(5 parts).

WHITCOMB (Daniel F.).

Game of Wits, A—(with Gail Kane)—Mutual-American—Nov. 5—(5 parts).

WODEHOUSE (P. G.).

Uneasy Money—(with Taylor Holmes)—Kleine-Essanay—Jan. 1—(6 parts).

MILITARY.

Aeroplane Gun, The Operation of an—Paramount-Bray—(Pictograph No. 90)—Oct. 22.

Ballooning for Boches—Universal—(Screen Magazine No. 50)—Dec. 22.

Birds of War—Universal—(Screen Magazine No. 43)—Nov. 2—(Showing carrier pigeons in army service.)

Cavalryman, Making a—Universal—(Screen Magazine No. 42)—Oct. 22.

Dogs of War—Mutual-Gaumont—(Reel Life No. 75)—Oct. 4.

Feeding an Army—Pathe-International—Sept. 30.

For the Freedom of the World—Goldwyn—(8-part patriotic drama).

France in Arms—Pathe—(5 parts)—Nov. 11.

Italian Stand on the Piave, The—Fort Pitt Corporation—Dec.

Judgment House, The—Paramount—Nov. 19—(5 parts drama of Boer war).

Keeping the Camp Clean—Pathe-International—Dec. 16.

Making an Infantryman—Universal—(Screen Magazine No. 44)—Nov. 9.

Navy, Our—Prizma—((12 reels).

Navy, The U. S.—J. Frank Brockliss, Inc.—(5 parts).

Over Here—World Film—(shows activities at cantonments)—(2 parts).

Over the Jumps With the Tractors—Paramount-Bray—(Pictograph No. 94).

Over There—Select—(6-part drama).

Pride of New York, The—Fox—Dec. 9—(5 part military drama of the present war.)

Rally Round the Flag—Universal—(8 parts).

Ready to March—Pathe—Dec. 2.

Soldiers of the Sea—Kleine-Edison—Aug. 11.

Training Our Kahki Clad Heroes—General Film-Selig—(2 parts).

Under the Stars and Stripes in France—Pathe—(2 parts).

Upton, With the Boys at Camp—Pathe—(Hearst-Pathe News)—Nov.

U. S. Ambulance Corps at Work—Paramount-Bray—(Pictograph No. 86)—Sept. 25.

U. S. Military Academy at West Point—Lincoln & Parker.

Visualized Text Book on Army Instruction—Paragon—(11 parts).

War Dogs—Paramount-Bray—(Pitograph No. 100)—Dec. 30.

West Point, A Day at—Ultra—Dec.

Zeppelin's Last Raid, The—U. S. Exhibitors'-Ince—Nov.—(5-part military novelty.)

PATRIOTIC.

Draft 258—Metro—Dec.—(7 parts).

RELIGION.

Victim, The—Catholic Art Association—(multiple reel drama).

SCENIC AND TRAVEL.

(Including People and Customs.)

Adirondack Trails, On—Paramount-Bray—(Pictograph No. 91)—Sept. 23.

Alaska and the Yukon—Prizma.

Arizona, Grand Canyon of—Lincoln & Parker.

Arizona, Grand Canyon of—American Cinema Commission.

Blackfeet Indians, The—Prizma.

Brittany, Belle Isle,—("The Pearl of the Atlantic")—Pathe—Dec.

Canada, Banff National Park—General Film-Essanay—Dec.

Canada From Coast to Coast—General Film-Essanay—Dec.

Canada, Lake Louise—General Film-Essanay—Dec.

Canadian Rockies, The—Lincoln & Parker.

Canadian Rockies, Through the—Educational.

Chain Gang, The—Educational—Dec.

China and Japan—Prizma.

Detroit, Historic—American Cinema Commission.

England, Tonic Towns of—Pathe—Nov.

Fading of Local Color—Educational—(New Mexico and Arizona).

Florida, Historical Scenes in—Lincoln & Parker.

France, A Corner of the Moravan, L'Yonne—Pathe—(colored)—Oct. 31.

France, Biaritz—Pathe—Oct. 14.
France, Around Central Auvergne—Pathe—Nov.
Germany, Oberammergau—Paramount-Holmes—Dec. 10.
Germany, Oberammergau—Famous Players of the Passion Play—Paramount-Holmes—Dec. 17.
Glimmer-Glass, Beside the—Educational—Dec. 26.
Glacier National Park, In—Paramount-Holmes—Dec. 17.
Glacier National Park, Going to the Sun in—Paramount-Holmes—Dec. 24.
Glacier Park—(St. Mary's Lake and Big Bear Lake)—Pathe—Oct. 7.
Hawaii, Flying Trip Through—Educational—Oct.—(2 parts).
Hawaiian Islands, The—(2 reels)—American Cinema Commission.
Hawaiian Islands—Prizma.
Japan, Around Fujiyama—Paramount-Holmes—Nov. 12.
Japan, A Flying Trip Through—Educational—Dec.—(series).
Japan, In Snow, Nikko—Paramount-Holmes—Oct. 29.
Japan, Kyoto, the Ancient Capital of—Paramount-Holmes—Nov. 19.
Japan, Osaka to Nagasaki—Paramount-Holmes—Dec. 3.
Japan, the Land of Madam Butterfly—Paramount-Holmes—Nov. 5.
Japan, Three Marvelous Matsuris—Paramount-Holmes—Nov. 26.
Japan, Tokio, the Metropolis of—Paramount-Holmes—Oct. 22.
Japan, Under Snow—Pathe—Nov. 11.
Korea and Manchuria—Paramount-Holmes—Oct. 1.
Korea, Queer Customs of—Paramount-Holmes—Oct. 15.
Korea, Singular City of Seoul—Paramount-Holmes—Oct. 8.
Kilauea Volcano—(Hawaii)—Prizma.
Manchuria, Across to Korea—Oct.—Paramount-Holmes.
Me and My Dog—Educational—Bruce—Dec.
Mississippi River, Scenes on the—Lincoln & Parker.
New York City—American Cinema Commission.
New York City—Lincoln & Parker.
New York With My Mayor, Seeing—Universal—Oct. 15.
Niagara Falls—Educational.
Niagara Falls—Prizma.
Portugal, Along the Tagus River—Pathe—Dec.
Puebla Indians—Lincoln & Parker.
Riviera, Springtime in the—Pathe—Oct. 28.
Rocky Mountain Jay, The—Mutual-Gaumont—(Reel Life No. 79)—Nov 1.
Rocky Mountain Park—Pathe—Combitone—Dec.
Spain, Here and There in—Pathe—Dec.
Temples of China—General Film Co.-Selig—(World Library No. 21).
Tinklebottom Passes, Through—Educational—Bruce—(Showing old landmarks of New Orleans).
Turkey, Along the Vardar River—Pathe—Dec.
Venice, Picturesque—General Film-Selig—(World Library No. 31).
Washington—American Cinema Commission.
World of Dreams, A—Educational-Bruce—Dec.
Yellowstone National Park—Lincoln & Parker.
Yosemite and Yellowstone Parks—Prizma.
Yosemite National Park—Lincoln & Parker.
Yosemite Valley—("The Land of Enchantment")—Educational—Dec.
Yosemite—Educational.

SCIENCE.

Crystallization, Studies in—Pathe—Dec.—(Argus Pictograph No. 3).
Filtering a Water Supply—Lincoln & Parker.
Gasoline Engine, The—Paramount-Bray—(Pictograph No. 95)—Nov. 25.
Irrigation—Lincoln & Parker.
Lightning, Chained—Universal—(Screen Magazine No. 43)—Nov. 2—(Showing largest high-voltage electric coil in the world.)
Reclaiming the Desert of Arizona—Prizma.
Seismograph, The—Universal—(Screen Magazine No. 48)—Dec. 7.
Stenciling—Pathe—(Argus Pictograph No. 2)—Nov.
Sulphur in Liquid and Crystalized Form—Pathe—Nov. 18—(Argus Pictorial No. 1).
Utilizing a Volcano—Paramount-Bray—(Pictograph No. 93)—Nov. 11.
Water, Story of a Drop of—Mutual-Gaumont—(Reel Life No. 80).
X-Ray on the Teeth, An—Paramount-Bray—(Pictograph No. 96)—Dec. 2.

SPORTS AND HUNTING.

Angling for Steel Head Trout—Prizma.
Eighth Annual Roundup at Pendleton, Ore.—Pathe—Dec.—(3 parts).
Fastest Thing on Four Legs, The—Paramount-Bray—(Pictograph No. 97)—Dec. 9—(Development of whippet from greyhound).
Fishing for Fish—Educational-Bruce—Dec.
Fox Hunt, A Virginia—Pathe—(Argus Pictorial No. 4)—Dec. 30.
Skating—("The Frozen Warning")—Commonwealth—Dec.—(5 parts)—(Drama Featuring Charlotte, famous skater).
Skating at Colorado Springs—Paramount-Bray—(Pictograph No. 98).—Dec. 13.
Skating, the Sport of Sports—Universal—(Screen Magazine No. 51)—Dec. 29.
Southland Deer Hunt, A—Paramount-Bray—(Pictograph No. 88)—Oct. 8—(In the Carolinas).

SOCIOLOGY.

Baby's Home at Porcefontaine—Pathe.
Best Man, The—General Film-Falcon—Nov. (14 parts)—(Temperance drama).
Case at Law, A—Triangle—(5 part temperance drama of force).
Children's House, The—Pathe—(Montessori system of training children).
Eternal Mother, The—Metro—(5 parts)—(Child Labor).
Fanatics—Triangle—(5 parts)—(Labor story).
Girl Who Won Out, The—Universal-Butterfly—(Story of two orphans).
Les Miserables—Fox—Dec.—(10 parts).
Magda—Select—(5 parts).
Mother of Men—(Ordinary woman suffrage picture)—Robard Players—(5 parts).
Public Defender, The—Raver—(6 parts)—Oct.
Shame—Duplex—Nov.—(7 parts).
Who Shall Take My Wife?—Selig—(7 parts)—Dec.

TOPICAL.

Babies, Better—Universal—(Screen Magazine No. 48)—Dec. 7.
Behind the Scenes in a Big Hotel—American Cinema Commission.
Chinese Telephone Exchange, San Francisco—Pathe—(Weekly).
"Constitution," The Frigate—Universal—(Screen Magazine No. 48)—Dec. 7.
Dining on Wheels—Mutual-Gaumont—(Reel Life No. 78)—(Dining Car Kitchen and Dining Room Management).
Eye Hazards in Industrial Occupations—Visual Education.
Fire Rookies, Training—Universal—(Screen Magazine No. 50)—Dec. 22.
Food for the Front—Universal—(Screen Magazine No. 45)—Nov. 16—(Showing new automobile truck which carries complete kitchen unit.)
High Cost of Hurry, The—Katherine D. Carter.
High Education for Our Army Cooks—Paramount-Bray—(Pictograph No. 87)—Oct. 1—(Shows instructions being received by the army boys in the Domestic Science Department of the Pratt Institute).
Horses, Training Police—Universal—(Screen Magazine No. 51)—Dec. 29.
Jewelry and Personality—Paramount-Bray—(Pictograph No. 91)—Oct. 23—(Selecting Jewelry to Suit Personality.)
Merchant Marine, New—Pathe-International—Oct. 14.
Police, The World's Greatest Mounted—Paramount-Bray—(Pictograph No. 95)—Nov. 25.
Potato Printing—Pathe—(Argus Pictograph No. 1)—Nov. 18.
Presidents of the United States and the Story of Old Glory—American Cinema Commission.
Safe Guarding Our National Resources—(Universal Screen Magazine No. 47)—Nov. 30.
Safety First—Universal—(Screen Magazine No. 43)—Nov. 2—(Dealing principally with driving of motor cars, showing results of careless driving, boozing, etc.).
School for Motormen—Universal—(Screen Magazine No. 41)—Oct. 22.
Stenciling—Pathe—(Argus Pictograph No. 2)—Nov.
Timber Resources, Protecting Our—Pathe—(Argus Pictorial No. 2)—Nov.
Trench Stoves and Candles for the Boys in the Trenches—Universal—(Screen Magazine No. 51)—Dec. 29.
Trench Torches—Paramount-Bray—(Pictograph No. 95)—Nov. 25.
Wood Chopping Contest in New Zealand—Paramount-Bray—(Pictograph No. 88)—Oct. 8.

ZOOLOGY.

Animals of Australia—Educational.
Animals in Mid-Summer—Educational-Ditmars—Oct. 22.
Ant, My Friend, the—Brind.
Aquarium, The Fresh Water—Brind.
Bees, All About—Brind.
Bird Island—Prizma—(Showing petrel, gull, murre, cormorant, etc.)
Birds Feed Their Young, How—Pathe—Dec.
Butterfly, The—Prizma.
Cricket, The Mole—Pathe—Oct. 28.
Denizens of the Deep—Brind—(2 parts)—Nov.
Denizens of a Metropolitan Jungle—Paramount-Bray—(Pictograph No. 87)—Oct. 1.
Enemies of the Garden—Educational—(Showing destructiveness of cut worm, wire worm and cabbage worm and methods of extermination.)
Game, Our Vanishing—Educational-Ditmars—Oct. 1.
Garden Monsters—Pathe—(Argus Pictorial No. 4)—Dec. 30.
Goldfish, Beautiful—Brind.
Infinitely Small, The—(Animalculae)—Brind.
Kangaroos—Educational—Ditmar's.
Many Leagues Below the Sea—Universal—(Screen Magazine No. 44)—Nov. 9—(Showing varieties of sea fish).
Nature's Songsters—Educational-Ditmars—Oct. 15.
Nature's Weavers—(Spiders)—Educational-Ditmars—Dec. 10.
Our Game Birds—(The Wild Duck)—Pathe—Oct. 31—(colored).
Pelicans and Seals in Their Native Haunts—Educational—Oct.
Seals and Pelicans in Their Native Haunts—Educational—Oct. 15.
Smaller Monkeys, The—Educational.
Star-Fish—Pathe—(Argus Pictograph No. 1)—Nov. 18.
Strange Fresh Water Insects—Pathe—Dec.
Tropical Birds, Rare—Prizma.
Vanishing Game—(Buffalo)—Educational-Ditmars—Dec. 10.
Warblers of France—(colored)—Pathe—Oct. 14.

FILMS SUITABLE FOR THE FAMILY GROUP.

Adventurer, The—Mutual-Chaplin—Oct. 22—(2 part farce comedy).
Adventures of Carol, The—World Film—(5 part drama)—Nov. 12.
All Aboard—Pathe-Rolin—Nov. 25—(farce comedy).
Antics of Ann—Paramount—Nov. 12—(5 part comedy).
Arms and the Girl—Paramount—Oct. 8—(5 part comedy-drama).
As Others See Us—Metro-Drew—Nov. 26—(Comedy).
Bab's Burglar—Paramount—Oct. 29—(5 part comedy).
Bab's Diary—Paramount—Sept. 24.
Belgian, The—U. S. Exhibitors-Olcott—Nov.—(8 part drama).
Beloved Jim—Universal Special—Dec.—(5 part Christmas Story).
Bobby and Company—Vitagraph—(Comedy)—Nov.
Bobby's Country Adventure—Vitagraph—Nov. 12—(Comedy).
Bobby's Fairy—Vitagraph—Nov.
Bobby of the Home Defenders—Vitagraph—Nov.—(Drama).

Bobby Takes a Wife—Vitagraph—Nov. 19—Comedy).
Bobby, the Magician—Vitagraph—Dec. (Comedy).
Brown of Harvard—Kleine-Essanay—Jan.—(6 part comedy).
Bucking Broadway—Universal—Dec. 24—(5 part comedy).
Case at Law, A—Triangle—Nov. 18—(5 part temperance drama).
Caught in the Draft—Universal-Nestor—Nov. 5—(comedy).
Cinderella Man, The—Goldwyn—Dec. 16—(6 part comedy-drama).
Close Resemblance, A—Metro-Drew—Nov. 19—(comedy).
Country Hero, A—Paramount—Dec. 10—(2 part farce comedy).
Courage of the Commonplace, The—Kleine-Perfection—Nov. 12—(5 part drama of college life).
Cricket, The—Universal-Butterfly—Nov. 22—(5 part juvenile drama).
Damaged, No Goods—Fox-Sunshine—Dec. 23—(2 part farce comedy).
Daughter of Maryland, A—Mutual—Oct 29—(5 part drama).
Desire of the Moth, The—Bluebird—Oct. 22—(5 part Western drama).
Devil Stone, The—Artcraft—Dec. 17—(5 part drama).
Draft 258—Metro—Nov. 15—(7 part patriotic drama).
Dream Doll, The—Kleine-Essanay—Dec. 19—(5 part doll comedy).
Eternal Mother, The—Metro—Nov. 26—(5 part child labor story).
Fair Barbarian, The—Paramount—Dec. 17—(5 part comedy).
Firefly of Tough Luck, The—Triangle—Oct. 21—(5 part Western).
Flaming Omen, The—Vitagraph—Oct. 29—(5 part drama).
For Valour—Triangle—Nov. 25—(5 part war drama).
Game of Wits, A—Mutual—American—Nov. 5—(5 part comedy).
Ghost House, The—Paramount—Oct. 1—(5 part comedy-drama).
Gift o' Gab—Kleine-Essanay—Nov. 26—(5 part comedy).
Grell Mystery, The—Vitagraph—Nov. 19—(5 part detective drama).
Hand of the Hun, The—Raver—Dec.—(4 part novelty—Boy's dream of toy soldiers coming to life).
Helping Hand, The—Vitagraph—Oct. 1—(Bobby Connelly drama).
Indian Summer of Dry Valley oJhnson, The—General Film-Broadway-Star—Dec.—(4 part drama).
Jack and Jill—Paramount—Nov. 12—(5 part comedy).
John Ermine of the Yellowtsone—Universal-Butterfly—Nov. 5—(5 part drama of Frontier Days).
Joy of Freedom, The—Metro-Drew—Oct. 1—(Comedy).
Judgment House, The—Paramount—Nov. 19—(5 part drama of Boer War).
Just a Woman—S. & S. Photoplays, Inc.—(7 part drama).
Kid Snatchers—Universal-L-KO—Nov. 28—(Juvenile comedy).
Kill Joy, The—Kleine-Essanay—Nov. 19—(5 part drama).
Lady in the Library, The—General Film-Falcon—Nov.—(4 part drama).
Law and Order—General Film-Broadway Star—(2 part Western O. Henry Story)—Nov.
Learnin' of Jim Benton, The—Triangle—Dec. 9—(5 part drama).
Les Miserables—Fox—Dec.—(10 part drama).
Little Patriot, A—Pathe—Dec. 2—(5 part juvenile drama).
Little Princess, The—Artcraft—Nov. 5—(5 part comedy-drama).
Love, Laughs and Lather—Pathe—Nov. 4—(Farce comedy).
Madam Who?—Paralta—Jan.—(7 part drama).
Man from Painted Post, The—Artcraft—Oct. 1—(5 part Western comedy-drama).
Marked Man, A—Universal-Butterfly—Oct. 29—(5 part Western drama).
Mary's Merry Mix-Up—Mutual-Strand—Nov. 6—(Comedy).
Mate of the Sally Ann, The—Mutual-American—Nov. 26—(5 part comedy-drama).
Medicine Man, The—Triangle—Nov. 11—(5 part Western drama).
Miss U. S. A.—Fox—Nov. 4—(5 part patriotic drama).
Molly Entangled—Paramount—Nov. 19—(5 part Irish drama).
More Haste Less Speed—Christie—Nov.—(Comedy).
Mother—McClure—Dec.—(6 part drama).
Move On—Pathe-Rolin—Dec. 9—(Farce comedy).
My Little Boy—Bluebird—Dec.—(5 part Christmas story).
Nan of Music Mountain—Paramount—Dec. 17—(5 part drama).
Narrow Trail, The—Artcraft—Oct. 15—(5 part Western drama).
Nearly Married—Goldwyn—Nov. 18—(6 part comedy).
New York Luck—Mutual—Dec. 17—(5 part comedy).
Night in New Arabia, A—General Film—Broadway Star—Nov.—(4 part drama).
Nutty Knitters, The—Paramount-Klever—Nov. 19—(Comedy).
One Shot Ross—Triangle—Oct. 14—(5 part Western melodrama).
Over the Hill—Pathe-Astra—Dec. 30—(5 part drama).
Peggy Leads the Way—Mutual-American—Oct. 29—(5 part comedy-drama).
Please Help Emily—Mutual-American—Nov. 7—(5 part comedy).
Pride of New York, The—Fox—Dec. 9—(5 part drama).
Roping Her Romeo—Paramount-Sennett—Oct. 21—(2 part farce comedy).
Sadie Goes to Heaven—Kleine-Essanay—Dec. 24—(5 part comedy-drama).
Scarlet Pimpernel, The—Fox—Oct. 28—(5 part drama of period of French Revolution).
Secret Game, The—Paramount—Dec. 3—(5 part drama).
Secret of the Storm Country, The—Select—(5 part drama).
Shirley Kaye—Select—Dec.—(5 part drama).
Silent Lady, The—Universal Special—Dec. 10—(5 part drama).
Skylight Room, The—General Film—Broadway Star—Dec.—(4 part drama).
Small-Town Guy, The—Kleine-Essanay—Dec. 3—(5 part comedy).
Spreading Dawn, The—Goldwyn—Oct. 21—(6 part drama).
Square Deceiver, The—Metro-Yorke—Dec. 3—(5 part comedy-drama).
Sudden Gentleman, The—Triangle—Dec. 2—(5 part comedy).
Sunshine Alley—Goldwyn—Nov. 4—(6 part comedy-drama).
Tenderfoot, The—Vitagraph—Dec. 3—(5 part comedy-drama).
This is the Life—Fox—Oct. 21—(5 part comedy).
Tom Sawyer—Paramount—Dec. 10—(5 part comedy).
Trouble Buster, The—Paramount—Oct. 8—(5 part comedy).
Uneasy Money—Kleine-Essanay—Jan. 1—(5 part comedy-drama).
Unknown 274—Fox—Dec. 16—(5 part drama).
Unmarried Look, The—Metro-Drew—Dec. 24—(Comedy).
Until They Get Me—Triangle—Dec. 23—(5 part Western drama).
Up or Down?—Triangle—Nov. 4—(5 part Western comedy).
Volunteer, The—World—Dec. 24—(5 part drama).
Wages No Object—Metro-Drew—Dec. 10—(Comedy).
Whistling Dick's Christmas Stocking—General Film—Broadway Star—Dec.—(2 part O. Henry Christmas story).
Who Shall Take My Life?—Selig—Dec.—(7 parts anti-capital punishment drama).
Young Mother Hubbard—Kleine-Essanay—Oct. 29—(4 part drama).
Zeppelin's Last Raid—U. S. Exhibtors-Ince—(5 part military drama).

ADDRESSES OF MANUFACTURING COMPANIES AND EXCHANGES REFERRED TO.

American Agricultural Chemical Company, 2 Rector Street, New York City.
American Cinema Commission—235 W. 23d Street, New York City.
Artcraft Pictures Corporation—485 Fifth Avenue, New York City.
Bluebird Photoplays, Inc.—1600 Broadway, New York City.
Brockliss, J. Frank—729 Seventh Avenue, New York City.
Carter, Katherine F.—220 W. 42d Street, New York City.
Catholic Art Association—949 Broadway, New York City.
Christie Film Company—Sunset Boulevard and Gower Street, Los Angeles, Cal.
Commonwealth Pictures Corporation—220 South State Street, Chicago, Ill.
Crest Pictures—Times Building, New York City.
Duplex—729 Seventh Avenue, New York City.
Educational Films Corporation of America—729 Seventh Avenue, New York City.
E. I. S. Motion Picture Corporation—203 W. 40th Street, New York City.
Exhibitors' Circuit, First National—18 E. 41st Street, New York City.
Exhibitors' Corporation, U. S.—Times Building, New York City.
Fort Pitt Theater Corporation—Times Building, New York City.
Fox Film Corporation—126 W. 46th Street, New York City.
France Films, Inc.—107 W 47th Street, New York City.
General Enterprises, Inc—1476 Broadway, New York City.
General Film Company—440 Fourth Avenue, New York City.
Goldwyn Pictures Corporation—16 E. 42d Street, New York City.
Hiller and Wilk—1476 Broadway, New York City.
High Class Film Productions—Palace Theater Building, New York City.
Jewel Productions, Inc.—1600 Broadway, New York City.
Kleine System, George—729 Seventh Avenue, New York City.
Lincoln and Parker Company, Inc.—Worcester, Mass.
Metro Pictures Corporation—1485 Broadway, New York City.
Mutual Film Corporation—222 South State Street, Chicago, Ill.
Oro Film Productions—729 Seventh Avenue, New York City.
Paragon Films, Inc.—126 W. 46th Street, New York City.
Paralta Plays, Inc.—729 Seventh Avenue, New York City.
Paramount Pictures Corporation—485 Fifth Avenue, New York City.
Pathe Exchange, Inc—25 W. 45th Street, New York City.
Prizma, Inc.—11 E. 14th Street, New York City.
Raver, Harry—1400 Broadway, New York City.
S. & S. Photoplays, Inc.—1476 Broadway, New York City.
Selig Polyscope Company—58 East Washington Street, Chicago, Ill.
Select Pictures Corporation—729 Seventh Avenue, New York City.
Triangle Pictures Corporation—1457 Broadway, New York City.
Universal Film Manufacturing Company—1600 Broadway, New York City.
Visual Education Company—67 Irving Place, New York City.
Vitagraph, Greater—1600 Broadway, New York City.
World Film Corporation—126 W. 46th Street, New York City.

Pictures to Help Win the War

Moving Pictures an Important Feature in Bagdad—British Officers Conduct Moving Picture Center for Educational and Entertainment Purposes.

By Rev. W. H. Jackson.

BAGDAD is one of the world's central points. In recent times it has become the objective of an unrighteous and unbridled ambition under the slogan of "From Berlin to Bagdad." For the purpose for which this ambition was aimed it has happily been frustrated, or no one can imagine what selfish restrictions might have fallen to the lot of moving pictures.

As it is, Bagdad is a world center for the development of pictures, in which the American makers will undoubtedly have no small interest. It is of striking importance that along with the latest news coming from that famous city concerning its relationship to the world conflict, is the statement that moving pictures are at once an important feature of the day. The British military authorities have established a moving picture center conducted exclusively by officers, primarily for military educational purposes, and in the second place for entertainment.

Pictures a Part of War Equipment.

It is at once a singular and complimentary fact that the moving picture has now become an integral part of the equipment of all military purposes either at home or abroad; the only lamentable feature is that they are so badly provided with pictures of the better kind; it may be that to point out this fact may in some way help to remedy the

defect; we know that all moving picture people are desirous that only the best shall be provided where it is most needed, and efforts shall be made towards that end. One of the greatest helps which has come to the American armies is the combination of the Y. M. C. A. and the moving picture, which have made tolerable the life which otherwise would have been a distressing burden. In Bagdad American films are sought since the war has cut off the manufacture of British and other films; now that the British are in occupation it will prove easier to secure the use of the desired films of American make.

Pictures a Part of the Soldier's Education.

Full justice is being accorded to the moving picture by the officers in the camps and cantonments throughout the United States and abroad. The leading magazines are constantly illustrating their pages with examples of the uses of the pictures in teaching the intricacies of gun practice and aviation, and, indeed, all branches of scientific possibilities; the writer has been assured officially that not only have the pictures made teaching more thorough and of wider scope, but they have also given more and greater results in a minimum of time, and the enlisted men have been helped not only in an untold degree but in a way absolutely otherwise impossible; therefore, it is not going too far to refer to the adoptation of a well-known attribute of "winning the war" to the pictures as it is to meat and wheat.

Winning the War With Moving Pictures. ..

To so many causes there has been rightly ascribed the possibility of "winning the war" that each is right in its place, to the list must be added the moving picture. An authority gives the following ways in which the pictures are in the "winning-the-war" list. First, as already shown in the instructive powers in all phases of military work. Second, in strengthening the morale of the troops, they impart an inspiration to such an extent that regret is expressed that there are not more pictures of this class to give heart and backbone to the men. Third, they are of a great moral help; the Y. M. C. A. confess that without them more than half of their ability to deal with so great a company of men would be nullified. Augmenting this is the "home feeling" which they impart to the men, thereby removing one of the former chief causes of distress. Lastly, as an entertainer they are supreme and complete in every possible way, their versatility covering all needs; there is no one thing, neither is there a combination of things that can fill the place occupied by the pictures, so that they are easily and well entitled to the right, with more superior materials, to have ascribed to them their large place in the winning of the war.

The World Today in Motion Pictures

Weekly Review of Events at Home and Abroad Issued by Community Motion Picture Bureau for Camp Service.

INTENDED not alone as a matter of entertainment, but to stimulate interest in matters military outside of individual camps, the new weekly release of the Community Motion Picture Bureau, of 46 West 24th street, New York City, is apparently fulfilling its mission, if one can judge by the material of which the various numbers are being composed.

The Community Motion Picture Bureau has been working for some time in co-operation with the Y. M. C. A. and the War Work Council. In fact, the entire responsibility of supplying films for the camps was turned over by the Y. M. C. A. to this organization, which within the past few months has expanded astonishingly. Or perhaps we should say that the ever-increasing requirements of the camps has forced it to a top limit of speed. And no greater proof of its tireless quest for good material can be found than that presented in the two-reel weekly being compiled by them and entitled, "The World Today in Motion Pictures." Two of these weeklies were viewed by the writer, namely, Nos. 3 and 5. In them can be seen the methods of photographing by means of kites and balloons; the Flanders troops going to the beach, the cutting of peat for trench-fire fuel, mass in a ruined cathedral, and methods of communication. There are some very interesting scenes in which the carrier pigeon figures, and others in which wig-wagging forms the main feature. Other methods of signalling are shown, including the heliograph and wireless telegraphy, panel signals for communication with aeroplanes, and signalling by rocket. Scenes showing the inactive life of the Austrian navy during its bottled-up period are interesting. Taking this weekly all in all, it appears to be well managed and made of the right kind of material to place before the prospective soldier. The Community Motion Picture Bureau, in compiling this weekly, is not trying to compete with other news weeklies, nor is it striving for first-hand news scenes. The keeping of the soldier in touch with the technique, and, in fact, all phases of that life of which he himself has become a part, is an important matter. It is interesting to these men in the camps, for instance, to see something of life in other camps, or in the camps abroad; and it is also interesting and necessary for them to have some intimate knowledge of the various branches of the work of waging a successful war against the common enemy. "The World Today in Motion Pictures" is a development of the motion picture in its service in the camps. Accompanying each weekly when space allows is an interesting cartoon.

Interesting Educationals

Three Zoological Subjects, One Industrial, One Scenic, One Military, One Topical and One Engineering.

Reviewed by Margaret I. MacDonald.

"A Study in Pelicans" (Paramount-Bray).

THE PHOTOGRAPHING of the family affairs of the pelican has been accomplished by the Bray camera man with good success. Near the mouth of the Indian River in Florida lies a small island where the pelicans flock and build their nests. Here they are seen in the act of rearing their young. One of the nests shown had eggs not yet hatched out, from which Mrs. Pelican obligingly steps while we view her prospective brood. About two thousand of these birds are said to congregate on this island, and the panorama of this immense flock is an interesting sight. "A Study in Pelicans" will be found in Pictograph 103.

"Animal Drolleries" (Coronet).

An amusing reel of film, in which various animals are shown in peculiar situations. Ferrets are the first to gain attention. They strive with grotesque motions to reach a piece of paper hung on the end of a string just out of their reach; and one of the most interesting ferret studies shows them conveying their young from one place to another as a cat does her kittens. A young wild cat being fed from a bottle provides considerable amusement, especially when the flow of milk is momentarily withheld. An otter trying to take a bath in an ordinary wash basin, which it finally manages to knock over and break, is also entertaining. A kitten cautiously worrying a snake which is playing dead, and another kitten playing with a parrot are interesting and extremely funny sights.

"Birdland Studies" (Coronet).

An interesting group of views entitled, "Birdland Studies," were evidently photographed somewhere in Northern Europe. Among the birds seen in these views are the grebe, the puffin, the cormorant and the sea gull. The pictures include some good close-ups of these birds, as well as panoramic views of their flocking ground.

"Women in the World of Work" (Paramount-Bray).

In the first of a series of pictures entitled, "Women in the World of Work," and which will be found in the 103rd release of Pictograph, the making of fine perfumes is the subject dealt with. In this picture can be seen Anne Haviland, a Southern woman, who had studied the production of perfumes in France, at work extracting the sweetness from various fragrant blossoms. Miss Haviland apparently anticipated that ere long there would be a shortage of the rare extracts for which France and the Orient were largely responsible before the war, and was prepared and willing to enter this pleasant vocation. The picture shows the petals of flowers passing through the processes which finally cause them to relinquish their fragrance.

"Ranier Park" (Pathe).

Another of the interesting series of Combitone pictures devoted to "Our National Parks." Ranier park lies in the heart of the Cascade mountains in Washington, a bleak, rugged country containing some spots of rare beauty. A glacier, in which the crevices are a thousand feet deep in places, numerous rivers, waterfalls and cascades, and many other features of special interest are included. Views of mountain climbing are a special attraction. The reel closes with the tired party approaching Paradise Inn.

"The Making of An American Officer" (Educational).

The scenes in this picture were photographed at Plattsburg and are of special interest. They show the men answering the 5.30 A. M. call, equipped with their towels and other toilet articles. Then we see them in the performance of their daily duties and the work of learning all the various branches of their profession. Every detail in the training of an officer is clearly shown in this picture.

"Messengers of Mercy" (Universal).

In the 56th issue of the Universal Screen Magazine will be found a series of views showing how members of the Red Cross employed in succoring the wounded on the battlefield carry on their work of mercy. The various methods of conveying the wounded to safety are an interesting part of this picture, which gives fine illustrations of the one-arm carry for narrow places such as the trenches, the coat-tail carry, and the tunic carry. These different methods of one-man transportation are made necessary by certain conditions of the person being carried. For instance, a man who is lame can be most easily carried by using his arms as pack straps; rescuing under fire makes it necessary to tie the hands of the wounded man and place them over the rescuer's head, the latter advancing cautiously on all fours with the wounded man on his back. These pictures are intensely interesting. The release date on this is February 1.

"Coal Economy" (Universal).

In the 57th issue of the Screen Magazine, which will be released February 8, is some interesting information regarding the building of the proposed dam and power plant at Niagara Falls, which, should such a thing really occur, would prove a saving of millions of tons of coal each year. Some excellent views of the Niagara River, with figures as to length, width, etc., are given. It also points out the cities which would come within the 500-mile radius which would be effected by the concentration of the energy of Niagara. This is an instructive subject and as presented is of value in a geographical way.

Items of Interest.

The distribution of the Finley Nature Series of fish, bird and wild animal nature studies, through Universal exchanges, began January 14 with "Wild Birds and Animals at Home." These pictures will be carried in one-reel form whenever the length will permit, and in other instances the reel will be split with selected scenic. The arrangements for these pictures at present announced are as follows: "Taming Wild Birds," with a scenic, "Glimpses of Yosemite National Park," January 21; "The Bears of the Yellowstone," and a scenic, "The Long White Trail," January 28; "Sea Birds and Animals," with a scenic, "Gems of the Adriatic," February 4; and "The Salmon Fisheries of the Columbia," February 11.

* * *

The following is a list of available sources of informational pictures which will doubtless be of interest to our readers:

1. The Committee on Public Information, 10 Jackson Place, Washington, D. C., maintains a Motion Picture Department under the direction of Mr. Mack. Pictures dealing with the activities of the Government in the different departments can be obtained by correspondence with him.
2. The American Red Cross, Washington, D. C., has some motion pictures dealing with its activities. Information will be furnished on request.
3. The Commission on Food Administration, Washington, D. C., can give information about films dealing directly with its work.
4. Industrial and Economic Films—Henry Disston & Sons, Philadelphia, Pa., issue a list of manufacturers having motion picture films of educational value. Correspond with the Educational Department for this list. Some of the films are valuable for such entertainments.
5. The Bureau of Commercial Economics, Washington, D. C., has a list of industrial, economic and Government films which are loaned directly from Washington or through exchanges which they have established in other cities. Write to director for complete information.

AUBREY M. KENNEDY RESIGNS.

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn Pictures Corporation and is understood to have completed plans to assume the personal direction of Sessue Hayakawa, the Japanese screen star, in an organization of his own to be known as the Master Picture Corporation. No plans are announced for the distribution of the Hayakawa pictures.

Mr. Kennedy has been with Goldwyn almost from its inception, having first been manager of the Fort Lee studios and later advanced to manager of productions. In addition to his executive activities, he has at different times taken personal charge of the editing, cutting and titling of several of the company's popular releases. He is also co-author with Edgar Selwyn, of "Dodging a Million," Mabel Normand's first Goldwyn production, to be released in a few days.

Pathe Cuts Production In Two

Will Release Pathe Plays One Every Fortnight Hereafter—Lists First Few Subjects.

ONE of the most important developments of the new year is the announcement that owing to the overproduction in the industry the new big Pathe Plays will be released one every two weeks instead of one every week, the policy being quality rather than quantity, and the news comes at the same time that the first four Pathe Plays under this plan and their release dates will be: Fannie Ward in "Innocent," January 27; Frank Keenan in "Loaded Dice," February 10; Bryant Washburn in "Kidder and Ko," February 24, and Bessie Love in "Spring of the Year," March 10.

"The Pathe idea in accordance with which Mr. Berst is now on the coast," said Sales Manager F. C. Quimby, "is in a nutshell highest class production with the advantages of the star system and without its evils. Pathe believes it has been the extravagant overuse of the star idea that has brought the terrific increase in rental prices. We know also that stars are necessary at the present time and we think that our policy of twenty-six quality features a year will meet with favor. The tendency in the business must be to better and fewer features and longer runs. It is in line with this thought that we are acting with all the great resources of Pathe behind us."

Fannie Ward, one of the best known stars of the American stage, having appeared in many hits both in America and abroad. The part afforded here in "Innocent" is said to be an unusually strong one.

Frank Keenan gained stage fame in David Belasco's production of "The Warrens of Virginia." In the picture which he made under Thomas Ince he established himself in the affections of the screen public. "Loaded Dice" gives him the strongest role he has ever played on the screen.

Bryant Washburn gained added popularity when "Skinner's Dress Suit" was released. "Kidder & Ko" is the best thing he has done yet, the picture having been created for and built around him.

Little Bessie Love has had the advantage of learning her art under the direction of D. W. Griffith. Some of the pictures in which she has played have owed their popularity to her work. There is a charm about this young girl that makes her irresistible, and "Spring of the Year" proves a fine vehicle for her.

"Innocent" is from the successful stage play of the same name, a play that has made much money for its producers. It was directed by George Fitzmaurice. On it money has been spent lavishly. The big cast includes John Miltern and Armand Kalitz.

"Loaded Dice" is a powerful story produced under the direction of Herbert Blache. The picture is based upon the novel of Hilary A. Clark and the scenario is by Gilson Willetts, himself author of many books. The story deals with food profiteering and the character played by the star is that of a man who takes a fifty-fifty chance that there is no God. Remarkable night photography and unusually large studio sets mark this production.

"Spring of the Year" is by one of America's best known authors, Henry Kitchell Webster, the scenario having been done by Agnes C. Johnston, and the production having been made under the direction of Mme. Alice Blache, with a big cast, including Donald Hall, Chester Barnett and Florence Short. It is a delightful comedy drama of the type most popular at the present time.

"These four pictures will stand against any four released consecutively by any company," said Mr. Quimby. "I am confident that from now on Pathe will be one of the very biggest factors in the feature end of the business. I want it distinctly understood that these pictures cannot be classed with any Pathe has released in the past.

"This new two a month twenty-six a year policy of quality rather than quantity means Pathe pictures in the best theaters in the country. We want to see the motion picture business go ahead and we know that there are too many pictures being produced today. We know we can produce twenty-six features a year that are up to the standard set by 'Innocent' and 'Loaded Dice.'"

FONTAINE TO MANAGE PATHE DISTRICT OFFICE.

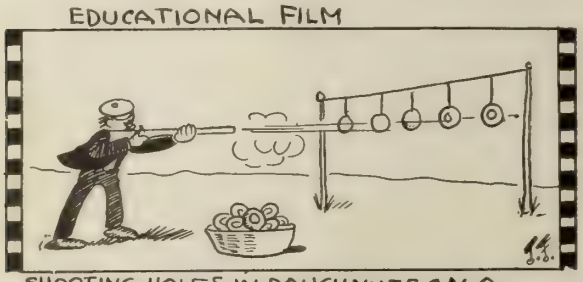
J. E. Fontaine has been appointed to the managership of Pathe's Detroit office, in line with the company's policy of promoting deserving members of the organization to the higher positions.

Grinding the Crank

With Thornton Fisher

TERRY RAMSAYE blew into New York recently "Blew" is right, for about the time Terry landed here the wind was howling like a cow that's lost her calf and the thermometer was so low that its chin scraped the ground. Terry was accompanied by his pet cigarette holder.

* * *



SHOOTING HOLES IN DOUGHNUTS ON A DOUGHNUT PRESERVE.

Some of the movie managers in these parts are breaking their vest fronts with palpitation of the heart due to the coal supply dying a fast death. Coal is as scarce as icicles in Africa.

* * *

Another thing! An exhibitor who showed travel pictures of Eskimos at play in the frozen north while the mercury was "doing a brodie" outside was as popular as the Kaiser.

* * *

The telephone buzzed.
"Hello!" says we.
"Hello!" says he.
"What's new?" says we.
"Oh, nothing,' says he, "only we're going to make a picture in Florida and I've just called up to say good bye!"
"You've got a nerve taking our valuable time, we don't care where you go. Why tell us?" says we as we shivered three shivers and pulled the old coat up around our neck again.

There was a line of people stretched half way around the block trying to get into a moving picture theatre near us recently. We scanned the menu card of pictures in the lobby featuring—and—and says to ourselves, "This must be some picture to pull a gang out on a night like this." So we dug into our jeans for a couple of jits and waited our turn to extract two admissions from the lady at the box office. Inside the theatre we inquired for standing room and the usher told us the only room we might squeeze into was the hat room. They were jammed. They were crammed. A publicity man witnessing this mob scene would have declared that the millenium had come and then expired on the spot. We turned our head to a man who was resting his ear on our cheek and asked if the picture had been considerably advertised to attract such attention. "Pictures!" quoth he, "Pictures my eye. All the apartment houses in this neighborhood have run out of coal and this is the only warm place in the vicinity!"

* * *

Kid McCoy is going to appear in a picture. It ought to be a "knock-out."

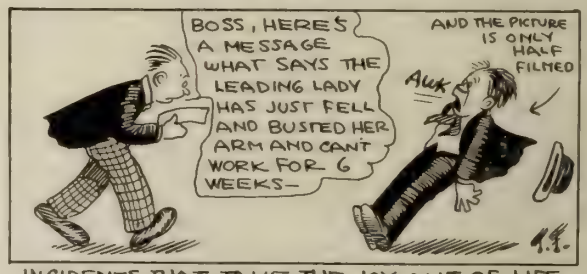
* * *

Joe Brandt, the human dynamo, has been promoted to general something-or-other again. About the only thing Joe hasn't done up at the Universal plant is run the elevator.

* * *

"Every knock's a boost," they say, but you ought to hear a movie actor kick when he gets a camouflaged boost of that kind handed to him by an honest critic.

* * *


BOSS, HERE'S A MESSAGE WHAT SAYS THE LEADING LADY HAS JUST FELL AND BUSTED HER ARM AND CAN'T WORK FOR 6 WEEKS—
AND THE PICTURE IS ONLY HALF FILMED
AUK!

INCIDENTS THAT TAKE THE JOY OUT OF LIFE.

We can think of six good jobs we'd rather have than that of villain in a plot in which Bill Farnum is the hero.

* * *

Went to a theater the other night. The music was so loud we couldn't see the picture.

* * *

Let's go!

I WOULDN'T WORRY, EDGAR IT ONLY SHOWS THAT YOU'VE GOT TO HAVE INFLUENCE TO GET YOUR WORK ACCEPTED!
I WOULDN'T CARE ONLY AFTER SEEING WHAT THEY DO USE ON THE SCREEN THAT'S NO GOOD IT MAKES ME SORE!
IT'S ONLY A TRICK OF THEIRS, EDGAR! THEY STEAL YOUR IDEAS AND SEND THE STORY BACK TO YOU SAYIN' THEY CAN'T USE IT!
I RECKON NOW, YOU WON'T BE ABLE TO BUY THAT NEW SUIT YOU WAS FIGURIN', ON, ED!
RETURNED AS "THE EDITOR FINDS IT UNAVAILABLE FOR PRESENT USE."
(HANDING HIM THE WALLOP AS EASY AS POSSIBLE
THORNTON FISHER

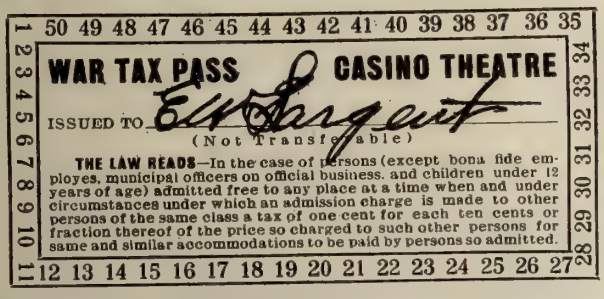
WHAT THE SCRIPT EDITOR DOESN'T SEE WHEN HE SENDS A SCENARIO BACK TO A YOUNG AUTHOR

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Making It Pay.

PROBABLY nothing is more characteristic of managerial methods than the reports on the war tax on admissions. Many complain that they have lost money; a few say that it makes no difference, and a still smaller percentage have actually profited by the tax. These last are they who have been at some pains to hammer upon the patriotic aspect. They have not told of the tax with the air of one breaking bad news. They have told that here was another chance for the patriot to do his bit. They have refused to regard it in the light of a tax, but rather assume to look upon it as an opportunity to do good. Since the tax had to be this was the only attitude that good management suggests. It was not, and will not, be possible to educate the amusement seeker to revolt and obtain the revocation of the tax. The next best thing is to make the best of it. Everything else has gone up in price. There is no particular reason why amusements should be exempted. Instead of regretting the tax in apologetic language the shrewd manager assumed an air of approval. Here was a good thing that he was going to help along, and that, of course, his patrons wanted to help along. Those houses have been hurt the least by the change. The houses that worked best were those who got out some form of tax-paid card or ticket. Perhaps the best up to date is that got out by Steve Farrar, of the Colonial, Eldorado, Ill.


1 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35
WAR TAX PASS
CASINO THEATRE
ISSUED TO
(Not Transferable)
THE LAW READS—In the case of persons (except bona fide employes, municipal officers on official business, and children under 12 years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class a tax of one cent for each ten cents or fraction thereof of the price so charged to such other persons for same and similar accommodations to be paid by persons so admitted.
12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27
28 29 30 31 32 33 34

It is no more than the old meal ticket idea, but it works well; better than the coupon book in that it saves elaborate printing with perforating rule work. The card is sold for fifty cents and has fifty spaces for punching. One hole is punched for a ten-cent admission and two for a fifteen or twenty cent ticket. On ten-and-fifteen cent days Steve pays the tax himself, the ticket being used for regular ten-cent days. It might have been better to have made the card at a quarter, but it is going to be a lot easier to get fifty cents out of a patron once than to get a penny from him fifty times. He lets go the half dollar and then he fells himself upon the old basis during the life of the ticket. The money has been spent and forgotten. To build up he uses such lines as "Do your fighting a penny at a time" and "Every time you attend the Casino you are helping the Government win the war. We are paying a tax on admissions, a tax on seats, a tax on film and a tax on war profits. The extra admissions that we have added go to help win the war. Do your bit cheerfully!" Do your own bit cheerfully. Maintain the ruling, print arguments along these lines. Argue without heat with your patrons who object. They pay more for food, for clothes, for rent, for everything, why shouldn't they pay a little more for amusement? They will soon get used to the tax and pay it cheerfully. Help them to get used to it instead of aiding them in maintaining their grouches by admitting that the tax is an imposition. Get out tax-paid cards, and help them to forget the tax. Get an empty shell case with a pasteboard projectile and drop the tax coins in that. Put a card on the case, reading "Fill this with tax pennies and pay for shooting a real shell at the enemy." Novelty stores have these shells in paper for as little as ten cents, or your tinsmith can make one from brass tube for a dollar or two. Probably not one of your patrons has stopped smoking or drinking because of the tax. A tax on face powder would not cut down the number of artificial complexions. As soon as the public gets used to the tax they will come as frequently as before and take the tax as a matter of course if you will accept it as a matter of course and help them to get used to it.

Likes It Himself.

H. A. Gillespie, of the Frederick Mercy Enterprises, North Yakima, Wash., writes:

> It's been a long time since I shot you copy or proof of an ad, so here goes. Please understand the delay has not been because we have not had ads of which I have been rather proud, but solely because I have been too darn busy.
>
> The inclosed ad hits me about right, at least as to layout. Type styles and print may leave something to be desired, but I think the text listens good and the whole thing sort of hits a fellow in the eye.

That's my opinion. But then, you see I wrote it, so there is an excuse for me liking it. Now fly at it and pick it to pieces and I'll profit thereby and write a better one next time—perhaps.

The advertisement is a full page from the local paper, and we can't blame Mr. Gillespie for being proud of its layout. It looks well and is easy to read, the two arguments are well separated and may be

PLEASURE PAYS
ITS TRIBUTE TO PATRIOTISM
¶ Uncle Sam provides a way for those who could and for those who could not buy a Liberty Bond to add their pennies to the Liberty War Fund
What Others Are Doing
Our Share
The New Prices
Frederick Mercy

read without difficulty and the box giving the new prices is clear and distinct. It's a good model to preserve against the time you might want to run a full page.

Try Tokens.

If the shortage in pennies continues try tokens. If the tax is two cents and a dime is proffered, offer a nickel and three tokens, good at later visits. It will lead to the use of punch tickets, and that will help a lot.

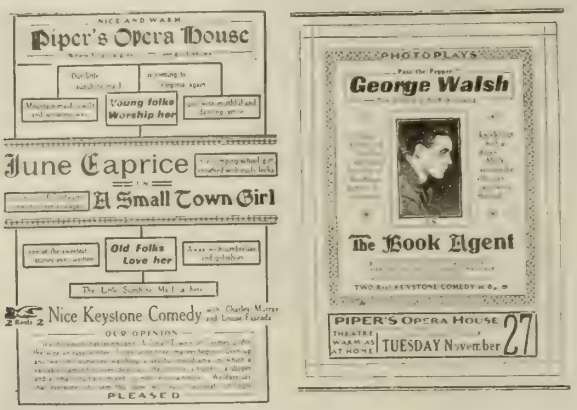
Get Ready Now.

February sees two anniversaries, those of the birth of George Washington and Abraham Linclon. Both will be good for business if they are played up properly, but make a special event of each. If you decorate the lobby with American flags and a picture of Lincoln, do not use the same decorations and a picture of Washington. Use the same flags, if you will, but change their arrangement to mark a new celebration. Both of these days lend themselves to the prize composition idea, but use this suggestion for only one of the two days. Try and co-operate with the local schools, even to the point of offering your house for a morning celebration, with speaking and singing and one or two reels of special film. Then follow with a special pay matinee and you'll hold most of the audience, but do it tactfully and prevent the suggestion that the celebration is merely the ballyhoo for the special show. Make the special a continuation of the celebration.

Good and Bad.

We show two more examples of the advertising of the Piper Opera House, Virginia City, Nev. One of them is nicely done, but the other is too ornate. Boxes are good, but when the entire advertisement is

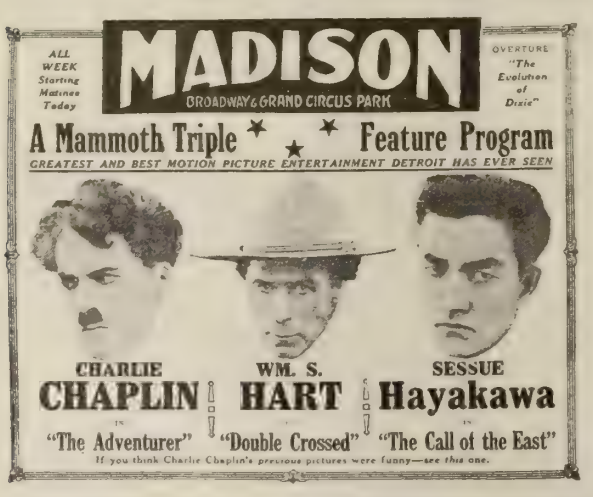
paneled then panels lose their appeal and become confusing. This advertisement for June Caprice contains the germ of a good idea, but



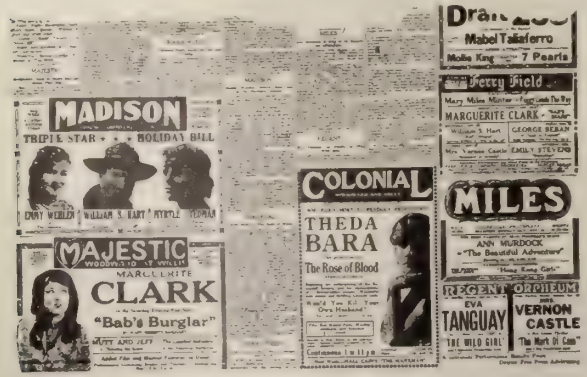
the compositor has overplayed, and fails to get the prominence he desires. The other example is a well-set display, not always good for newspaper work where there is hard composition, but well suited to the smaller papers where the display is not so heavy and where this will stand out nicely.

Cut Placement.

A friend in Detroit sends in some samples of the work of the Madison theater which form an excellent series of studies in cut placement. The Madison, which is one of the Kunsky houses, runs not a a little to a three-column advertisement five or six inches deep. They work well in the paper and show to advantage alongside larger spaces taken by other houses. Perhaps the prettiest specimen is that showing Chaplin, Hart and Hayakawa on one bill. A stronger combination

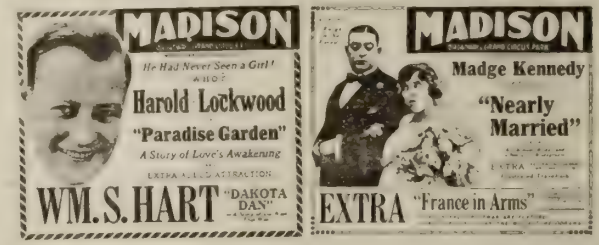

ALL WEEK Starting Matinee Today
MADISON
BROADWAY & GRAND CIRCUS PARK
OVERTURE "The Evolution of Dixie"
A Mammoth Triple Feature Program
GREATEST AND BEST MOTION PICTURE ENTERTAINMENT DETROIT HAS EVER SEEN
CHARLIE CHAPLIN
"The Adventurer"
WM. S. HART
"Double Crossed"
SESSUE Hayakawa
"The Call of the East"
If you think Charlie Chaplin's previous pictures were funny—see this one.

could not well be imagined. It will be noticed that while all three cuts are about the same height, the picture of Hart is about half that, and by placing him in the centre, the advertisement balances better than would a display with Hart and Hayakawa on the outside. This form works up well in the paper, as is shown in the reproduction of the



lower half of a Sunday issue. This is a different advertisement, but on the same lines, and here the balance is preserved by putting Hart in the centre. It might also be noticed that the two women are facing him. A different arrangement would have shown them with their backs turned and would have hurt the display. The space works to advantage even in competition with a single picture advertisement of much the same design, and overshadows the rest of the space at a cost of but fifteen inches. Another example of good make-up gives Jack Pickford in the Varmint. Here, by dropping the cut to the bottom it helps to hold the type to the heading. This is because there is a solid line at the bottom while the top is routed out. Had the same cut been used at the top of the space, with the house name appearing below,

the cut would have been isolated from the rest of the advertisement as completely as though a cut-off rule had been employed. This is an all too common error in make-up. The mere fact that the cut is held in with rule does not help much. The bottom line of the cut is more solid than the rule and serves as its own cut-off rule. In the next example there are shown two similar advertisements. In the one on the right the effect is not so good as that for Harold Lockwood, because the characters have their backs turned to the text. Neither is as good as the first example, as reference to the half-page introduction will show. There is more type talk, and in a way this might be regarded as an advantage, but type is scarcely needed for the other players, and here description will help to get attention. The line "He had never seen a girl," for the Lockwood advertisement, is excellent, and Miss Kennedy



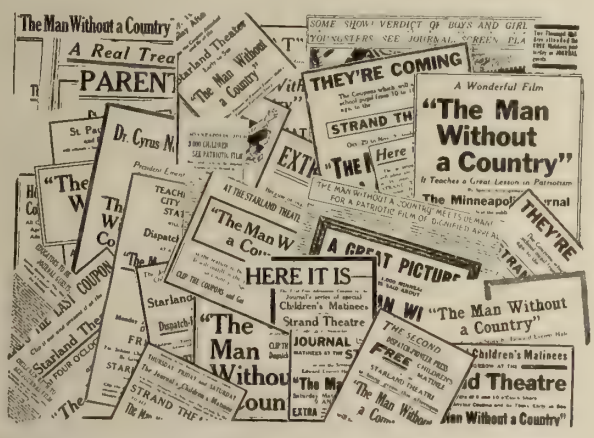
is still new enough to the screen to need some introduction. Two examples of an upright make up are given. That for Miss Marsh is better than the double bill because the type is placed between the two points of interest in the cut and must be regarded as a whole. It is a more costly make-up, however, since the cut must be paid for and then mortised at an additional cost, but it is worth the extra money, in this case, to get the type where it will show to the greater advantage. These are all examples of careful placement, and show how a little study will improve the results. In all cases the reverse cut holds up

the house name, and that gives no trouble. In the Lockwood space, it will be noted, the corner of the cut has been routed to let the portrait in. Evidently there is a stock two-column cut used that works with either make-up. A generous supply of house name cuts is essential

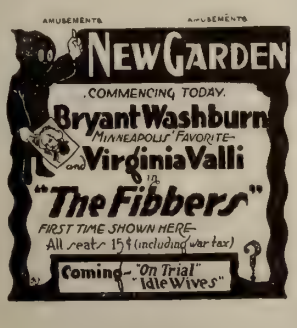
to good make-up. Get a standard form and never vary, and if you use it regularly you will find that the cut will save you several inches of display in the average advertisement, since it makes itself known through its form rather than through the space taken.

Minneapolis Press Work.

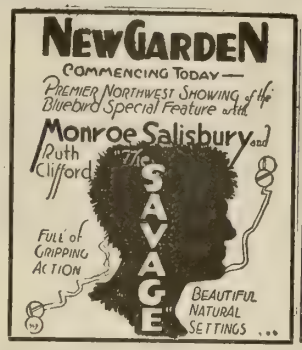
"They can do those things in the small towns. Our city is too big." That's a favorite alibi with the city Exhibitor when it is suggested that he go against the newspapers, but it is not always a good defense. Lately the Jewel production of The Man Without a Country was given a free showing at the Strand theater, Minneapolis, and the Starland, St. Paul. These free matinee performances were ostensibly engineered by the Minneapolis Journal and the St. Paul Pioneer-Press-Dispatch as a lesson in patriotism to the younger generation. Probably the stunt was arranged by the Jewel Exchange and the two Exhibitors. We show the folder gotten out by the exchange which gives a part of



the advertising given to the two houses—and the film. According to this folder, with but a single exception, the advertising was all-three-eights or better, it cost the two houses only the expense of opening for a special showing. Two thousand children were present in Minneapolis alone. Of course this stunt cannot be pulled with every film. It must have either a patriotic basis or be educational, except that any good picture can be run as a Christmas or anniversary treat. About a year ago Snow White was shown to thousands under the auspices of the Kansas City Star and the film was then booked around town for a clean-up. If you are adroit, you can work in with the newspaper and the exchange and get your film free, but even if you



had to pay double rental, it would pay you to get in with the newspaper. It has an effect that continues long beyond the showing, but even if it did not, the value of being hooked up with the local paper for a week or ten days is something that could not be purchased with money. In working for these stunts it is better to seek to deal with the Business Manager or with him through the Photoplay Editor, if there is one. It classes as a circulation scheme and is not handled by the news department. Watch for likely looking stuff and get a few hundred dollars' worth of advertising and many more hundreds in prestige at a cost so small that you are almost ashamed not to have spent more. If you make it a wholly free performance, at which no tickets of any sort are sold, it is probable that no war tax need be paid, but it would be better to first get the opinion of your own official rather than to trust to luck or a general ruling. We think, however, that a free performance would not be taxed. And on the subject of Minneapolis advertising, here are a couple of samples of the advertising of the Strand and the New Garden. Both sets suggest that the management has great faith in plenty of ink. The first pair are both heavily bordered in black. They lay in the form as shown in the reproduction. In both the hand lettering is clear and easy to read. Both show enough of a design to get the eye, and both tell their story briefly. In the second example the Strand uses only part cut and makes the rest type. The New Garden uses a full cut, though type would have done as well for the upper portion of the space and would have saved engraving costs while gaining clearness. The design is odd, but the setting of a title one letter below the other does not make for quick reading and should not be employed where the title is shown but once. Even



The STRAND
THE Playhouse of Minneapolis
COMMENCING TODAY
Elaine Hammerstein
supported by Wilfred Lucas and a strong cast in Ralph W Ince's great cinemadrama entitled
"The Co-Respondent"
Also the second installment of the official French war film entitled
"France in Arms"
See an actual air battle between German and French planes and the destruction of the former craft.
Special music by Strand Orchestra, Dick Long, Director; "Shanty" House, Organist.
COMING—Nov. 25—"The Bar Sinister"

staggered letters would have been better. Staggered letters would run one below the other, but each a little to the right of its predecessor, so that the eye could read it with a natural movement from left to right. Trick composition is better in house programs than in newspaper work, and it should have small place anywhere, save as a decoration to emphasize the plainly printed title.

Junk and Then Some.

Don't take it for granted that your patrons are fools and willing to swallow anything that comes along. Here is a paragraph we clipped from a house story, worked by the company press stuff:

> One scene in this thrilling story shows a close-up of a man cutting the glass pane of a French window with a diamond. The action necessarily had to be filmed and it was utterly impossible to "fake" the scene in any way.
>
> After much trouble Director Paul Scardon was successful in securing the loan of a precious diamond inserted in an instrument which is used for this purpose and preparations were made to complete this scene in the morning and return the stone to the owners.
>
> It was an exterior scene, however, and as the sun did not appear until noon they were unable to film it until much later than they expected and, therefore it was necessary to keep it at the studio all night.
>
> The next day it was returned safely, but all concerned spent a sleepless night for fear that some harm might come to it.

Too many know that glazier's diamonds range in price from $3 to about $15. To try to get a thrill out of the idea of keeping it at the studio all night to the loss of sleep of the entire crowd is plain rot. That sort of thing is all right for press books, perhaps, but keep it out of your program and your newspapers.

Raffles for the Ring.

The Butler Theater, Tonopah, Nev., used the "Raffles" idea for Pearl White in "The Fatal Ring" To nook the idea to the serial, the girl was put on the streets, and if detected was to be approached with the query, "Are you the girl with the Fatal Ring?" Naturally the entire town was out looking for the fatal ringer. She visited the theater three nights, was at the post-office every day, and visited the various stores. Any town of ten thousand or under can still be stood upon its head with the Raffles stunt, and this was worked nicely. Another idea new to us is found on the reverse side of the program folder. At the top of the page is the query, "Who's the girl on the other side?" making certain that both sides of the sheet are read. It's a little thing, but it's clever and shows thought. The best ideas are not always the most expensive. Sometimes all that is required is a little thought and care. The entire program matter is original copy and not clip synopsis, and that is what usually sells the show best. We wish the Butler would put us on their mailing list. They are worth watching. Tarleton Winchester sent this in.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

Knowing Plots.

I VE done those hundred plots you are fond of telling us to write," admits a correspondent, "and they are so rotten that I have not got the heart to write another hundred, as you also suggest. It seems to me that if I cannot write one decent plot out of my first hundred, it is about time I gave it up and tried something else. What do you think?" And we told him that the fact his plots seemed poor was the best argument in favor of his continuing.

There is hope for the man who knows that his work is imperfect. He has at least gained a standard of comparison and does not think that his work must be good because it is his own work. That is one reason we suggest writing a hundred plots. Ten might seem good, but no one can write a hundred plots and not find some better than others. If he writes a hundred and finds them all poor, then he has made a still further advance. Many of those plots, very probably, are the plots that practically every author thinks of. Very probably ninety-five per cent. of all men and women writers have had to get out of their systems the story of the little child who brought its parents together and that other that reunited its parents and grandparents. It is no disgrace to have written this idea. The best of them do. The disgrace lies in persistenly thinking the idea novel in the fact of all similar ideas to be seen upon the screen. In the same way most persons think up the idea of the physician who is called upon to render professional aid to the man he knows to be his rival in love. The idea is bound to suggest itself. It is one of the standard plots, and something is wrong with the man who does not try to write that at some time in his early career. He who does not is either a genius or a fool, and probably the latter. But the idea is used every month by some concern and now and then one of these developments offers a really novel treatment.

Always the doctor is a man. Why not a woman physician? The basis of the idea is the same, but by changing the sex of the practitioner a fund of new psychology is developed. Women are called upon to face the same problems as the masculine physicians, but they face them from different angles. Suppose that a woman physician finds herself called upon to treat the woman who has led her brother astray. She loves her brother dearly. She knows that he worships the other woman's beauty—and her beauty alone. She can preserve the beauty of the siren or she can so dress the hurts that she will bear scars through life. She knows the woman to be of an evil disposition. Is she justified in saving her brother—and perhaps other men—from the wiles of the vampire?

The Enoch Arden basis has been used time and again, and yet there is the foundation for a comedy in the idea of a second husband who suspects that a stranger in town is his wife's first husband and who seeks to make the man admit the fact that he may have his own marriage declared void. Let the wife think the same thing and keep silent lest she be charged with bigamy. Let it turn out that the stranger is the missing husband's twin brother looking for his brother's widow to turn over his brother's share of a legacy, and we have a story that in no way suggests Enoch Arden and yet which is built from that idea.

Then we have the theme of the girl who seeks to save her sister from shame yet who hesitates to reveal her own shame as an object lesson. Replace this situation with a duplicate in which the thing to be concealed is humorous—perhaps a wig or a set of false teeth—and the tense tragedy becomes a comedy.

The thing to do is to get the bromidic stories out of your system first. Come to be able to realize that they really are bromides and not things that Poe or de Maupassant might envy. Once you know them for their actual worth you can give them their proper place in the scheme of your work and set out to improve and develop from these things instead of wasting your time with the most obvious development.

Take the old stuff and give it distinction. Some years ago a friend asked us to call at a new address. "And if you forget the number," he added, "its the only pink brick house in town." We remembered the street but forgot the number, remembering instead the color. You can't have all pink brick houses, but you can camouflage the most obvious and threadbare story into something that cannot be recognized. It is merely a matter of experience and experiment, but you must first gain experience through writing and studying plots before you can begin to experiment with plot changes.

Write your hundred plots and a few hundred more, and then perhaps you can take your first plot and make it into a best-seller through the experience you have gained writing the others. Don't worry about the technique of photoplay writing until you have plots so well worth while being put into plays that it is a moral certainty that they will be.

Fade!

Marc Edmund Jones, who made the vision famous, has been married. We hope that the bride is a vision of loveliness and that his dreams for the future are not visionary.

Brevity.

The story of the creation of the world was told in a few words. Every student of plotting has been told that at some time or another. The pedagogues seem to love that statement. It is very true that the story of creation is told in a couple of hundred words, but no one can make a script from that brief account. Don't cultivate brevity at the expense of clearness. Strive for both, but of the two, detail is the more important.

It's Not a Saving.

With first-class postage now three cents an ounce, the temptation to use a lighter weight of paper and so cut down costs is stronger than ever, but if you want to save postage in that manner, be consistent and do not send the stuff out at all, for the synopsis will not be read if the paper is so thin that the bottom sheets show through the sheet being read. Instead of saving an additional stamp you are wasting the postage you put on the script. The way to save on postage is to send out only the very unusual story. The usual story is not wanted. It was the usual story that closed the market for so long. If you were entered in a Marathon in which there were a thousand competitors, including some of the distance cracks, you would not jog along at your usual pace. You would give the best that was in you. It is the same with script writing. You are in competition with the cracks of the game, and there is no handicap allowance. Until you can come within reaching distance of their pace you are merely serving as a runner-up, and cannot hope to be anything better.

Working Synopses.

Someone wants to know if a working synopsis is the same as a detailed synopsis. It is. It is a synopsis to work from, and if a script of action is to be made from a synopsis, it follows that all the essential action, in detail, must appear in the synopsis. But this does not mean that the action must appear in chronological order or that each scene must be briefed. It means that all of the facts must be given the continuity writer that he may arrange these facts into a continuity of action that shall tell a complete story. It does not tell that John is seen riding along the road and that Nell is then seen riding along the road, and John is seen again and we come back to Nell, who dismounts and tries to fix a strap. The synopsis will tell that John, riding along the road, comes upon Nell, who is having trouble with her saddle. He fixes it for her and they ride on together, establishing the acquaintance that leads to love. Just how the scene flashes is a matter of no consequence. This may safely be left to the continuity man. He may write in three scenes or a dozen, so that he arrives at the fact. This is what the detailed or working synopsis means as distinguished from the brief synopsis giving merely the high lights of the story without attempting to recite all the minor facts.

Makes Maps.

There are lots of ways of making trouble for yourself. One author writes that he makes a map or scene plot of each scene that he may get a clear idea of the action he plays in that scene. We used to know another writer who used much the same idea. He would lay out his scene with match boxes, spools and things and move the spool characters about the set. All this is too much trouble, but it does not pay to get clearly fixed in your mind a mental picture of the scene in which you are writing. You can do it "in your head" with a little practice, and you'll find that if you have a clear picture of the scene you are better able to tell when to come in for a close-up and when the action will take well from the original camera point. It is not necessary nor even desirable to send the scene plots to a director. He is not apt to use them, and he certainly cannot always get exterior locations to match your ideas, but you can write with a clear idea of how your people are moving about, and then they will be less apt to fall over themselves and each other.

Double Standard.

There are two gauges of success: your bank account and your conscience.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A New Carbon.

The Speer Carbon Company is marketing a new carbon designed for use with a.c., the same to be known as the Speer Alterno Carbon. For the new product the company makes large claims, among which is noiseless operation, a perfectly steady arc and the equaling of d.c. illumination. The booklet descriptive of the new carbon which is being sent out as advertising tells us that "with the Speer Alterno Carbons the work of the 'booth' is simplified and made a real pleasure."

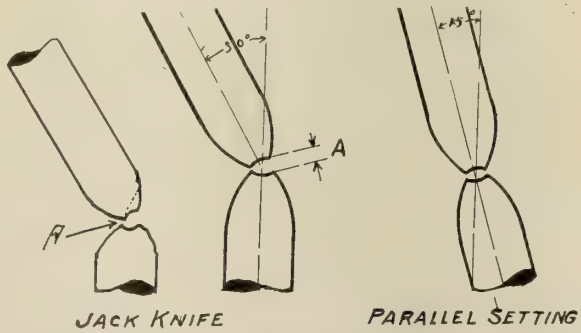
Possibility of noiselessness of operation we may concede and we trust the claim of the company in this respect will prove to be true. Steadying of the arc will be splendid and we may hope for largely improved illumination. None of this is at all impossible. But as to the work of the "booth" becoming a real plesaure, why I suspect that is putting it perhaps a trifle stronger than facts will entirely substantiate. No matter how excellent the new carbon may prove to be I shall not expect to see operators regarding the ending of their six or eight hour daily stunt with deep feelings of regret. We will be in position to make more complete report on these carbons as soon as we have heard from operators using them. Will operators using Speer Alterno carbons, or who have given them sufficient use to be called a fair trial, kindly report their findings to this department at once.

If the carbon eliminates noise it will from that standpoint indeed be a boon to operators obliged to use a. c. In making the trial, however, should their be failure of result in this respect be very certain, before condemning the carbon, that the noise does not eminate from the economizer. An economizer set too close to a sheet-iron covered floor or wall is apt to kick up a loud humming roar, due to vibration in floor or wall set up by magnetic action, you know.

The new carbon is standard size, so that no adapter is required for the lamp jaws. In testing the new carbon be very sure they are thoroughly dry, which same applies to all carbons, for that matter. Moisture in carbons is very bad. Do NOT keep them in a damp storage place. The Speer company recommends the following combinations: For 40 to 55 amperes ⅝ upper and lower; for from 55 to 70 amperes use ¾ upper and lower; for from 70 to 85 amperes use ⅞ upper and lower.

The advertising of the company recommends what is known as the "jack-knife set" for the new carbon. I at once called them to account for this. I have been trying for years to eliminate that set and had all but succeeded when this recommendatiou came out. I wrote an article somewhat sharply criticising the company on this matter, sending them carbon copy prior to publication. They came back with the following, my friend, J. S. Speer, president and general manager, wielding the modern pen (crow-track girl and typewriter) as follows:

> The article was read with much interest. I note that you score me on the "jack-knife setting." Upon first consideration of your arguments I concluded they had real merit and that there was possibility of our having ill-advised the operator regarding proper setting for Alterno carbons. Investigation has, however, convinced me such is not the case. In the first place all practical tests, as well as reports of our engineering department convince me the merits of Alterno carbons are entirely different from the various facts set forth in your report. (Not a "report," Brother Speer; merely a general setting forth of facts as we have found them in the past.—Ed.)
>
> You say we will "have to be shown," hence I enclose copy of our engineers report, upon which we shall be glad to have your comment. While you say in your Handbook you are not strongly impressed with curves, we were obliged in this instance to use them in order to illustrate our work. Our engineers found that Alterno carbons when run with jack-knife setting operate equal in every respect to the straight setting, and have the advantage of producing from 45 to 47 per cent. greater candle power. If the jack-knife set gives produces this additional illumination, with equal amount of adjustments and feedings of the carbons, there seems to be no valid reason why the jack-knife would not be preferred by operators. Maximum illumination with a minimum amount of trouble seems to be the present day requirement of the operator, and these are the features we have endeavored to incorporate into the Alterno carbon. * * * Other points being equal and light producing qualities of the jack-knife set vastly superior, it would seem that all arguments should be in favor of our recommendation for its use. I shall be very glad to have your further comments on this matter. Meanwhile we will secure a number of reports from impartial operators, who are already forwarding repeat orders for Alterno carbons. Samples shall also be submitted to any operators you may see fit to name as experts on a. c. projection, reports of these tests to be made direct to you.

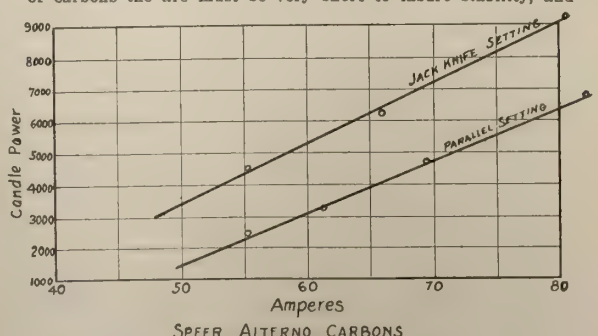


I dont' care particularly for reports from "experts" on a. c. projection, Neighbor Speer. Just reports from average operators, because they are the brand who will be called upon to use the actual article. But you might send a dozen or so to John Griffiths, 52 Maple street, Ansonia, Conn., and to L. C. LaGrow, Victoria Theater, Ossining, New York, requesting them to report to me. They are both high class men and are both using a. c. Should imagine the ¾ size would be right in both cases, but you might first inquire.

Between your company and myself there is but one argument, viz., with relation to the jack-knife setting. I will first submit the Speer Engineering Department report and then set forth my reasons for questioning the advisability of using the set in question.

Indentification Data, Test No. 181. F. H. Richardson's article on New Speer Carbon. Reference—Curve No. 1071. Received from Sales Department. Received at Laboratory. Test started November 30, 1917. Mr. J. S. Speer, President: Following is a report of exhaustive tests made to determine the relative merits of jack-knife and parallel settings for Speer Alterno carbons.

It is well known that a steady arc is not always possible when ordinary soft cored carbons are used with a jack-knife setting for alternating current. This is because with this type of carbons the arc must be very short to insure stability, and the jack-knife setting makes the opening A, Figure 1, too great to maintain a well balanced arc, while with the parallel setting this excessive opening does not exist. With the parallel setting there has always been a considerable sacrifice of light. It was evident that if a carbon were developed which would burn on



SPEER ALTERNO CARBONS

alternating current successfully with a comparatively long arc, then the jack-knife setting and the resulting increase in light were possible. Following a large number of tests which have accompanied the development of the Speer Alterno carbon, the tests herein reported add further evidence of the advantage of the jack-knife setting. Two tests were made. 1st, a practical test at the Temple Theater, and 2d, a laboratory test in the illumination laboratory. In the first test the lamp houses were operated by an unbiased moving picture operator, Mr. Thiel, and the observations for this test were made by Mr. Lion, a technically trained engineer. In this test, Speer ¾-in. Alterno carbons were used in the Power's 6-A and the Simplex Moving Picture Machine, and each setting was used alternately in each lamp house to equalize any variations which might result from the different characteristics of the lamp houses. Each kind of setting was run the same length of time. Observations were made of the number of feeds, number of adjustments other than actual feeds, degree of steadiness and apparent intensity of screen illumination, with the following results:

Settings.

	Jack-knife.	Parallel at 150°.
Number feeds	43	41
Number adjustments	4	7
Steadiness	Excellent	Excellent
Illumination	Better than parallel setting	
Ratio of number of feeds	1.048	1.00
Ratio of number of adjustments	.57	1.00
Ratio feeds and adjustments combined	.98	1.00

The second test was conducted in the illumination laboratory under the direction of Mr. Benkelman. In this test, ¾-in. Speer Alterno carbons were used with the same settings as in the first test, and observations were made of degree of steadiness and amount of illumination. The illumination test was photometric and the Macbeth Illumionmeter was used to measure the horizontal candle power. During this test the steadiness of operation was observed to be the same for each setting.

Come Let Us Reason Together.

Because this departemnt has insisted upon the payment of higher operators' wages and better operating room conditions some exhibitors have perhaps looked upon it with unfriendly eyes, believing it to be their enemy, instead of one of the best friends they have, ever have had or ever will have. Without meaning it in an offensive sense I must say these exhibitors are not using their reasoning powers to good purpose, at least as applied to this matter. They are substituting prejudice for argument and short-sightedness for progressiveness.

For the moment let us lay aside the wage matter and consider what this department and its editor (for those exhibitors opposed to it couple its activities inseparably with its editor, in which they are perfectly right) has done for the exhibitor. You will, I think, all admit there is a wide gulf between the faintly illuminated, shadowy "fuzzy" picture of eight years ago and the picture of today. I think that you will also agree, without argument, that the picture of eight years ago most emphatically would not fill the theaters of today, at present admission prices. Step into almost any theater of today and watch the comparatively beautiful screen result. Compare it mentally with what you saw in the best houses eight short years ago and then start your thinker working. Ask your self the question: What part has this Projection Department of the Moving Picture World and the handbooks of its editor played in the improvement? True, it is a hard question to answer accurately, because of the great number of improvements made by different manufacturers, the idea for which came either directly from the editor or came from the department. This applies to projection machine manufacturers and to a considerable extent to film producers. The best answer is an examination of my books and the files of the Projection Department, and a comparison of them with all other avenues of knowledge operating to improve projection. I make the assertion that there is literally no department of the industry which does not owe something of its advancement to this department and the exhibitor is the direct beneficiary of every step we have made for advancement. I make the further claim that, hard pressed as the exhibitor is just now, he would be still more harrassed but for the work this department has done, which has enabled him to put on such an excellent screen result that the public is unwilling to dispense with the "movie," even at advanced prices sufficient to enable him to withstand the war-tax pressure. And I defy intelligent contradiction of that claim. But let us return to the subject under discussion, viz.: operators' remuneration.

Come, let us reason together, forgetting for the moment that you are an exhibitor and I an advocate of increased remuneration for operators. Let us examine the subject strictly on its merits, without prejudice and with open minds. Also for the moment at least, assume that this department and its editor seek only the best good of the industry as a whole, fighting the battles of no one set of men, except in so far as the advancement of the interests of that set is necessary for the best interest of the business as a whole.

First, let us clearly understand that a "union scale" is not a flat level for all operators. If it were I would oppose it with every power I could command. It is wholly, solely and entirely a *minimum* to be paid the poorest men. Men of superior ability are presumed to command more. I merely cite this because some men seem to imagine the "wage scale" puts all on the same level. Most emphatically it does NOT.

And now here is the reason why this department has taken the course it has in this matter. Would you, friend exhibitor, rent films from a producer who set his maximum salary for actors and actresses at say twenty-five dollars a week? Remember there can be plenty of actors and actresses had at that figure, or, at least, they call themselves actors and actresses. Your very prompt answer is no, is it not? Why? Because the producer could not secure ability for any such sum. People would not be interested in the performance put up by that kind of an "artist," is your reply, is it not? In other words, you must have the art of real artists upon your screen in order to secure patronage for your theater.

And right here I ask you to pause and ponder the next sentences very carefully. If you find profit in the high-priced, high-class artist, which entails a high film rental payment, why will you not also find profit in the reproduction of the art of the artist upon your screen by a high-class operator—even though it cost some added remuneration? Has it never occurred to you that in order to get the real value from the work of an artist in moving pictures the tempo of projection absolutely *must* be very carefully judged, which means that the work of the artist must be *interpreted* by the operator, precisely as the high-class musician interprets his music. Van and Schenck are well known in vaudeville, in this and other countries. They are singers. Schenck has a wonderful tenor voice, it is true, but I have heard other singers with equal voice sing a song which sounded quite ordinary. I have heard Schenck sing the same song and move an audience almost to tears. Why? Both sang the same song. Both had equal excellence in voice. But Schenck interpreted the song. His voice followed the notes up and down, but their other values were the values given them by the singer himself. In consequence, when he had done, the audience fairly rocked with applause. And can the operator do the same thing with a film? The answer is that to a very large extent he most certainly can. This is not only my own statement, but is a fact which has been publicly recognized, in print, by no less person than D. W. Griffith. But you, friend exhibitor, cannot expect that class of service from any but an operator of real ability. It requires brains to properly interpret and reproduce upon the screen the work of high-class artists, or to even get the best possible from the work of actors and actresses of less ability, and in that last sentence you have the gist of my argument and the reason for my position on the operator wage question. To get full value at the box office you just simply *must* have the best possible projection and interpretation of the photoplay on the screen. To get that you must have at least some degree of ability in the operating room, and to get that you must pay for it. Ability is not to be had for a song. The cheap operator is not, ordinarily, the equal of the high-priced operator, any more than the cheap actor is the equal of his higher-priced brother. Justice cannot be done to the modern photoplay without brains in the operating room. Brains in the operating room cost money, even as they cost money elsewhere and—there you have the reason for the position of this department and its editor on the operator wage question in a nutshell. Dispute its correctness if you can. In closing kindly note that I am insisting just as strongly that the operator must make himself competent and deliver the goods.

Toronto Comes Back.

Operator Piton, Rialto Theater, Toronto, Canada, comes back at Marion Long, who recently sent in a letter setting forth what was purported to be a descriptive criticism of Toronto projection affairs. Brother Piton very evidently slaps his righteous wrath on the wrist and makes it behave because he is dealing with a Votes for Women member of our tribe. Had Miss Long been a mere man sulphuric acid would have been as circus lemonade compared to the strength of the vials of wrath he would have poured out. He says:

> Hello, Mr. Richardson! Nothing the matter up here in the Northland, but we just *must* reply to "Sister" Marion Long's letter. In view of the fact that Miss Long is (her own statement) merely an enthusiastic student of projection, and not a practical operator, we won't be hard on her this time. But watch your step, Sister. Next time, maybe, we'll forget to bow before we start talking.
>
> To begin with, it really seems out of place for an operator (?) of only a few months' experience to criticise the work of those who have been at it for years. For some reason I am reminded of the average assistant operator, who, after working with an operator for three months, proceeds to instruct his teacher as to how the work should be done. Miss Long says she has a Power's Six. Does it necessarily follow that she is an operator? Because a man owns a farm, does it follow that he is a farmer?
>
> But to get down to business. First, I have just returned from a trip which included New York, Newark, Jersey City, Bridgeport, Buffalo and Detroit, and want to tell you, Mr. Richardson, that projection in Toronto is just as good, and in some cases, even better than in the cities named, except for the Strand, New York City, which I regard as the best I have ever seen. (Viewed merely as projection, neglecting surroundings and programme, I can show you plenty very nearly, if not quite, equally good right here in New York City.—Ed.) Miss Long says there are but three Toronto theaters with real good projection. She forgets to name Lowe's theater, in which, according to my view, the projection is simply great. She classes the Hippodrome as having third rate projection. Well, I want to say that the "Hip" projection is about the same class as that of the Rialto, New York City; also the "Hip" operators are fighting the same trouble found at the Rialto, viz.: a light struck screen, and how in His Satanic Majesty's dominion CAN an operator give high class screen results with all kinds of light other than that from the lens, pouring on the screen? At the New York Rialto they were playing the Triangle "The Man Who Came Back," with the full orchestra in action. Result: Picture highlights absolutely killed, in spite of brilliant projection light. Granting beauty of music and brilliancy of

projection light, the picture was *not* black and white; it was brown. And who would, or could, lay the fault at the door of the operator? This is not said in criticism of the Rialto, but as setting forth a condition which makes for poor screen result, with which you, yourself, are acquainted. The same condition prevails in our Hippodrome. Its operator is one of the best, who has been in the operating room for more than ten years. He is editor of the Universal Bulletin Projection Department here.

As to the Strand, its projection is fine. I go to that theater every week, and not once in the past four years have I seen poor light on the screen. But Miss Long, nevertheless, places them in the second class. The Rialto, Toronto, she calmly sets down in the third class, and goes on with her knitting. This is where Your 'Umble Servant manages to fool the manager out of a weekly stipend, collaborating with Big Bill Ayres. Poor Bill and I! If Miss Long is right, then Bill has been buncoing managers with third class work for eight years, and actually getting away with it. For Bill has never been out of work a day in all that time. Also me, I eat three (3) (III) square meals per each day. Gee, I hope friend Manager don't get next to me! Here are our conditions: House seats 750; operating room underslung from ceiling, twenty-five feet from screen, with port holes not in center. Result, keystone. However, we have just installed a new screen, at an angle, and picture is much improved. When Miss Long next pays our poor house a visit we trust that, in view of improved conditions, she will at least raise us to second class. If she cannot see her way clear to do this, we cordially invite her to come up and set we poor operators on the right path. And about the Globe: Our short friend over there always said he had first class projection, but if Miss Long says second class, why, it's sufficient. Second class for yours! I might add that I am a student of Richardson's Handbook, and think it great. Am always seeking to better myself. I fail to find a work on projection by Marion Long in our public library at this time. However, should that estimable lady see fit to issue a later, more-up-to-date work on projection than Richardson's Handbook I should very much like to have a copy.

There, Miss Long, you may be considered to have received your verbal spanking from Toronto. Maybe your criticism were a bit lopsided, not to say spotted, ripped, faded, and with a button or two missing. But, anyhow, you did one thing. You woke Toronto up and caused them to let us know they were still cluttering up the map. Seems to me your Rialto conditions are such that, viewed from the standpoint of the unprejudiced audience, but little more than a third class screen result could be expected, Brother Piton. And it is distinctly to your credit if you are able to give a good third class projection under the conditions you name. That it is a third class screen result is NOT the fault of the operator. Who in Heaven's name COULD give decent results with a screen 25 feet from the lens, and not square with it at that? The thing is impossible. Such a condition is utterly outrageous from the projection viewpoint. That you get any sort of acceptible result at all is distinctly to your credit. And you also practically admit that Miss Long's criticism is at least in part justified in the Hippodrome. Miss Long's main error seems to have been that she failed to say where the fault lay, rather than in overstating the fault. You must understand that *it is quite possible there will be third class screen result without the operator being in any way to blame.* Miss Long should have used the term "screen result" instead of "projection." The latter term is, or may be, misleading when used as she used it. If the Toronto local wants me to, I might motor up there next summer. Have visited Montreal and Quebec; also several Western Canadian cities, but to date have never visited Toronto. Let's hear from you if you would like me to come. No expense attached, of course, except such as you might incur in arranging a meeting of operators and managers while I am there.

Family Record Films.

At last the Bettini camera and projector, which were mentioned in this department as a promising prospect something like a year ago, has been perfected and is ready for the market.

By the Bettini process the photograph is taken on a rectangular glass plate, 4¾ by 8½ inches. As many of these plates as desired may be joined together in the taking. Barring breakage they are practically indestructable, so that at last the problem of family record films, which heretofore was an uncertain quantity, by reason of the problematical lasting qualities of the celluloid film stock, seems to be solved. The projector handles the glass positives perfectly. There are 16 photographs in each horizontal row and 36 rows, so that each plate is equal to 36 feet of film. Another outstanding feature is that the photos enlarge, by a process Mr. Bettini has perfected, wonderfully well, so that when an individual has a plate of close-ups made there are almost 600 poses to choose from for a "still." The pictures are about ¼-inch square. I have seen some amazingly beautiful enlargements twelve to sixteen inches square.

There seems now no valid reason why a person cannot have a movie made of his baby boy or girl, which same will reproduce perfectly when the child has grown to man or womanhood, passed life's meridian and is wandering down its westward slope. By this process, too, I can see no reason why it would not be entirely practical to show the inauguration of our next president, precisely as it occurred, to the men and women of one or even two hundred years in the future. Just how long photographic emulsion on glass will last I do not know, but at the first signs of deterioration a copy could be made from the plate. Properly cared for, however, I see no reason why a single, thoroughly washed plate should not last fully a hundred years—maybe much longer. And thus it seems to me a new and tremendously important field is opened to the moving picture.

Not Practical.

W. H. Gambien, Billings, Oklahoma, says:

> Notice much comment as to destruction of film by operators punching it in order to establish a change-over sign. Am making suggestion in the hope it may be of value. I don't blame the operator. Put yourself in his place. I place the blame on the producer, and honestly believe if they would all agree to standardize a certain tint for the last few feet of each reel and use that tint in no other part of any reel it would very soon come to be recognized as a change-over signal, and punching would be stopped.

Sorry, neighbor Gambien, but the tint scheme is not practical by reason of the fact that the last scene in any given reel might be such that the tint selected would utterly ruin it; ruin its effect I, of course, mean. This department has repeatedly pointed out possible change-over signs which could easily be incorporated in film without in any way working injury, such as, for instance, a fade out of certain form, a title of certain form, or even of certain tint (used that way your suggestion is practical), but to date the producers have just simply, to all intents and purposes, told operators, exhibitors, exchanges and the whole works to go plumb to the devil. They roar about the punch marks, but absolutely refuse to take any practical step to make them unnecessary. You are entirely right. *It is entirely up to the producers.* Let them introduce a change-over sign in practical form, standardize it and punching will automatically cease.

Incandescent Projection.

B. L. Mellinger, Reading, Pennsylvania, orders a handbook and says:

> Received the question booklets and find them to contain some very perplexing questions, which it will require time and study to dig out the correct answer. Have an incandescent lamp outfit on one of my Power's 6-A projectors. Am projecting a sixteen-foot picture at 84 feet, using a 600-watt bulb—20 amperes at 28 to 30 volts. Get as good a picture with a 40-ampere a. c. arc. Please hustle the handbook along.

The handbook will be in your hands long before this is in print. Yes, I should imagine you would be able to get practically the same result with the incandescent as with a 40-ampere a. c. arc, unless you are expert in handling the a. c. arc. But at this time I think this approaches the limit of possibility. Forty amperes a. c. is, as I have repeatedly pointed out, too low for uniform excellence in results. The light concentration must be such (at the spot) that unless absolutely constant attention is given there will inevitably be recurring shadows on the screen, or else with less concentration the screen illumination will not be very satisfactory. Glad to have your report. Steady progress is being made in the perfection of incandescent projection, and I think before very long it will be in position to fill a very considerable proportion of the field.

Halifax Fund.

Say, what's the matter with you fellows anyway. Honestly, I am ashamed of you. You loosen up like an exhibitor buying carbons. Here are your brothers of the far north suffering from one of the greatest catastrophes America has ever seen and just one man outside of New York City has had enough of the milk of human kindnes to send in a few cents to help.

Projection Department, Moving Picture World	$5.00
F. H. Richardson	2.00
New York Operators' Local Union 306	50.00
Operators, Strand Theater, Hartford, Conn.	1.00
Harry Mackler, Business Agent, Local 306	2.00
	$60.00
Remitted to Halifax Local Union 497 by Post Office money order, sent December 14th	$60.00

Now supposing you fellows loosen up. Certainly four thousand of you can give twenty-five cents each without straining any buttons. All right; get busy and do it. All contributions will be acknowledged in this department.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

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MOVING PICTURE WORLD

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Tinting and Toning of Eastman Positive Motion Picture Film (Continued).

(Standard Methods Worked Out and Recommended by the Eastman Research Laboratories.)

FORMULAE FOR TINTING.

Tint No.		Avoirdupois
1.	Cine Red	2 lbs.
	Water	50 gals.
2.	Cine Red	8 oz. 145 grains
	Cine Yellow	8 oz. 145 grains
	Water	50 gals.
3.	Cine Red	5 oz. 220 grains
	Cine Yellow	5 oz. 220 grains
	Water	50 gals.
4.	Cine Red	3 oz. 350 grains
	Cine Yellow	3 oz. 350 grains
	Cine Blue-green	320 grains
	Water	50 gals.
5.	Cine Red	5 oz. 260 grains
	Cine Orange	1 lb. 11 oz. 175 grains
	Water	50 gals.
6.	Cine Red	1 oz. 175 grains
	Water	6 oz. 350 grains
	Cine Orange	50 gals.
7.	Cine Orange	11 oz. 45 grains
	Water	50 gals.
8.	Cine Orange	16 oz. 300 grains
	Cine Yellow	16 oz. 300 grains
	Water	50 gals.
9.	Cine Orange	4 oz. 75 grains
	Cine Yellow	4 oz. 75 grains
	Water	50 gals.
10.	Cine Yellow	2 lbs.
	Water	50 gals.
11.	Cine Yellow	8 oz.
	Water	50 gals.
12.	Cine Yellow	1 lb. 4 oz.
	Cine Blue-green	2 oz.
	Water	50 gals.
13.	Cine Yellow	14 oz.
	Cine Blue-green	2 oz. 350 grains
	Water	50 gals.
14.	Cine Yellow	7 oz.
	Cine Blue-green	1 oz. 175 grains
	Water	50 gals.
15.	Cine Yellow	9 oz. 130 grains
	Cine Blue-green	7 oz. 175 grains
	Water	50 gals.
16.	Cine Blue-green	1 lb.
	Water	50 gals.
17.	Cine Blue-green	4 oz.
	Water	50 gals.
18.	Cine Red	250 grains
	Cine Blue-green	12 oz. 30 grains
	Water	50 gals.
19.	Cine Blue	4 oz.
	Water	50 gals.
20.	Cine Red	6 oz. 145 grains
	Cine Blue-green	4 oz. 350 grains
	Water	50 gals.
21.	Cine Red	3 oz. 85 grains
	Cine Blue-green	2 oz. 175 grains
	Water	50 gals.
22.	Cine Red	5 oz. 175 grains
	Cine Yellow	1 oz. 150 grains
	Cine Blue-green	1 oz. 260 grains
	Water	50 gals.
23.	Cine Red	3 oz. 90 grains
	Cine Yellow	380 grains
	Cine Blue-green	1 oz. 30 grains
	Water	50 gals.
24.	Cine Red	10 oz.
	Cine Blue	1 oz.
	Water	50 gals.

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The solid dyestuffs are thoroughly dissolved in as small an amount of hot water as possible and filtered through fine muslin. Hot water should be poured over any residue remaining—which should be only slight—in order to ensure thorough solution of the dye. The dye solution is then diluted in the tank to the required volume at 70 degrees F.

Except in special cases such as fire scenes, sunset and moonlight effects and the like, it is very undesirable to employ strong tints, as apart from the displeasing effect and irritation to the eye, the dyestuffs produce a slight softening of the gelatine film which used at 80 degrees F. in 1% solution.

Should it be necessary to employ such concentrated baths in summer, it is necessary either to cool the dye bath or use a suitable hardener. This will be unnecessary if hardener is employed in the fixing bath after development, but otherwise if formalin (40%) be added to the dye bath to the extent of 1 volume to 400 volumes of dye solution, no trouble will be encountered. During the winter months, when it is advisable to treat all film after developing and fixing with glycerine, the latter may be incorporated with the dye bath, thereby eliminating an extra operation. The strength of the glycerine should be 2%, or two volumes per one hundred volumes of dye solution. In most cases, however, the addition of glycerine considerably retards the rate of dyeing, so that in order to obtain the same degree of tinting within a period of ten minutes, the concentration of the dye bath should be increased accordingly.

Where the use of delicate tints is employed the effect is both to remove the contrasting black and white effect, and to add a touch of warmth to the black deposit of silver even in cases where the highlights are insufficiently stained to be noticeable. The result in many cases is equal to that obtained by partial toning.

Although temperature has little effect on the rate of dyeing with the dyes recommended, it is advisable in all cases to work at 70 degrees F. in order to produce uniform results and remove any danger of softening the film.

Only good plucky positive film may be successfully tinted, and in so far as tinting tends to reduce contrasts, the positive should be of normal density but slightly on the hard side.

Time of dyeing depends somewhat on the previous handling of the film. Film which has been fixed in a bath containing ordinary, or chrome alum, dyes more quickly than that treated with plain hypo and hardened with formalin.

It is probable, therefore, that small traces of alum are left in the film even after prolonged washing, which serves as a mordant for the dye.

The film for dyeing should be fixed in hypo containing sodium bisulphite only (25% hypo with 2.5% sodium bisulphite—the cooled bisulphite being added to the cooled hypo) so that in case an alum fixing bath is employed, or if for any other reasons the tints indicated are not obtained in the time given below, then either the time of dyeing or the dilution of the dyebath must be altered accordingly.

The concentration of the dyebaths has in each case been so adjusted that dyeing is complete in ten minutes—which time is considered a minimum for the production of uniform results, and for complete control of the dyeing operations. Shorter time of immersion will produce lighter tints, though, as in the case of toning, experience has shown that in order to produce uniform results it is advisable to maintain the time of dyeing constant, and obtain varying effects by changing the composition of the dyebaths.

Should the film for any reason be over-dyed, a small portion of the dye may be removed by washing for 10 to 15 minutes, though the particular fastness of the dyes allows only slight mistakes to be rectified in this manner.

Life of the dyebath averages about 40,000 feet per 50 gallons dyebath. The bath may be revived at intervals by the addition of more dye, though this procedure is uncertain and it is generally advisable to mix fresh solution.

Either the "drum" or "tank" method may be employed, and in either case after dyeing for ten minutes (during which time the rack should be agitated in order to ensure even dyeing and prevent accumulation of air bubbles) the film should be given a thorough rinse in plain water.

Before drying films on racks it is advisable to set the rack at a slight angle for a few minutes, so as to enable the surplus water to drain off more readily through the perforations. If drums are used for drying it is advisable to remove the surplus water by whirling the drum previous to drying.

The great pitfall in dyeing is patchy and streaky film caused by insufficient washing of the positive after fixing and before dyeing, insufficient agitation of the rack when in the dyebath, and the use of dyes which "bleed" too freely.

In general, almost any tint, if delicate, may be employed with advantage, though for general use those ranging through pink, rose, orange, yellow, pale green and pale blue, are to be recommended—others are for special purposes. The nature of the tint as seen in the hands is no criterion of the appearance of the projected image, though by a little practice and by viewing only by artificial light it is possible to preconceive the appearance of any sample on projection.

(*The End.*)

Music for the Picture

Conducted by GEORGE W. BEYNON.

Beynon to Edit Music Department

New Moving Picture World Contributor Has Had Long and Wide Experience in the Musical Field.

BEGINNING with this issue of the Moving Picture World (February 2) the Music Department will be conducted by George W. Beynon. Mr. Beynon is a musician of wide experience and marked skill. He has made a deep study of photoplay requirements, of the demands of the management of theatres and of the desires of the public.

Mr. Beynon was born in Canada, but later became a citizen of the United States. He was graduated in Arts from the University of Toronto. Under the tutition of Dr. Anger, an authority on harmony and theory and author of many text books, he spent four years in the Toronto Conservatory of Music. In Leipsic, Germany, he was given the Mus. Doc. degree.

George W. Beynon.

Much time has been given by Mr. Beynon to orchestral and band arranging. He has synchronized many operas to tableau form, which have been used extensively. As an arranger his experience has covered songs, classic and popular music, vaudeville acts and grand opera selections.

Mr. Beynon spent some years as a professional singer. He has a deep bass voice and filled concert and recital dates all over the country. He led choirs and bands, and later entered the orchestral field, where he has remained. In September, 1915, Mr. Beynon was engaged by Oliver Morosco to assemble and synchronize music for "Peer Gynt." The first playing of the arrangement was at the Broadway Theater by an orchestra of thirty pieces.

As a result of this work Mr. Beynon was engaged to write a score for all of the Pallas and Morosco productions and later secured a contract with the Famous Players and Lasky companies. His schedule called for the arrangement of a score every three days. A total of 162 were written. Exhibitors praised Mr. Beynon's work, and it is said that many found the way paved for the enlargement of their orchestras and the increasing of their prices of admission.

Mr. Beynon has been retained by some of the large film companies to take charge of their musical service. Also he has found time to direct the musical programs of several theatres.

On January 27, at the presentation at the Lyric Theater of "Lest We Forget," Mr. Beynon personally will direct an orchestra of thirty pieces.

Proper Presentation of Pictures Musically.

Playing for the Picture.

MUSIC for the picture is here to stay. The screen action, watched in silence has not the wonderful effect that is obtained by the use of a musical setting which holds the atmosphere and interprets the dominant emotion. The musical accompaniment to a song is always subservient to, and in perfect tempo with, the singer. It rises and falls with the voice, breathing softly in the pianissimo passages and crashing loudly in forte moments, yet never dominating the situation, nor predominating over the voice. It supports and carries the singer. This principle applies exactly to music for the photoplay. Let your music support the action and carry the amtosphere of the feature.

In this day of symphony orchestras of thirty or forty men, music values have been distorted beyond all proportion. Some of our biggest theaters have become a bedlam of noise, and the idea prevails that each scene must be interpreted musically, to the extreme. We are carried back to the Biblical days when the "sounding of brass and crashing of cymbals" was music to the ears of the populace; when songs were loudly shouted and the "trumpets blared" out their motifs. Surely we cannot blame the photoplay for this retrogradation, but the fact remains that many orchestras do not accompany the picture, but play over it.

A scene depicting the grief of an aged mother is shown and the orchestra immediately begins "Asa's Tod" by Grieg, when "One Who Has Yearned Alone" (Tschaikowsky), "A Keltic Lament" (Foulds) or Lamento (Gabriel-Marie) would be more reasonable. When they must fit a real anguishing death scene, they have used their loudest thunder and the scene becomes less impressive by contrast. Why use Il Guarany Overture for a picayune fight when one may need it for a terrific battle scene, or La Chevaukee from La Valkyrie for horsemen riding, when it may be used for the stirring onslaught of rushing cavalry charges. The many beautiful selections, specially arranged for strings alone, are seldom, if ever, used in large orchestras. Yet they are most effective, easily procured, and provide a charming change of color, that soothes the ear. It is a grave mistake to use dynamic numbers that overshadow the scene depicted. Each selection sticks out like a sore thumb and the attention of the patrons is detracted from the picture entirely. Losing for the moment the thread of the plot, they sit back and listen to the concert.

Many leaders try to fit every passing scene or "flash back" and provide a choppy, meaningless melange that irritates the audience. Each scene or series of scenes always has a predominant thought or motif behind the action shown. It is the thought which should be portrayed, and if a "flash back" occurs it does not signify a change in the dominant emotion. Thus the music should continue until a complete change is established. For example, a father is dying and longing for his only son. We are shown in a "flash" the dissipated son, drinking in a saloon. This lasts for 15 seconds and returns to the death bed scene. Sorrow is the dominant emotion and to change to a fox-trot for the "flash" would disrupt the continuity of the scene. The father dies, the family slowly leave the room with the doctor, and we are then shown an exterior of the home of the hero. This is the point to change the music to a lighter vein in keeping with what follows. There may be a series of scenes containing the same feeling, but distinctly separate and remote from the standpoint of action. In this instance there need be no change in the music to fit each scene; for, by using a long selection which portrays the prevalent thought, you get a smooth and true presentation. Cowbells, sand blocks, wind machines and traps of all descriptions are frequently brought in at every possible excuse. In fact, a drummer is sometimes judged by his agility in handling, one after the other, every contraption around him. Legitimate "effects" have their place in re-enforcing the disturbances depicted on the screen, but when used continually become meaningless and a nuisance.

The fallacy lies in the fact that musical director tries to get as many big musical moments as possible into every film. The consequence is, that, taking the music in its entirety, you get the idea of a series of mountains and valleys, the latter being the incidental or neutral numbers (selected to give the orchestra a little rest) which, by contrast, become more drab and meaningless. The photoplay, as the name indicates, is a play given upon the screen, and all the varied scenes and situations gradually lead to a climax. This may come at the finish of the picture, just before the end, or in the middle. Music should be selected with this point kept in view. The climax of the picture should be the climax of your music, though subservient to, and always below, the action. At no time should music predominate or stand out from the scenes shown. The entire setting should be graded up to the climax and down to the anti-climax. There are many examples of big scenes that would be accepted as the climax if the orchestra were not careful in its playing for them. Music must keep pace with the progressive strides of the picture industry. The time has passed when a job-lot of music can be dumped into the orchestra pit to be played for the picture. Music must fit each prevailing emotion (not dominate it), in tempo and character, and also in sequence with the preceding number, with due regard for what is to follow. Key sequence is necessary, to obviate abrupt discords in changing from one number to the next and to consolidate the many selections into a comprehensible whole. The entire musical setting should be built up and welded together; a perfect accompaniment to the picture, unheard by the audience but felt.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Can music be procured for a saxaphone quintet in sufficient quantities to use for pictures?"

A. "No. There is little if any music written solely for saxaphones, but if you wish to introduce the instruments into your orchestra, the baritone saxaphone readily plays from a cello part, the alto from a clarinet part transposed and the soprano from the violin part. As an innovation we imagine it would be immense, but might become too 'Jazzy' as a regular thing."

* * *

Q. "What is the best instrumentation of a seven-piece orchestra for a small theater playing pictures?"

A. "Piano, Harmonium, two Violins, Flute, Clarinet and Cello."

* * *

Q. "Do you believe in changing the traditional tempo of a number to suit the scene?"

A. "Generally speaking, no—but if the scene is interrupted by a 'flash back' of a few seconds the music might be retarded or hastened to fit the flash, returning to the original tempo to complete the scene."

* * *

Q. "Can I get a list of music that can be played free?"

A. "We refer you to our printed lists in the issues of November 10, November 24, December 1, December 29, January 12 and January 26. If you cannot readily procure these we will be pleased to send you a copy of them upon your request."

* * *

Q. "I am anxious to study Harmony. What are the best text books to use?"

A. "The best is a matter of opinion. We would suggest 'Harmony,' by Prout, 'Harmony and Theory,'' by Richter, 'First Rudiments of Harmony,' by Anger."

* * *

Musical Suggestion Synopsis.

ROSE OF THE WORLD (Artcraft)—Theme for the Heroine—Andante. Suggest "Arabian Nights," Mildenberg, or "Will I Wake?" Wolfforde-Finden.

The first two reels take place in India and require Oriental music. The third and fourth bring the action in England. Use pathetic stuff. During the last reel introduce some Oriental selections. Finish with the Theme. Cue sheet can be obtained from Artcraft Exchange.

MRS. DANE'S DEFENSE (Paramount)—Theme for the Heroine, Andantino. Suggest "Premier D'Amour," Benoist, "Consolation," Liszt, or "Extase D'Amour," Roze.

The play is dramatically heavy and requires big stuff except in the second and third reels where Allegrettos, Waltz-Intermezzos and Moderatos can be used. Cue sheet can be obtained from Paramount Exchange.

HIS MOTHER'S BOY (Paramount)—Theme for Ray, One-Step. Suggest "Send Me a Curl," O'Hara, or "Cutey," Motzan.

The picture is comedy and needs light treatment. Watch for big first fight and mob scene. No cue sheet available.

THE PRICE OF FOLLY (Pathe)—Theme for the Heroine, Andante. Suggest "Elysium," Speake, or "Eventide," Schytte.

This is melodrama throughout, and the first and second movements of Schubert's Unfinished Symphony would cover it splendidly. Cue sheet at Pathe Exchange.

STOLEN HONOR (Fox)—Theme for Heroine, Moderato. Suggest "Chiffonette," Atherton, "Eleanor," Deppen, or "Serenade," Widor.

Use melodramatic music, a few misteriosos, a march or two, and some dramatic stuff. Cue sheet can be obtained from Fox Exchange.

THE WILD STRAIN (Greater Vitagraph)—Theme for the Heroine, Waltz-Intermezzo. Suggest "Spring-Time," Drumm, or "Petite Bijouterie," Bohm.

The first two reels dequire only Moderatos, Allegrettos and Allegros. Use "A Day with the Circus," Lampe, or "The County Fair," Armand, for the circus scenes. Note the big fist fight and use a long hurry. Cue sheet can be obtained from Vitagraph Exchange.

THE BEAUTIFUL MRS. REYNOLDS (World)—Theme for the heroine, Valse Lente. Suggest "Destiny Waltz," Baynes, or "Innamorata," Marchetti. Use a medley of old songs if possible, such as "Seeing Nelling Home," "Old Oaken Bucket," etc., to open the picture.

The action takes place in 1777, so naturally no new or popular numbers should be used. Old English and a touch of Southern airs would fit admirably. Cue sheet can be obtained from World Exchange.

MEN WHO HAVE MADE LOVE TO ME (Essanay)—Theme for the Heroine, Andantino. Suggest "Consolation," Liszt, "Au Matin," Godard, or "Longing," Floridia.

This deals in six episodes of love. Use the theme at the conclusion of each. Note the fight in the restaurant scene of the third reel, and the Chinese atmosphere almost immediately following. Light music will do except in a couple of sad scenes. In the last reel there is a chance for big dramatic stuff, where a man breaks into Mary's room. Cue sheet can be obtained from Kleine Exchange.

IN BAD (Mutual-American)—Theme, none.

This is a comedy of slapstick variety. One-steps, fox trots or light opera selections will do nicely. No cue sheet available.

NO MONEY, NO FUN (Sunshine)—Theme, none.

Another comedy of the usual variety. Light jazzy music is needed. No cue sheet available.

THE FLAMES OF CHANCE (Triangle)—Theme for the Heroine, Andantino. Suggest "Longing," Floridia, or "Melodie," Lederer.

There will be need of a few Battle Hurrys, a Misterioso and some dramatic numbers. The French atmosphere should be fitted with music by Massenet, Debussy or Berlioz. Cue sheet can be obtained from Triangle Exchange.

EVIDENCE (Triangle)—Theme for the Heroine, Lento. Suggest "Yester-thoughts," Herbert, or "On Wings of Love," Bendix.

This is a heavy drama, filled with mystery. Such number as "En Mer," Holmes, "Prelude," Rachmaninoff, "Preludes," Chopin, and music of this order will fit the situations. Have on hand a few one-steps and waltzes for lighter moments and a march suitable for the wedding scene. Cue sheet can be obtained from Triangle Exchange.

THE BRIDE (Edison)—Theme, none.

This is a one-reel comedy and we would suggest that some of the light opera selections be used throughout—"Mlle. Modiste," Herbert, "Maid in America," Romberg, or "When Dreams Come True," Hein. No cue sheet available.

JULES OF THE STRONG HEART (Paramount)—Theme for the Heroine, Moderato. Suggest "On the Banks of the Saskatchewan," Caryll, "At the Hamlet," Godard, or "Jacqueline," Behr.

This is a story of the Canadian woods. It needs many pastoral numbers typically French. It is filled with pathos, requiring andantino or andante subjects. Not the storm, riot and fight scenes. The following numbers can be used advantageously throughout the setting: "Prelude and Romance," Reinecke, "Meditation," Williams, "Mountain Music," Borch, or "Indian Summer," Lake. Cue sheet can be obtained from Paramount Exchange.

THE KITCHEN LADY (Paramount)—Theme for the Heroine, Allegro. Suggest "Candy Land," from Jack o' Lantern, Caryll, "Kiss Me Again," Herbert, or "Miracle of Love," McKee.

A comedy dealing in animal antics. The usual two-steps and light music will fit excellently. No cue sheet available.

Music at the Strand.

In the week of January 6 the Strand Symphony Orchestra, composed of fifty musicians, rendered Rhapsody Estana Overture by Chabrier under the baton of Mr. Spirescu. Mlle. Zentay played "Mazurka," by Zaryzski, in her usual good form. Manager Edel staged "The Mikado" in tabloid form, and Carl Edouarde led the orchestra through the intricacies of the music for the feature.

A few points in the setting of the picture are worthy of particular notice.

During a sad scene Massenet's "Bois Sacre" for flute solo was introduced and proved most effective. We usually associate the interpretation of pathos with the violoncello, but the exceptional execution of the low tones of the flute would bring tears to a stone. Another example of novelty occurred, when a French liner was seen about to leave port. A band was indistinctly heard playing "The French National Defile March." We were positive that the music came from the ship's saloon, but as a matter of fact the trick was done by placing the brass and wood-wind sections of the orchestra "back stage." It was duly appreciated and drew considerable applause. These legitimate "effects" are what makes the difference in the caliber of a performance.

Mr. Harold Edel has done good work in his novel treatment of "The Mikado." There is an abridgement of the popular Operetta by Gilbert and Sullivan, done in cycle form, with stage settings and in costume. The better known solos, duets, trios and quartettes are strung together in such a manner that the story is well and concisely told. The acting was clever, the lighting exceptionally good, while the singing of Mr. Aldridge and Miss Horgan showed years of familiarity with their roles. The whole tabloid was bright, well enunciated, and took only twenty minutes.

So long as Mr. Edel does not allow his music to crowd out the picture interest it will give to his show a decidedly artistic touch that should find appreciation.

Additional List of Free Music.

Huntzinger & Dilworth, 505 Fifth Avenue, New York City.

Send Me a Curl.....Geoffrey O'Hara
Six Full Fathom of Men.....Linn Seiler
Springtime of the Year.....Harriet Rusk
The Field o' Ballyclare.....Florence Turner Maley
The Wind's in the South.....John Prindle Scott

THEATRE MANAGERS

Look for Our New Department

"Advertising Aids for Busy Managers"

Every Week You Can Use It and You Should

Not a Combination Says Berst

Arrangement with Paralta Members Gives Pathe Production Facilities on the Coast.

J. A. BERST, vice-president and general manager of Pathe, announced last week that arrangements have been completed with Carl Anderson, president, and Robert Brunton, manager of productions of Paralta, for the production of important features in the Paralta's new studio in Hollywood, Cal.

This arrangement is regarded as the first important step in the direction of a centralization of Pathe production activities and a further means of assuring the steady supply of bigger, better pictures that mark Pathe's policy.

Four of the companies now engaged in Pathe plays will shortly start work in the Paralta studios. Bryant Washburn will be the first. It is reported that Fannie Ward, Frank Keenan and Bessie Love, who are now working in the Pathe studios in the East, will be sent West within the next month under the new arrangement.

Mr. Berst and Mr. Anderson, in announcing the arrangement, emphasized the fact that it is in no sense a combination of any sort.

"Pathe and Paralta have absolutely no connections of any kind," stated Mr. Berst. "Each company is as independent of the other as they were before this arrangement was made. It simply means that, after surveying the producing situation both here and in the East, we have decided it would be to our advantage to produce some of our important features in the Paralta studios.

"Since I have been here I have visited all of the important studios in the West and I have decided that we can make better pictures in the Paralta studios than any other studio in California. They have a splendid organization of men trained in the making of the kind of pictures the public demands today and their equipment is thorough and complete."

Mr. Berst stated that the pictures will be made under the supervision of Pathe, who will have their representative at the Paralta studios to control all details of production, from story to completed negative.

"With the Eastern studios of Pathe and the Astra Company and the Paralta studios in the West," continued Mr. Berst, "it will be possible for us to have a greater variety of pictures than we could get by confining our production activities to one section of the country. There are some pictures that can be made to better advantage in the East, and these productions, as in the past, will be entrusted to the Astra Film Corporation, which has done highly satisfactory work for us. Other stories, however, requiring either Western setting or the scenery that can only be found in California, can be made better in the West."

At Leading Picture Theaters

Programs for the Week of January 20 at New York's Best Motion Picture Houses.

"The Widow's Might" at the Rialto.

JULIAN ELTINGE, in the amusing dual role of a young rancher and a fictitious "Princess Martini," exercised his familiar talents for impersonating members of the fair sex in a Paramount picture called "The Widow's Might" was the feature of the program at The Rialto the week of January 20. A western ranch and a fashionable resort hotel provide the settings for a cleverly developed plot based on a story by Marion Fairfax. A villain and a lady fair figure in the action, the former being utterly foiled and the latter completely won by Eltinge's baffling shifts from one disguise to another. As in Mr. Eltinge's other pictures the element of comedy predominates at all times. Florence Vidor and Gustave Seyffertitz are the star's principal support. Emanuel List, the Rialto Male Chorus, and Gaston Dubois were on the program.

The usual selection of scenic and educational pictures, comedies, and news events were also shown.

"Wolves of the Rail" at The Rivoli.

The Rivoli entered the fourth week of its career with William S. Hart as its leading screen attraction in "Wolves of the Rail," an Artcraft picture written by Denison Clift and produced under the supervision of Thomas H. Ince. The scenes are laid along a railroad in the California mountains, with the star as the leader of a band of train robbers. By a clever twist of the plot Hart impersonates the secret service man who is sent out to get him and, experiencing a change of heart, proceeds to rid the road of the bandits who infest it. Viola Dale appears as the girl who is the bad man's reward, and there is an excellent supporting cast.

Gladys Rice and Joseph Martel were the soloists.

Scenic and comedy features and the Animated Pictorial completed the program.

"Stella Maris" at The Strand.

Mary Pickford was seen at the Strand in a dual role taken from William J. Locke's celebrated novel, "Stella Maris." As an invalid heiress, surrounded by every luxury wealth can command, the comparison with United Blake, a poor orphan, presents a startling contrast. Through trick photography, both characters are shown on the screen at the same time. "Stella Maris" is an Artcraft picture. A feature of timely interest was a picture produced by the Educational Film Corporation, "The Making of An American Officer," showing life in Plattsburg from 5.30 a. m. 'til evening. The James Montgomery Flagg comedy entitled "The Superstitious Girl," a scenic study in natural colors, a Ditmars' zoological feature and the Topical Review were included on the program. The soloists were Grace Hoffman and Herbert Waterous.

Eighty-first Street Theater Bill.

At the Eighty-first Street, Douglas Fairbanks in "A Modern Musketeer" was the picture feature.

Chaplin Studio Opened for Business

THE New York offices of The First National Exhibitors' Circuit have just received glad news per telegraph from their Million Dollar Comedian's new studios—"Charlie started work to-day. Will deliver first comedy in usual six weeks"—which will place the release date of the first comedy in the latter part of February.

A letter from Sid, the comedian's brother, received a day or two previous to the receipt of the wire, caused no little apprehension on the part of the Circuit's officers. It stated that Charlie, while doing a bit of wire walking on the steel roof frame of the new studio lost his balance and came mighty near cancelling his contract by a tumble to the hardwood studio floor, forty feet below. Charlie had gone aloft to get a look over the neighbor's back fences, and while up top was doing a bit of funny business for the benefit of the workmen employed on the floor below. He slipped, but caught himself. Sid says his heart almost quit work. When he found his voice he gave his valuable brother a "calling down" in more senses than one. He adds that he has been sticking closer than a brother ever since and that he finally induced Charlie to make a start at work in order to keep him out of mischief.

Chaplin Does a Stunt.

All is well now, however, as the comedian has to get to work earning that million—which, even for him will entail pretty constant application.

DONALD CRISP SCORES.

An unusual triumph fell to the lot of Donald Crisp last week when two of his Paramount pictures held sway on Broadway at the Rivoli and Rialto and were accorded paens of praise by the newspaper dramatic critics. The pictures were "Rimrock Jones," starring Wallace Reid, and George Beban's "Jules of the Strong Heart," appearing as rival attractions and both doing a tremendous business, it is announced.

The Motion Picture and the War

Importance of the Exhibitor in Present Crisis Brought Out by Adolph Zukor, President of the Famous Players-Lasky Corporation

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, in an interview last week brought out not only the advisability but the absolute necessity of increased endeavors on the part of the exhibitor to cheer the nation. In this connection, Mr. Zukor said:

"A golden opportunity lies before the motion picture theater exhibitor of today, which should be grasped at the psychological time. It has taken some time for the American public to realize that we are engaged in a mighty war, for the United States has, fortunately, occupied a position of great prosperity. With hundreds of thousands of our boys going to the front, however, we are beginning to experience the feelings that our allies encountered when their men rallied to the colors, and we should be guided by the events that took place in those countries.

Adolph Zukor.

"Our everyday life is being filled with little inconvenience, due to the enormous help this country is giving the allies, and the newspapers teem with war news. Now is the time for the exhibitor to make his house the court of happiness and gladness for his locality, where his patrons will gather to relax the tension of the times, which fact he should bring out in his advertisements in newspapers, and in slides, etc. In so doing he will not only benefit himself, but will be performing a patriotic service for his community.

"In times of peace the maxim of 'all work and no play makes Jack a dull boy' was well recognized, and the film industry was brought to its present proportions because the American public thoroughly believed in it. In times of war, with the added mental burdens, the motion picture theater is more than ever a public necessity.

"Don't let your patrons mope in their homes, but bring to them the attractiveness of your theater by systematic advertising. There is no doubt that millions of people who have not yet been converted to picture patrons can be made regular 'fans' at this time, if they can be induced to appreciate the real benefits derived from attending your theater.

"Transportation facilities are such that the motion picture must fill the gap in the country's amusements caused by the inability of traveling companies to secure accommodations. Every available car is being utilized to transport food and essentials, and passenger trains have been eliminated from the schedules. Prices of admission for the speaking stage have gone skyward, and now, more than ever, is the picture theater the cheapest, as well as the best, form of entertainment.

"The entire country is in a prosperous condition, and with the billions of dollars being spent by the Government this condition is enhanced. Of course, we must not blind ourselves to the fact that the cost of the commodities of life have gone up, and that the Government has waged a campaign of conservation which has educated the public to demand value for its money, but this really benefits the better theatre and enables the manager to get higher admission prices. In speaking with our London representative, J. C. Graham, I find that the same thing occurred in England, where the first-class picture houses, after four years of war, are prosperous and those showing cheap films have suffered.

"Great war authorities have declared that the morale of the nations will play an important part in the quick conclusion of the conflict, and the motion picture theatre can play an important part in maintaining the high spirits of the American nation. The exhibitor is now the purveyor of an article—amusement—which the public not only wants but needs.

"President Wilson himself must have anticipated the part the motion picture would take in the war, for he declared, after a eulogy of the film, that he proposed to use the picture houses as the quickest means of disseminating information to all the people.

"Advertising is now essential to the exhibitor, for he should drive home the fact that his is the playhouse of comfort, amusement and entertaiment, in which are presented the famous stars of the stage and screen. His advertising must be honest, however, and in many instances it will open the eyes of the exhibitor when he starts his advertising campaign to discover that he has nothing worth-while to advertise if he is not showing the stars and the plays that the public demands.

"Many theaters will take advantage of the conditions which have arisen, and which will become more intense in the near future, and will capture increased patronage and prosperity by broadsides of publicity. Others will not, and they will have no one to blame but themselves and their lack of enterprise and appreciation of the important part they play in the general morale of the nation.

"It should not be forgotten that the Famous Players-Lasky Corporation has demonstrated its faith in the present condition and the anticipation of the future by spending a million of dollars in a great national campaign of education to acquaint the public with the photoplays it produces, and it is backing up this publicity with the best pictures that brains and money can produce. The exhibitor, therefore, should surely not ignore the warning I am giving him, and I sincerely hope he will believe the good faith that inspires it. The prosperity of the picture theatre is necessarily our prosperity, and we are desirous of building upon solid ground.

"The year 1918 should be a memorable one in the industry, for it will mark the culmination of important events that had their birth in 1917. Within a few months spring will arrive, and with it the great offensives on the battlefronts of Europe. The tension of the war will be at its maximum, and the exhibitor has sufficient time, by beginning now, to decide the part his house will play in his locality. And when the war is over, and the country again filled with gladness, it will be a difficult matter to wean patrons from the theatres that established a clientele during the dark hours when entertainment was not merely a pleasure but a necessity."

DIRECTORS BALL AROUSES INTEREST.

Increasing interest is being shown throughout local filmdom in the invitation supper and dance of the Motion Picture Directors' Association which will be held at the Biltmore Hotel on the evening of January 26.

The fact that the affair has the guarantee of exclusiveness owing to the limited number of invitations issued lends a value to the cards of admission that other dances fathered by the film folks have not always possessed and the Dance Committee is being besieged for invitations by the less fortunate ones who have not been included in the list of guests.

That many surprises and much entertainment of a novel nature will be furnished the lucky patrons of the affair are promised, this feature of the evening's fun being in capable hands.

At the meeting of the Association held at the Studio, 234 West 55th street on Tuesday night, Director J. Searle Dawley, on receiving the report of Wally Van, chairman of the Ball Committee as to progress made and acceptances received, expressed his conviction that the event would establish a new standard for similar affairs in the future.

GLORIA SWANSON BACK ON KEYSTONE LOT.

Gloria Swanson, the brunette beauty who has appeared in many Keystone comedies in the past, has returned to the fold and will begin work at once at the Culver City studios in one and two-reel Triangle-Keystone comedies.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

WHEN Robert Fulton announced that he would run a boat up our well-known Hudson by steam, they all proclaimed him, in the language of the classics, a nut. When Adolph Zukor stated that he would present famous stars in famous plays on the screen, the wiseacres thought it preposterous. A radical departure will always cause dissenting criticism of a most emphatic nature and thus when the management of the Strand announced a new entertainment in the world of amusements, namely, a combination of high-class screen offerings and condensed opera, various individuals shook their heads and smiled.

The very first week following the installation of this new form of entertainment the Strand theater proved that its new endeavor was a smashing success. The matter of condensing an opera such as "Carmen" into a thirty-minute offering is by no means an easy task, but the results already evident has encouraged us to work along even broader lines in this direction than previously planned. In selecting the operatic attraction for our bill our first care is in securing an opera that is popular among the average amusement-seeking public. "Carmen," for instance, is known throughous the length and breadth of the land. To present a production that is unknown to the average theatergoer, even though it be a masterpiece, would be folly, for it would not be appreciated excepting by a small percentage of even a high-class audience.

"Carmen," then, was selected as our first vehicle to mark the introduction of a new feature at the Strand. Four people were used in the presentation of a condensed version of the famous piece, each individual an artist of recognized talents. Special scenery and costumes were prepared and lighting effects were studied out. The most difficult task, of course, was the business of condensing the opera, and in this work Oscar Spirescu, conductor of the Strand Symphony Orchestra, proved a most able collaborator.

By eliminating the two vocal solo numbers we were able to present the usual amount of screen entertainment, consisting of the feature, Pauline Frederick in "Mrs. Dane's Defense"; Zoological pictures, the Strand Topical Review, Scenic and Educational pictures and a James Montgomery Flagg comedy, as well as a special patriotic "bit" preceding the overture, and a violin solo. In other words, our operatic offering takes the place of the usual vocal presentations.

Congratulatory letters received from prominent celebrities of the music world indicate that we have succeeded in attracting a new clientele to the Strand and this, of course, means added returns at the box office. In a recent article I cited the success of the matinee symphony programs preceding our regular bill. At that time I mentioned that with the installation of this idea we branched out into the musical field, making our complete programs of double drawing power. With the introduction of opera we go still further into the music field and our representation in the music columns of all publications has been greatly enhanced.

In catering to two distinct branches of art, however, it is very important that one will not conflict with the other. By this I mean that to go too far into the music world would have a negative effect upon the portion of the audience which gets its chief enjoyment out of the picture program, and vice-versa. Therefore, it is all-important that the popularity of the musical presentations are as popular as they are meritorious. This I brought out in my recent article concerning photoplay music and its importance to the success of a cinema theater warrants repetition.

The introduction of popular opera in the photoplay theater in conjunction with a bill of screen entertainment is not only possible, but as proved by the Strand, is very desirable. The Strand in this, as in many other cases, is the first theater in the country, if not the world, to present this new form of entertainment, and to my mind there seems to be no reason why it should not be popular throughout the entire country in the larger cinema houses. Letters from our usual patrons, as well as the storm of applause that was accorded the presentation of every performance, in addition to record attendances, indicate that the new entertainment is a big success, and we are arranging for further offerings of this kind along even broader lines.

FOR STATE RIGHT MEN.

A comprehensive list beginning on page 649 and covering more than eight pages will interest State Right men.

"When Tinting and Toning is Effective"

By Edward M. Roskam.

ALL the world is a rainbow filled with sunshine and shadows." Few of the big feature film producers take advantage of the wonderful artistic effects that can be derived by the use of plain tints such as amber, blue, yellow, green, rose, orange, purple, red, or by the use of tinting and toning which gives a combination of two, three and four colors on each scene. Sepia tone, for instance, renders a rich brown effect to the body or half-tone portion of the print, while the sky, water or clear portions of the picture, known photographically as "high lights," stay perfectly clear.

When the tone has once taken effect it cannot be washed off. The toned films can then be put through a tinting bath and the high lights will immediately absorb the tint, while the color of the toned part will remain unchanged.

For daybreak, sunset, sunrise, storms, scenes, lightning, fire effects, electric drilling and so forth, tinting and toning combinations are indispensable when proper effects are desired.

A recent feature release shows a burglar entering an office and later attempting to open a safe with an electric drill. Throughout this entire scene a plain blue tint was used. How much more effective would this scene have been had the producer used a combination of blue tone and yellow tint when the burglar entered with his hand lamp, which would have given the effect of a darkened room with the yellow ray of the lamp showing in contrast to the darkened room, and then when the burglar applies the electric drill to change the color to a blue tone and red tint, which would have made the safe drillings as vivid and as natural as if the audience were actually watching the operation. Colors properly used and light effects please every audience. If the directors take enough trouble to make these effects, why not see that the laboratory who does your printing carries them out.

World Film Magnanimous

Offers Free Film Service to All Exhibitors Now Contracting for World Pictures.

AS A WAR measure designed to help exhibitors toward "standing off" the difficulties of the present time the World Film Corporation announces that exhibitors may have absolutely free use of World Pictures equal to those they are showing in their theaters under present contracts with this corporation.

This applies to all World Pictures published prior to "The Burglar," which was issued at the beginning of November, and there is no string whatsoever to the proposition.

The suggestion will not be made use of as a lever for new business, but is issued solely to benefit exhibitors in a substantial way at a time when burdens are peculiarly heavy and unavoidable.

The World executives believe their plan is a thoroughly practical and substantial source of assistance, taking effect at a time when it will be of double value to the theater managers contemplating prospects of a most discouraging character. The plan is outlined in the World Film advertisement on another page.

INVITED AUDIENCE SEES INNOCENT.

The Pathe Plays were given a most auspicious inauguration Sunday evening, January 20, when A. H. Woods presented Fannie Ward in "Innocent" at the Eltinge Theater to an invited audience that was composed of people of prominence in theatrical and social circles.

Three years ago at the same theater Mr. Woods presented the stage production of "Innocent" that proved a sensational success. The return of the play to the Eltinge Theater in picture play form with Fannie Ward in the part originally created by Pauline Fredericks, intensified the comparison between the stage and screen plays. As a stage play this production was greeted by the dramatic critics as a novel and strong dramatic work, but some objection was raised to the morbid and unpleasant character of the principal role. In the picturized version of Mr. Broadhurst's play all of the critical objections have been overcome. The character of Innocent has been changed from that of a vampire to a pure, sweet, little girl whose main fault is impetuosity. Miss Fannie Ward, John Miltern and Armand Kalitz, accompanied by George Fitzmaurice, director of the production, occupied one of the lower boxes, and among the many prominent people present were:

Our National Parks Pictured

Pathe Cameraman Completes Tour of Nation's Playgrounds —Many Wonderful Views Secured.

RALPH RADNOR EARLE, of the Earle Motion Picture Laboratory, San Francisco, Cal., who was commissioned a couple of years ago to take moving pictures in all the National Parks for Pathe, has returned from an 8,000-mile trip through the West with about 10,000 feet of film taken

Mesa Verdi, Colo.

in the most wonderful and beautiful spots in America. The trip was made in his Buick car, the only one which has been in all of the National Parks, and he was accompanied on his journey by his wife, formerly Hazel Brown, once queen of the Tacoma Montamara Festo. The American flag, which graced the car during the trip, is likewise the only one that has been to all of the parks and this is to be sent to the Secretary of the Interior as a souvenir.

Since 1915 Mr. Earle has traveled over 34,000 miles, making moving pictures of Western America, and he is probably better acquainted with the scenic wonders of this section than any other person. Since the breaking out of the war, travel to the National Parks has increased wonderfully and there has been a tremendous demand for scenic pictures. These now vie with the finest studio productions for interest at moving pic'ure theaters throughout the country and there is a steady call for anything out of the ordinary.

All of Mr. Earle's trips are made by automobile and he carries with him all conveniences for camping, such as sleeping bags, tents, cooking utensils and food, all selected for compactness. Hotels are patronized when convenient, but there are many days when no settlements are at hand and camping out is necessary.

The 1917 trip was begun on June 28th, and the first park visited was that of the Yosemite, which had been visited many times before by Mr. Earle. From here he went to the

Sheep Springs, Arizona.

General Grant National Park in Fresno County, which was set aside by the Government to preserve a splendid grove of Big Trees, including one named after General Grant. Next the Sequoia Park was visited, and while this is but about twenty miles distant in an air line a detour of more than one hundred miles was necessary to reach it. This park contains the largest grove of sequoia giganteas in existence, as well as the largest individual tree, the General Sherman, thirty-six feet in diameter and more than two hundred and eighty feet in height.

As all of the National Parks in California are in the northern part of the State no more work was done until the Grand Ganyon, in Arizona, was reached. From here Mr. and Mrs. Earle motored over the desert to Mesa Verdi, a National Park in Colorado set aside to preserve one of the finest ruins of the ancient cliff dwellers. Then the Rocky Mountain National Park was fully covered, and several weeks were spent in the Yellowstone Park, the trip homeward being made by way of the Mount Ranier Park. As the Glacier National Park was covered in 1916 it was not again visited, nor was a stop made at Crater Lake, in Oregon. The Mount Lassen region in Northern California, which contains the only active volcano in the United States, has recently been made a National Park, and this will be visited at an early date.

The National Park films that have been made by Mr. Earle are being sent to the laboratories of Pathe Freres, near Paris, to be colored and some of the first ones to be finished have been received at the Pathe Exchange at San Francisco. In addition to taking pictures in the National Parks while on his recent trip, Mr. Earle secured a number of interesting ones outside these preserves, specially in Colorado, where the Royal Gorge and Box Canyon were filmed.

Careless Operators Misuse Film

Jewel Produces Evidence to Show What Happened to One Shipment.

Following fast in the footsteps of the national campaign for a general cut in "overhead" expenses by many of the larger producers in the country, Jewel Productions, Inc., suggests that a great deal of money could be saved yearly

Shows Condition of Film as Received from Arena Theater, Astoria, L. I.

if some managers would instruct their operators to be more careful in handling prints.

Jewel, and doubtless all other producing companies, have continued trouble with the manner in which many prints are returned to the exchange by some of their clients. As an instance of this, the accompanying photograph indicates clearly that the Jewel production, "Come Through," suffered considerably when it was returned in the manner illustrated by the Arena Theatre in Astoria, L. I.

Evidently there was no attempt made to rewind the reels; no binder bands were used, and in fact were found stuck in a corner of the shipping case. As a piece of silent evidence, this photograph should impress managers with the necessity of cautioning their operators. Careful handling of prints will have a lot to do with a manager's standing with the exchange he deals with.

FIRST NATIONAL EXAMINING SUBJECTS.

The board of directors of the First National Exhibitors' Circuit were in New York during the week of January 19 to pass final judgment on several productions which have been offered, and to complete arrangements for greater co-operation in their exchange service which is just getting into good working order. Fred Dahnken, of San Francisco; Aaron Jones, of Chicago; Robert Lieber, of Indianapolis; E. H. Hulsey, of Texas, and Harry Schwalbe, superviser of film exchanges, of Philadelphia, are all in attendance at the meetings which are being held at the Hotel Astor. They report business in their respective territories as being well up to average for this time of the year.

A Tribute to St. Louis Film Men

Memories of Early Struggles and Successes Reveal the Fine Human Quality of Picture Showmen.

By A. H. Giebler.

SAYING good-bye to a native heath is not as simple as it looks. When we decided to pull up stakes and go in search of the end of the rainbow, we approached the preparations with a light heart, and it was not until we got to digging around the roots of our vine and fig tree that we realized what a tenacious hold they had taken in Missouri soil.

After we are all through, we said, we will go around and tell the boys good-bye.

In our mind's eye we pictured the scene: Here we would come, stepping along Film Row in our large and expansive manner, our coat tails flying in the wind, our eyes alight with the fire that gleamed from the orbs of Marco Polo, Sindbad the Sailor, and other celebrated travelers, shaking hands here and there, mingling quips and merry jests with fond farewells, wishing everybody good luck, and being wished Godspeed in return.

It wasn't that way at all. The few folks we saw wished us good luck, but we didn't see many. The day was so cold, and there was a fog or something that "kinda" dimmed our eyes, and the few people we did see said things that "kinda" dimmed the enterprise.

It must have been Barney Rosenthal—it was either he or Charley Werner—who asked.

"What's the matter with St. Louis? Hasn't the old town been good to you? Haven't we all treated you like a friend and brother?"

That sort of thing—home-town stuff—stuff we had no come-back for, questions we couldn't answer.

There is nothing the matter with St. Louis; it is a good old town and we love it with all of its fog and soft coal smoke. It was not that the old town has not been good to us, or that anyone had not treated us as a friend and brother—it was just that we wanted to travel, to go to far places, like Kipling's soldier, "for to admire and for to see," that caused us to write "California or Bust" on our banner and go away.

Not only has St. Louis been good to us, but the film industry has been kind. It has given us cakes and ale, butter for our parsnips, and much that was human and interesting and good for the soul.

Watched Old-Time Exhibitors Prosper.

We butted into the film business in St. Louis when the business was decidedly in its infancy, in the days when Mike Nash, William Sievers, Jack Sweeney, Pohlman and Zimmerman, John Karzin, Ed Schwarts, Joe Mogler, Al Wittman, "Red" Williams, and a lot more who are still in the game, were rocking the cradle.

Some of the cradles were very small. Mike Nash's first theatre did not seat over a hundred people, but it grew to a big black tent on the corner of Jefferson and Howard, and from this to the fine King Bee theatre now flourishing.

We knew Joe Mogler in the days when he got a piano and put it in the lobby of his home because there was not as much thought of giving the patrons music as there was of getting them into the building. We watched Joe grow into the management of half a dozen different houses, into the biggest tent show in town at Ninth and Bremen, where he had to drive stakes around the sides of the canvas to keep the kids from burrowing under the tent like young gophers. We were among those present when Joe opened the big Mogler theatre up on the hill from where the tent stood, and we saw him become president of the Exhibitors' League and raise the membership of that organization from twelve to seventy.

We knew Pohlman and Zimmerman when they turned the old Olive street car barns into the Mutascope theatre, and when they opened the Comet and the new Mutascope.

We remember John Gentner when he made the Retina from an old blacksmith shop, and how he rebuilt the house and doubled its seating capacity without ever missing a performance; and the day when he ran twenty-seven shows from 10 A. M. to 11 P. M., with that classic of all "blood and thunders," "The James Boys in Missouri!" And the girl who sang an illustrated song after each reel and came up just as strong and only a little bit hoarse after her twenty-seventh appearance.

We remember when Al Whitman, on Chippewa street, was king of the South Side exhibitors, and Fred Wehrenberg, of the Best, at Jefferson and Gravois, who made himself a sort of Santa Claus and distributed many baskets of "eats" and coal to the needy in his neighborhood.

We remember "Doc" Demko and his annual Christmas tree. Doc was just getting ready to move into his new house when we left.

We knew Frank Root and his wife and their little "Eagle" on South Broadway—an Eagle that had to have two new nests built for it; C. E. Schwartz, when he operated the little Hippodrome, and afterward two houses on St. Charles street.

We used to go to the Central at Sixth and Market when the lecturer who explained the pictures with a long stick used to forget and turn his back and go right on explaining when the operator had the "Wait-a-minute-please" slide on the screen.

We remember the rise and fall of the Crawford houses; the phenomenon of the Hippodrome and its eclipse.

When the First Exchange Started and Later.

We knew the first exchange, when O. T. Crawford had all of twenty-five reels upstairs in a room over the Gaiety theater, and the simple system of booking in vogue, which consisted in each exhibitor bringing back the reel he had used, putting it on the shelf and taking another—if he could find one that he had not already shown.

We saw other exchanges born—saw the merger that made the Swanson-Crawford exchange the biggest in the country and the school for most of the successful film men of the city.

We remember when all the exchanges were down town; when the General moved 'way out to Grand and Olive; we watched the number of exchanges grow from one to twenty, and Film Row become a landmark in the city.

We saw many nickel shows grow into cinema palaces, and held our breath with a lot of others when William Sievers built the new Grand Central at a cost of $175,000, with its two thousand seats, and watched him make good with week runs and an all-picture bill.

We saw John W. Cornelius come to town and open the Lyric, and afterward the West End Lyric with Oriental carpets on the floors and cut flowers in the lobby. We remember when John Cornelius passed away and how his shrewd and kindly face was missed, and how his wife and their son James took up the reins of the business and drove the same straight and honorable road that John had traveled.

We remember when Barney Rosenthal and Fred Keller were film peddlers and how they have gone on and up, weathered every storm and every shake-up the business has known, and yet are climbing higher all the time.

We knew Ed Dustin in the early days, and how he has grown with the industry and always kept his reputation for squareness and being a friend—a good friend to everyone; the Werner Brothers, Sam and Charlie, with their kindly humor; Sam Lears, and the big supply business he has built, and we know of many a kind and generous deed that Sam has done which he would never tell about or want us to tell of; Jack Sweeney, and his reputation of putting "dead ones" on their feet, and how he always ran a show as fast as he now does his little red flivver that he goes buzzing around town in.

Memories Too Dear to Express.

We sort of grew up with the film industry in St. Louis, never exactly in it, but always on the side lines, keeping score, as it were, recording the successes to the best of our ability, and forgetting the flukes and failures to the best of our bad memory.

That's the reason we didn't go around and tell the boys good-bye; we were afraid we would lose the fine spirit of the empiricist that filled our system and that we would tear up the long railroad ticket we had bought and stay right there forever.

And even now, we do not to say good-bye with too much emphasis. Once when a child we saw a "mover" wagon, passing along the old Springfield road, a highway that led to the plains of the west, with the legend, "Kansas or Bust!" written on its canvas sides. It was a fine-looking outfit; the wheels of the wagon were red, the horses were sleek, and five dogs were following along.

A year later we saw the same outfit coming back. The wagon's wheels were dished and ready to collapse; the canvas was tattered and torn, the horses racks of bones, and only one dog trailed a limping leg behind. The brave motto of "Kansas or Bust!" had been crossed out and underneath was written in scrawling characters: "Busted. Going back to my wife's people!"

Who knows! It may be that some day we, too, will rewrite our banner and turn our faces eastward again.

British Notes

By J. B. Sutcliffe.

THE War Office Kinematograph Committee has taken over for the duration of the war the business of the Topical Film Co. This arrangement will not displace existing plans for the handling of productions of the type of "The Battle of the Somme" or of the "Tanks" picture, but will be supplementary to the release and handling of multiple-reel war films. The main idea is to issue a bi-weekly war topical composed entirely of current news pictures from all the British and Allied fronts and including Colonial and American pictures. The adoption of an established organization for the production of news reels will thus save considerable time, both in its preparation and distribution. Under the one heading of the "War Film Budget" will appear the latest contributions of cameramen in France, the East, Italy, Portugal, Russia and the Balkans. Probably, although no definite promise is made, a set of pictures depicting some of the Navy's activities will be included in each edition. With the development of the "War Film Budget," it is intended to issue special editions in different localities. Assuming, for instance, that the committee secure a length of negative of a provincial regiment going into action, too long for inclusion in the general edition, the whole length would be printed in an enlarged local edition for circulation in the county of the regiment.

* * *

The introduction of an addition to the scale of taxation upon public amusements caused something of a general slump in moving picture theater receipts, both of London and the provinces, during October, although, fortunately, the falling off was only temporary. This state of affairs was undoubtedly assisted materially by a number of air raids over the metropolitan area coincident with the imposition of the new duty. The entertainment tax, applicable to theaters, moving picture exhibitions and all forms of public entertainment is now applied on the following scale:

Price of Admission.	Tax.	Price of Admission.	Tax.
2d	½d	15-0	2-0
4d	1d	£1- 0-0	2-6d
6d	2d	1- 1-0	3-0
1-0	3d	1-11-6d	4-0
2-0	4d	2- 2-0	5-0
3-0	6d	2-12-6d	6-0
5-0	9d	3- 3-0	7-0
7-6d	1-0	4- 4-0	9-0
10-6	1-6	5- 5-0	10-0

* * *

The Universal Company's multi-reel feature, "Twenty Thousand Leagues Under the Sea," is down for presentation at the Philharmonic Hall in the course of a week or two's time. J. P. Tippett, managing director of the Trans-Atlantic Film Company, is lessee of the Philharmonic Hall and has successfully exhibited the Williamson pictures and "The Dumb Girl of Portici" for seasons at this hall. It is, however, perhaps best known as the home of Ponting's "Scott Antarctic Expedition" films, whose vogue at the Philharmonic must rank with the longest runs in the metropolis.

* * *

The London Opera House in Kingsway, which Oswald Stoll is popularizing as the Stoll Picture Theater, offers an opportunity for film fans to see in the flesh some of their screen favorites. This week two London productions are being shown, "The Woman Who Was Nothing" (an adaptation of Tom Gannon's novel), and "The Mother of Destiny," a version of Eden Philpot's novel, "The Mother," and an invitation is extended to patrons to a kinema tea in the palatial salons of the theater after the matinee performance on Friday. It is announced that all the leading players in the two productions will be present. The cast includes Lilian Braithwaite, Elizabeth Risdon and Madge Titheradge, amongst others. For theaters equipped with tea lounges or cafes the "Kinema Tea" idea opens up paying possibilities, although so far as London is concerned the appearance of screen players in person is a somewhat rare occurrence.

* * *

Sir James Barrie's one act playlet, "The Twelve-Pound Look," is being done for the screen by the Ideal Company at their suburban studio.

* * *

D. W. Griffith's "Intolerance," still drawing crowds to the Princess theater during its second London presentation, has been notably free from attacks, anticipated when it was first introduced last April at Drury Lane, from clerics who might see sacrilege in the depicted characterization of Christ. Now rather a little late in the day, a semi-religious journal, "Sunday at Home," vents its spleen upon the so-called advisability of visualizing the conventional figure of Christ in the third episode scenes of the production. Mr. Griffith need have no qualms through these veiled insinuations, for this denouncement is the one exception that proves the rule of unanimous approval. The Archbishop of Canterbury, the Primate of the English Church, saw the picture and apart from his admiration of the subject as a spectacular production his comment on the handling of the Biblical scenes were the reverse of uncomplimentary.

* * *

The Trans-Atlantic Film Company is on the point of releasing in this country the ten-part Universal serial, "Perils of the Secret Service." John D. Tippett, managing director, despite the rapid decrease of open-market subjects, adheres with unshakable faith to the policy of free trading in all serial productions, notwithstanding many tempting offers for exclusive rights. The Trans-Atlantic trade shows at Universal Home, in Oxford street, are becoming quite affairs of society. At one private view last week a princess, a grand duchess and a duchess figured in the small audience.

An Interesting Table

Statistical Table of Moving Picture Films Imported Into Argentina.

1914. From	Feet.	1915. From	Feet.
Germany	71,635	Germany	38,572
Brazil	18,892	Brazil	....
Spain	39,753	Spain	553,401
United States	375,494	United States	1,182,768
France	68,486	France	1,706,256
Italy	250,723	Italy	3,335,366
Paraguay	20,860	Paraguay	32,275
Great Britain	280,636	Great Britain	1,865,664
Chile	....	Chile	305,040
Denmark	....	Denmark	60,614
Netherlands	....	Netherlands	126,345
Peru	....	Peru	62,188
Uruguay	1,574	Uruguay	2,511,198
Total	1,128,053	Total	11,779,687

1916. From	Feet.	1917 (First Six Months). From	Feet.
Chile	1,012,339	Chile	582,921
Denmark	67,699	Germany	2,361
Spain	239,308	Spain	107,845
United States	4,533,484	United States	5,176,627
France	2,745,360	France	1,180,406
Italy	2,456,851	Italy	881,270
Paraguay	142,483	Paraguay	....
Netherlands	11,414	Netherlands	10,627
Great Britain	1,720,052	Great Britain	181,843
Peru	61,795	Peru	....
Uruguay	2,557,219	Uruguay	1,577,942
Total	15,547,984	Total	9,729,395

NOTE.—The imports from Chile, Peru and Uruguay represent reimportations to a great extent. It may be estimated that about 80 per cent. of the pictures imported from Great Britain were manufactured in this country and the same thing applies to about 50 per cent. of the French imports—films made in the United States, shipped to Paris and London and reshipped from these places to Buenos Aires. On account of the war and other causes, it is difficult to obtain exact data on the rest of the southern republics, but this table reveals how important these markets have become to the American producer.

MYRTLE LIND IN DRAMATIC PRODUCTIONS.

Myrtle Lind, one of the bevy of Triangle-Keystone beauties who has been helping funny men to make the world laugh, has deserted the comedies for drama and is now working with Director Jack Dillon on his latest Triangle subject, "Betty Comes Home," which has just been started. This is a five-reel comedy drama feature showing the trouble a school girl, neglected by her family, gets into through the aid of the family chauffeur.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Innocent"

Fannie Ward Featured in Five-Reel Pathe Play, Adapted From Well-Known Drama by George Broadhurst.

Reviewed by Robert C. McElravy.

THE story of "Innocent" is well known to theatergoers, having been presented by A. H. Woods originally, with Pauline Frederick and John Miltern in the leading roles. Mr. Miltern again appears, as John Wyndham, in the photoplay version, and Fannie Ward plays the title role. The production is finely balanced and one of unusual charm, both in settings and general presentation. The story has a poignant

Scene from "Innocent" (Pathe).

quality, verging upon the tragic, but is relieved at the close by a welcome ray of sunlight.

The story opens, as will be remembered by those who have seen the play, in the City of Mukden, China. Here Innocent lives with her dissolute father in a home surrounded by a high-walled garden. The Oriental atmosphere is brought out in the most carefully devised and attractive settings, and even the subtitles carry artistic scenes which strengthen the illusion.

Her father's death occurs suddenly, owing to constant drinking, and Innocent finds herself with but one friend, John Wyndham, a man much older than herself. The latter has promised her father to guard and protect her, and his sincerity is entirely apparent in this. But he, nevertheless, takes the girl with him to Paris and the worst happens. Wyndham himself breaks over his resolutions against gambling and Innocent gets her first taste of the gay life. She is pursued by Louis Doucet, keeper of a gambling house, who induces her finally to flee with him to the Riviera. Wyndham, out of pocket and shaken by his recent excesses, discovers the couple at the carnival at Nice. Doucet has been playing a slow but certain game with the girl, but she is not yet entirely within his toils. Wyndham shoots the gambler in a private dining room of a hotel. He then flees, heart-broken, and Innocent goes out of the place, disillusioned and with eyes opened at last. When they next meet it is once more in the garden at Mukden, the inference being that she marries Wyndham.

Fannie Ward plays the role of Innocent with rare skill, her performance being entirely in character and therefore fascinating. John Miltern, long schooled in the part of Wyndham, is scarcely less pleasing. Louis Doucet, the third role in importance, is gracefully and easily portrayed by Armand Kalitz. Frederick Perry appears as the father.

Special credit should be given George Fitzmaurice, who directed the photoplay. The strong work of the actors is met at every point by appropriate and artistic surroundings. The carnival scenes at Nice are particularly notable.

Work is progressing rapidly on "Rough and Ready," William Farnum's forthcoming Fox de luxe production, and the entire company will leave within the next fortnight for a snow-clad region. Richard Stanton is in charge of the direction.

Every important member of the supporting cast has been selected. Miss Violet Palmer is leading woman. Other players are Alphonse Either, Jessie Arnold, David Higgins, Frank Newton, Mable Bardine and Franklyn McGlynn.

"Cupid's Round-Up"

Western Thriller by the Fox Company with Tom Mix Making Things Lively—A Touch of Old Time Cowboy Dash.

Reviewed by Hanford C. Judson.

THE old Western melodrama plays a return engagement in "Cupid's Round Up," a new five-reel Fox picture with Tom Mix. The plot could have been improved by leaving out one or two of the old-fashioned easy expedients; but the value of the picture is high in spite of its story. It is a welcome revival of something that always had a warm place in the hearts of audiences and was unmercifully overdone until it became like pie to a sick man. The chase and the running fight are and always will be high cards in the pictures, and so are bronchos and rustlers driving off herds of cattle against Western backgrounds. There are plenty of these things in this picture. What is lacking is a strong, concrete story that would have given the director a chance to show his imagination. He proves he has it even here. The picture depends almost wholly on Tom Mix's ability to ride and shoot and handle a red-blood situation. Tom Mix makes it a good picture for the average audience.

Two Western fathers have agreed to have their children, a boy and a girl, marry. When the story opens the time has come. Two young people have reluctantly agreed to take their medicine in a month's time. The young man is going to "have a fling" and hopes to get to the wedding a wreck. The girl (Wanda Petit) goes to her ranch. The man sees her on the train and, not knowing her, is interested. He manages to get off at her station. "The" hotel is kept by a woman (Virginia Ford) and is a nest of cattle thieves. Tom astonishes the natives and the woman falls in love with him. The foreman of the ranch next to the girl's gives him a job. The girl has made her maid say she is the lady, and Tom makes love to his heart's content, remembering that the month must close only when he sees the "mistress." He is accused by the villain of murder and has to make a gallop for it. He catches a train and jumps in through an open window just where the girl is seated.

The director is E. J. Le Saint. The scenario is by Charles Kenyon, from the melodrama by George Scarborough.

"Jules of the Strong Heart"

Paramount Presents George Beban in a Highly Effective Characterization from a Story of the North Woods by William Merriam Rouse.

Reviewed by Louis Reeves Harrison.

JULES OF THE STRONG HEART" is well-directed by Donald Crisp, from a scenario by Harvey Thew, and the support is good, notably and surprisingly that of a baby who plays an unconsciously plucky role while man-handled throughout the comedy-melodrama, but it is doubtful if the story would have been far removed from the regular drama of the woods but for the one cameo-like characterization of "Jules." Jules is a French trapper of native sweetness, a tenderness which flowers into an instinct almost maternal through care of a baby he is bringing up on the bottle for a reason disclosed late in the story. The baby has been committed to his care by a dying mother, who believes her husband dead and who cannot bear to think of her child becoming a ward of the company factor.

The good cheer, natural tenderness and joyous philosophy of Jules, together with his ingenuity in providing for the babe under most difficult circumstances furnish a decided relief from the monotony of Hudson Bay stories and logging-camp melodramas. The rest of the story is a revolt stirred by the villain among the workmen, who are led to think they are not to receive their pay, a plot which must have sounded like old times to Charles Ogle, who played a part in this one.

Jules of the Strong Heart goes for the money during a violent gale and takes the villain along to sail the boat. The villain beaches the craft and attempts to torture Jules into revealing where he has hidden the order for the money, spread-eagling him on the sand. Now comes the papa of the baby in a motor boat next morning. Papa and the heroine set out to find Jules. They rescue him—he had the order for the money hidden in his mouth—and carry him back to camp along with the villain, where the latter will get his. Very much to his own surprise and delight, Jules wins the heroine in a lively last scene. The story was well presented at the Rialto.

"Fields of Honor"

Goldwyn Presents Mae Marsh in a Sympathetic Modern Story with a Flash of Wartime Vim by Irving S. Cobb.

Reviewed by Louis Reeves Harrison.

"FIELDS OF HONOR" depicts two of them, that of a pure-minded girl's bitter struggles through almost hopeless circumstances to the best she hoped for, a life warmed by true and tested love, and that of blood lust "over there" in strong contrast. In the latter there are some vivid flashes of combat, handled with skill by Ralph Ince, and some effective symbolism. The main story, however, is direct, simple and well suited to the ability of Miss Marsh—she seems to be steadily improving, showing more refinement and subtlety without losing sight of the necessity of making her characterizations clearly outlined, a thing lost sight of by many capable stage actresses in screen impersonations. Miss Marsh depicts that strong and distinguishing characteristic of her ex—capability for self-sacrifice—with a truly feminine delicacy and resignation. She wins the attention of a young artist while she is crossing the Atlantic as an emigrant from France. With her are a brother, Paul; a sister, and "Hans," a young German admirer of the sister. She meets the young artist again in New York, while she is at work in a flower store, and he falls violently in love with her. He finally arranges for her to come to the home of his wealthy parents with a view to letting them know how sweet a girl he has chosen to marry. There she is most brutally villified by a cousin of his, whose attentions she has repelled. The young artist is persuaded by his parents to test his love and her character by a short absence, and circumstances conspire to deprive her of knowledge why he has gone away. From that moment her trials become acute.

The ordeal begins with a declaration of war, which sends both Paul and Hans back to defend their respective countries. The sister, who has become engaged to Hans, falls ill, and the plucky little girl is at the last of her resources when news comes from Paul that he and Hans met on No-Man's Land in a hand-to-hand combat, and that Hans is dead, though not killed by Paul. One disaster follows another in rapid succession, contrasted with scenes on the "Fields of Honor" abroad, until the sister dies, and there is no resource left for the unfortunate little emigrant but to get back to France. She is on the eve of sailing when the artist returns, and she is rewarded for her purity and fortitude. Irvin S. Cobb is improving. He is getting the swing of the screen story, and he is fortunate in combining with so capable a director as Ralph Ince, a director whose earliest work met with appreciation in this paper. The story was admirably presented at the Strand, and it should form a strong and attractive number on any program.

"Cheating the Public"

Splendidly Handled Trial Scene Is Climax of Picture Filled With Emotional Appeals—Melodramatic Plea for Democracy by Fox Company.

Reviewed by Hanford C. Judson.

THE new Fox Standard picture, "Cheating the Public," is a melodrama with personified Greed for its villain, and it is one of those big emotional pictures. At its climax the little heroine is put on trial for her life and loses. Director Richard Stanton, with the good help of the cast of players, reaches an intensity of emotional appeal in this group of scenes that is astonishing; it welds the audience into a unit. This is accomplished partly by the large number of points of personal contact with the girl in the dock that he picks out in the crowded court room. We see human faces following the fortunes of the case. The story behind the trial scenes must have been big to enable him to find so many people deeply interested and it permits him to continue the trial until it becomes tremendously affecting. He puts the girl in her hard predicament, shows the jury, the impersonal judge, the district attorney intent on getting a verdict, and then he makes the girls' attorney treat her with the greatest tenderness. At the important points he picks out the girl's friends and shows how it is affecting them. You begin to see how many sides there are to the case and you begin to feel up to your limit how deep and wide the sympathy is. After the trial you hardly expect the director to attempt any further emotional appeal. He does, and reaches a very poignant one by making Mrs. O'Toole bring the girl's baby sister into her death cell so she can kiss it good-by. Enid Markey, who plays the unfortunate heroine, does work to be proud of in the part. Ralph Lewis plays the villainous factory owner and Edward Peil plays the girl's attorney. The whole cast deserves praise.

The picture is big. We don't need to criticise the story too closely. It opens in and about a canning factory. We see the miserable homes and the children working at starvation wages in the factory. The usual hard-hearted owner and his bully of a boss are here. Things culminate in a strike and all along the sympathy of the audience for the girl is well taken care of. The boss has been fired by the owner, and during a thunderstorm, when the workers are about to give in, the girl goes to the house of the owner to plead with him. He tries to ruin her. She has a revolver and fires at him. It is another bullet that kills him; but she is accused and condemned. At the last moment a confession, followed by an exciting race to the Governor, wins a stay and she is freed.

Triangle Five-Part Releases

"Her American Husband," Japanese-American Photoplay Featuring Teddy Sampson, and "The Gun Woman," Western Melodrama with Texas Guinan in Title Role.

Reviewed by Edward Weitzel.

"Her American Husband."

E. MAGNUS INGLETON is the author of "Her American Husband," a five-part Triangle photoplay directed by E. Mason Hopper and featuring Teddy Sampson. It is the story of the Japanese girl who marries an American, only to find herself deserted after the novelty of her quaint ways and abject devotion have worn off. Unlike the heroine in "Madam Butterfly," Mrs. Cherry Blossom Franklyn is not left in her native land to await her husband's return, but accompanies him to America. She sees but little of the man she married, however, once he is among his old friends of both sexes, and her child dies while its father is engaged in one of his old time revels. The ending is according to poetic justice. The unfaithful husband is strangled to death and his widow returns to Japan with her father and the old lover who avenged her.

There is little of movement and suspense in the story, but the incidents are always within reason and the production appears true to its subject. The portions of the plot that pass in Japan are particularly effective. Teddy Sampson is an excellent "Cherry Blossom." She has caught the mannerisms of the character and portrays her emotions with real power. Leota Lorraine as Miriam Faversham, Darrell Foss as Herbert Franklyn, Thomas Murihara as Tokimoda, Misfo Saki as Yoshlanda, Jack Abbe as Kato, W. A. Jeffries as Mason, Arthur Millet as Abbot, Ludwig Lowry as Jessop and Kathleen Emerson as Dolly are the remaining members of an entirely satisfactory cast. Friend Baker was the photographer.

"The Gun Woman."

The bad man of the West, so long the favorite hero of readers of a class of fiction now on the decline, has a rival in "The Gun Woman." This five-part Triangle Western melodrama was written by Alvin J. Neitz, directed by Frank Borzage and has Texas Guinan at the head of the cast. Her role is called The Tigress, a young woman who owns the "Devil's Kitchen," a gambling hell and dance hall at La Mesa, and whose finger is as quick on the trigger as that belonging to any outlaw of the opposite sex. After piling up quite a roll at the business and helping to populate the La Misa graveyard, The Tigress betrays a common female weakness of heart and falls in love with an engaging person known as The Gent. He loads her up with fairy tales about a happy little home far away from her old wild life and she hands over her savings. But her dream never becomes a reality. The Gent is a stage robber by profession, but willing to pick up money in other dishonest ways.

He goes to a new boom town and opens a hell's kitchen of his own with the cash belonging to The Tigress. In the meantime, over at La Mesa, The Tigress has been waiting for news of the absent one. When he returns he confesses how he has used the money and coolly informs the lady that he never intended to marry her. She gives him a month to bring back her earnings, appears promply at the end of the thirty days at The Gent's saloon, shoots up the place, puts a bullet through the unfaithful one and rides off to love and happiness with a stout-hearted gentleman who knows her past history and is willing to take chances.

Attention to details and correct locations mark the production of "The Gun Woman." It is acted in the right spirit by the star and her support, which includes Ed Brady as The Bostonian, Francis MacDonald as The Gent, George Chase and Thornton Edwards as The Vultures, and Walter Perkins as the sheriff of La Mesa. Photographed by C. H. Water.

"The Winding Trail"

Viola Dana Featured in a Western Story of Revenge, Containing Several Strong Dramatic Scenes and Good Characterization.

Reviewed by C. S. Sewell.

WESTERN deserts and dance halls of the days of the early '70's furnish the locale for "The Winding Trail," released by Metro on January 14 in five parts, featuring Viola Dana. It is an interesting melodrama, differing from the usual offerings by its lack of romance; the leading male role being that of an outlaw who, though affected by the girl's influence, is not regenerated to the extent of becoming a conventional hero, but is consistently kept to character. There are many strong dramatic moments which serve to overcome the unpleasant points of the story.

When a caravan crossing the desert is refused a supply of water by the bandit, Waldo, the girl, Viola Dana, dresses as a child, goes to him, and finally softens his heart. A Mexican reveals her subterfuge, and is about to hold her, when he discovers she is looking for Alvin Steele, who has wronged her sister. He lets her go on condition that she bring Steele to him. This she succeeds in doing. Waldo then forces his wife, whom he has ill-treated because of a previous affair with Steele, to choose between them; she fires, and Steele falls. The bandit then tells his wife she is free to go her own way, and she starts across the desert. The girl, her vengeance satis-

fied, finally persuades the bandit to forgive his wife, and then heads her horse toward the East.

The role of Audrey Graham fits Viola Dana, and her work is excellent. In addition to giving a fine portrayal of the dramatic requirements she again demonstrates her ability as a dancer in a Spanish dance in the dance hall scene. Clifford Bruce gives a fine portrayal of the bandit, while Hayward Mack is satisfactory as Steele, and Mabel Van Buren successfully interprets the role of Lou, the bandit's wife.

Considerable credit is due to the Director John Collins for the manner in which the characterizations are brought out, and the excellence of the locations and types of the supporting characters.

"His Robe of Honor"

Henry B. Walthall Has Novel Role in Seven-Part Paralta Photoplay from Story by Ethel and James Dorrance.

Reviewed by Edward Weitzel.

A LESS dignified but equally appropriate title for the Paralta photoplay, "His Robe of Honor," would be "The Clean-Up." This seven-part screen version of the story by Ethel and James Dorrance is novel in one respect at least—it reforms its rogues of both sexes and preaches a gospel that should be called to the attention of a class of men which the world has long thought beyond redemption. The dishonest lawyer, whose sharp practice often works great harm, is here told to mend his ways and he may attain a judgeship and the love of a beautiful and accomplished woman as his reward. The entire story is a practical application of the old adage "It is never too late to mend," and many persons will believe in the complete reformation of its leading character.

At the opening of "His Robe of Honor," Julian Randolph, a shyster lawyer, whose specialty is furnishing phony jurors, is offered a judgeship if he clears the brother of a prominent policitian of a murder charge. By the aid of his usual tools he succeeds and is given a position on the bench. Here he is expected to obey the commands of the men who secured his appointment. But Randolph disappoints them. He has fallen in love with Laura Nelson, a beautiful girl of fine social position, and resolves to follow the straight path. He breaks off with Roxana Frisbee, a social free lance with whom he has been intimate, and who has assisted him in his crooked schemes, and refuses to betray his trust. The reformed lawyer gets the better of his enemies, wins the girl he wants and has the pleasure of seeing his old flame turn from her evil ways and become the wife of a man who can offer her an honest love.

Rex Ingram directed the picture. Most of his work is well done, but he has made two noticeable errors. One is in using an office boy as the guardian of some safe deposit vaults; the other is a mistake in the location of the characters during the courtroom scenes.

Henry B. Walthall is the Julian Randolph of the cast. The role is the most difficult of his screen career. His method and long identification with the crooked gentry of the photoplay serve him in good stead while Randolph is still under the domination of his evil nature. The transition to the man of probity and honor is no easy task for an actor of even his

Scene from "His Robe of Honor" (Paralta).

unquestioned ability, so firmly is the other side of Randolph's character impressed upon the spectator. Mary Charleson as Roxana Frisbee acts with her accustomed clear understanding and skill, and Lois Wilson is an ideal Laura Nelson. Capably acted roles should be credited to Noah Beery, Jr., as "Boss" Nordhoff, and to J. J. Dowling as Bruce Nelson. Also to Ray Laidlow as Robert Partland, Fred Montague as Million Mulligan, Eugene Palette as Clifford Nordhoff and Guy Newhard as "Carrotts."

The scenario was made by Julian Louis Lamothe. Robert Bruton, manager of productions; Carl Widen, camera man, and R. Paul Holmes, art director.

"My Own United States"

Frohman Amusement Corporation Presents Arnold Daly in Great Screen Version of Philip Nolan's Pathetic Story.

Reviewed by Robert C. McElravy.

A PRODUCTION of tremendous patriotic appeal is Anthony Paul Kelly's "My Own United States," with Arnold Daly in the leading role. It presents the memorable story of Philip Nolan, the man who cursed his own country and was sentenced to a life on ship board where he might never hear its name again. The production is alive with patriotic fervor of the genuine type, and will thrill an audience to the core. It is about eight reels in length, and might stand a little cutting here and there, but in the main tells a story so straightforward and compelling that the observer would not wish it greatly altered.

The author has drawn upon historical incidents for his story, and thanks are extended to the New York Historical Society in this regard. No mention is made of Dr. Edward Everett Hale's "Man Without a Country," but the development of the piece leaves no doubt but that it was one of the sources of inspiration, and it might well have been acknowledged as such. But the screen production goes further than Dr. Hale's story; it has a modern end, bringing the Nolan family down through three generations to the present day. Arnold Daly assumes three roles, the original Lieutenant Philip Nolan, a contemporary of Hamilton, Jefferson, and Burr, then Lieutenant Philip Nolan of Civil War days, and finally Philip Nolan, 3rd.

The production is remarkable for its presentation of characters famous in American history. First of these in importance is, of course, the original Lieutenant Nolan, a well-intentioned young man with high ideals, but lacking in insight and strength of character. Mr. Daly gives a strong portrayal of this individual. He brings out the doubtful patriotism of the man, his wavering, pliable nature; then his growing fondness and admiration for the brilliant Aaron Burr, whose treason he utterly failed to comprehend; still later, when Nolan is himself on trial, Mr. Daly reflects with conviction the sense of growing irritation and rage which led up to the infamous outburst: "Damn the United States! I wish I might never hear of the United States again"!

Of the other characters Hamilton and Burr stand out notably. Duncan McRae makes Hamilton as he was, a distinguished figure of self-evident loyalty and worth. Charles E. Graham reflects admirably the personally magnetic but scheming and traitorous Aaron Burr. The events surrounding and during the famous duel between these two quite overshadow the main story for a time, but they are wonderfully presented and after all have much to do with the unfolding of Nolan's own character. James Levering gave a life-like presentation of the famous justice, Colonel George Morgan, who sentenced Nolan to exile; E. C. Earle appeared as Andrew Jackson, Gerald Day as Lincoln, and there were numerous other good portrayals of famous men. Of the feminine parts, Anna Lehr as Agnes Churchill, Nolan's sweetheart and wife, was very pleasing, and Helen Mulholland as Theodosia Burr, Marie Du Chette as Natalie Somers, and Mrs. Mary Kennison Carr as Mrs. Hamilton, all had interesting moments.

Battle scenes are presented, showing a stirring conflict between the old war vessel, "Constitution," on which Nolan was a prisoner, and the pirates of Algiers. Later some graphic battles of the Civil War are shown: these were somewhat too extended, and seemed in part unnecessary to the story. All of the modern scenes at the opening and close of the production are thrilling and vital to the narrative.

John W. Noble directed the production, with W. Bruce Bradley as art director, and Herbert O. Carlton as photographer.

"In Bad"

A Romantic Story Finely Produced by the American, in Which Wm. Russell Takes the Leading Role With His Wonted Dash and Brilliancy.

Reviewed by James S. McQuade.

THE story of "In Bad" by Raymond L. Shrock gives excellent opportunities to William Russell for the display of his talents in a red-blooded, adventurous role. The glamor of romanticism holds the spectator from start to finish and is particularly strong in the last three parts of the production. This does not mean that the other members of the cast are deprived of the chance to show their powers in the art of characterization, as there are quite a number of other roles which require special talent to sustain them.

Monty Miles (Wm. Russell) causes his wealthy aunt, Theodosia (Lucille Ward), considerable worry by his recklessness. She offers him $50,000 to marry and settle down; but he refuses, as no girl then in sight appeals to him. Soon afterwards he meets Victoria Harrison (Francella Billington), the only daughter of an elderly archaeologist, who has planned an expedition to Yucatan for the recovery of Aztec treasure. Monty is smitten by Victoria's charms, but he falls into her disfavor from the ouset, owing to a series of misfortunes not of his own making. The treasure expedition leaves for Yucatan

without Monty, but he follows the party, only to be cast out as a member of it when he arrives at the ruins of Uxmal, where the treasure is hidden.

How Monty outwits Slick Edwards (Carl Stockdale), the overseer of the men engaged in digging for the treasure, by discovering the treasure himself; how he overcomes Edwards and his band in a tremendous fight in a dark, Aztec tomb, and how he rescues Victoria, her father, and his aunt, from their rock prison, in which they had been placed by the false and designing Edwards, are very sensationally told in the pictures. Best of all, Monty wins the heart and the hand of Victoria, and also the $50,000 which his aunt had previously offered him as a bait to marriage.

Mr. Russell's escapades with his boxing instructor, Lefty Ned (Bull Montana) will not fail to excite mirth and thrills in the mind of the spectator. The battle in the Aztec tomb, where Monty fights in the dark Edwards and his band of rascals, is another big thrill. And here it should be stated that the light effects employed to show this fight reflect credit on Director Sloman, also the realistic effects of the interiors of the tombs in the ruins of Uxmal.

Francelia Billington makes of Victoria Harrison a winsome, but strong-minded, young lady, who is seen at her best when she surrenders her heart to the keeping of Monty. Harvey Clark's Richard Harrison, Carl Stockdale's Slick Edwards, Lucille Ward's Theodosia, Fred Smith's Speed Armstrong, and Bull Montana's Lefty Ned are all worthy impersonations.

The release date is Jan. 28, through the Mutual Film Corporation.

"Gates of Gladness"

Madge Evans and George MacQuarrie in Five-Part World Picture by John H. Clymer and Harry O. Hoyt—Excellent Role for Juvenile Star.

Reviewed by Edward Weitzel.

VIRGINIA TYLER HUDSON made the scenario for "Gates of Gladness," a five-part World picture; story by John H. Clymer and Harry O. Hoyt, directed by Harley Knoles. Madge Evans and George MacQuarrie are the featured players. The photoplay offers an excellent role for the juvenile star and supplies her male companion with the sort of character that is easily within his range. Most of the situations are unforced and of interest, but the finish is brought about by the familiar device of having the hero attempt to rob the home of his relatives, a reconciliation being effected through the presence of the little heroine. The production is a credit to Director Knoles, and has been artistically photographed by Rene Guissart.

The love of two brothers, Myron and Roger Leeds, for the same woman, is the cause of the trouble in "Gates of Gladness." Myron, the younger brother, marries Helen Palmer, and is disowned by his wealthy father. He tries to support his family by painting pictures, but is not very successful. Myron keeps up the struggle, however, until his little daughter, Beth, is about nine years of age and his wife gives birth to a son but fails to make a rapid recovery. In the meantime, his father has died and his brother become heir to the Leeds estate. Roger also has married, and a young son has been drowned in the pond on his grounds.

Norah, an old servant of the Leeds family, comes to see Myron and, realizing his poverty, offers to take Beth on a visit to the artist's former home, and to pass the child off as her niece. Beths aunt and uncle are attracted by her and she remains at the beautiful country estate until her father, becoming desperate by his wife's failure to regain her health after the birth of her last child, resolves to go to the old home and take by stealth some of the articles that should have been left to him. He breaks into the house and is overheard by both Beth and Roger. The little girl comes upon her father just as her uncle fires a shot at the supposed burglar. She is slightly wounded and is the means of the two brothers coming to the right understanding.

Madge Evans plays Beth with her accustomed naturalness and wistful charm and is prettier than ever. Aside from George MacQuarrie's good work, commendation should go to Niles Walah as Myron, Rosina Henley as Myron's wife, Gerda Holmes as Roger's wife, and Mrs. Steuart Robson as Norah.

"The Impostor"

Five-Part Adaptation of the Frohman Stage Success By Leonard Merrick Featuring Ann Murdock.

Reviewed by Margaret I. MacDonald.

"THE IMPOSTOR," a former Frohman stage success, written by Leonard Merrick, while not altogether unlikeable in its five-part screen presentation on the Mutual program, is somewhat lacking in the artistry of making the most of the fine situations in which the play abounds. The star, Ann Murdock, who has been known to do excellent work in pictures, gives one the impression of walking through her part with a painful lack of interesting business. And yet we like the picture, partly because of its amusing situations and partly because in the way of handsome settings it is considerable of a feast for the eye.

As the story runs, a young girl who is considered the prima donna in her native village, in opposition to her mother's wishes, goes to the city to study at the invitation of a stranger, who, it is afterward discovered, has kept a fake school which was closed by the police. While the girl wanders about the city in a half-starved condition she is offered help by a strange man, who invites her to his hotel apartment while he gets some money and, incidentally, a cup of tea. A friend of the man's wife, passing the open door, recognizes him and enters, when the girl, to save the situation, is introduced as his wife's sister. While he leaves on the midnight train for Boston the girl is forced to partake of the hospitality of other friends of the man's who happen to be at the same hotel and are particularly desirous of spreading themselves for certain reasons of business, especially as the girl in her assumed identity is supposed to be heir to millions. The clearing up of the situation when the wife of the man in the case appears on the scene is well done, the story ending with the betrothal of the girl and the son of the house, where for two days she had been treated like a queen.

A Couple of O. Henry's

"The Count and the Wedding Guest" and "The Fourth in Salvador," Each in Two Reels, Released by General Film Company.

Reviewed by C. S. Sewell.

"The Count and the Wedding Guest."

THIS two-reel picture released by the General Film Company is a typical O. Henry offering based on his story of the same title. It is light and interesting, comparing favorably with previous productions from the pen of this prolific author, and provides Jean Paige, in the role of Mary Conway, with an attractive role which she handles to advantage. Webster Campbell as Andy Donavan lends able assistance.

Mary, failing to attract men, gets an inspiration from a romantic novel, and after a two weeks' absence returns to the boarding house attired in fashionabe mourning. She excites the sympathy of the household with the story of her dead fiance, the Count Mazzini. Andy, the star boarder, is most impressed, and, as a result, a month later a wedding is scheduled to take place. Just before the ceremony, Mary weakens, and confesses to the deception. Andy forgives her, and introduces one of the guests, a politician, who proves to be the original of the photograph she has exhibited as that of the count.

"The Fourth in Salvador."

This two-reel offering, also based on an O. Henry story, is a clever satire of the numerous revolutions of our Central American neighbors, but it lacks the sympathy and deep human interest associated with the majority of this writer's works, being written in a different vein.

Billy Casparis (Chet Ryan) obtains a concession from the Government of Salvador to make ice for six months, posting a forfeit of one thousand dollars. Billy tries to palm off blocks of glass ice on the inspectors, as the project has not been a commercial success. Led on by other Americans a celebration is arranged for the Fourth of July, which begins by the party of five endeavoring to drink all strong beverages bearing American labels. A real revolution is scheduled, and at the crucial moment, Billy and his friends, thinking the Government troops are trying to stop their celebration, rush to the assistance of the other side, with the result that the revolution is a success. The next day, Billy is surprised when the new president calls, insists that the glass is really ice, and returns the forfeit. In addition to Chet Ryan, the cast includes W. L. Rodgers, Jack Wetherby, Charles Wheelock, and Fred Behrle.

"Rimrock Jones"

Five-Reel Paramount Offering Features Wallace Reid and Ann Little, in Entertaining Story of Mining Country.

Reviewed by Robert C. McElravy.

WALLACE REID is excellently cast in this mining story, in which the technicalities of what is known as the "Apex law" are involved. He appears as Rimrock Jones, a reckless, profligate young mining man, who struck it rich, founded a town known as Gunsight, and was then tricked out of his holdings by a crooked lawyer named McBain. The part does much to carry the interest of the story, although the plot itself is entertaining and he has good support, notably that of Ann Little, who plays the deaf stenographer, and Toto Ducrow, as the Mexican, Juan Soto. The latter does a striking bit of character portrayal, something very valuable to pictures and yet so rarely employed.

The story opens in the town of Gunsight, just after Rimrock has been tricked of his property by the operation of the Apex law. He is penniless, but still game, and has located another claim, which he calls the Tecolote, and which he believes will be richer than the first. A deaf girl stenographer, Mary Fortune, advances him some money, and later Rimrock interests Eastern capital in his new venture. The mine becomes a big producer, and in a few months he is rich again. He rewards his friend Juan Soto, who has helped him, but forgets Mary Fortune in characteristic fashion until she reminds him of his debt. Rimrock then gives her two shares of stock, which later represents a controlling interest. Mary uses her vote on the board of directors at a critical moment to save Rimrock from his own financial folly.

A number of the scenes occur in New York, where Mary goes to consult an ear specialist and is followed by Rimrock, now in love with her. Mary returns to Gunsight, to find

McBain and his friends endeavoring to get control of the Tecolote, as they did the first mine. Rimrock remains in New York and is caught in the toils of Wall street and a designing woman, named Mrs. Hardesty.

The return of Rimrock to Gunsight on New Year's eve and his trip on horseback to the claim, where he finds Mary valiantly striving to protect the apex, makes a dramatic climax.

The piece was written by Dan Coolidge, adapted by Harvey F. Thew and Frank X. Finnegan, and directed by Donald Crisp. It is strong in atmosphere and story interest and contains some good character work. Others in the cast are Charles Ogle, Guy Oliver, Edna Mae Cooper and George Kuwa.

"Broadway Love"

Dorothy Phillips in Five-Part Bluebird Production Directed By Ida May Park Acts Chorus Girl Heroine of Story by W. Carey Wonderly.

Reviewed by Edward Weitzel.

APPEARING originally in Snappy Stories, "Broadway Love," a five-part Bluebird production directed by Ida May Park and starring Dorothy Phillips as a chorus girl heroine, is not alarmingly feverish. The conduct of some of the characters is a trifle free and easy during one of the scenes and the hero attempts to become too familiar with the heroine until he discovers his mistake, but two happy marriages more than offset these touches of snappiness, and the tale proves that there are chorus girls on Broadway who live on their salaries. W. Carey Wonderly, the author of the story, knows his Tenderloin and the life that passes inside and outside of its many stage doors.

Midge O'Hara, the part played by Dorothy Phillips, is one of the Broadway chorus girls who lives on her salary. A small-town recruit and rather new to the business, she refuses an invitation to a midnight party when the queen of the chorus, Cherry Blow, entertains a wealthy Westerner named Henry Rockwell, who is anxious to hit some of the high-priced experiences New York keeps on tap. Midge has a country suitor who turns up the same night and begs her to marry him. His name is Elmer Watkins, and he is pretty small potatoes. Midge turns him down, and Cherry performs the same operation on Jack Chalvey, an old acquaintance, who went through a similar turning down when his money gave out.

Chalvey enlists Midge on his side, and she walks through the pouring rain to Cherry's apartments and tries to influence her to treat Jack with more kindness. Cherry makes Midge change her wet clothes for a stunning gown and join the party. Jack and Watkins also succeed in forcing themselves in and being invited to stay. Midge is introduced to Rockwell, and the wine starts to flow. Midge begins to think she is in the wrong flat and pretends to be ill. Rockwell offers to take her home in a cab, tries to be too friendly; the girl leaps from the taxi and is injured. She is taken to a hospital and, after her recovery, goes to Atlantic City. Here Rockwell meets her again and rewards her virtuous conduct by falling honestly in love with her. Cherry is won by Chalvey.

Dorothy Phillips makes Midge a reality, and that is both a personal and artistic triumph. Well-played roles are provided by Juanita Hansen as Cherry Blow, Gladys Tennyson as Mrs. Watkins, William Stowell as Henry Rockwell, Lon Chaney as Elmer Watkins, and Harry von Meter as Jack Chalvey.

"Why Henry Left Home"

Metro-Drew Comedy Suggested by Bertie Badger Moyers Pleases Rivoli Audience, Gaining Many Laughs.

Reviewed by Margaret I. MacDonald.

IT HAS been noticed by the writer that many of the most successful Metro-Drew comedies have been based on suggestions from Bertie Badger Moyers, a resident of Tampa, Fla. The picture under review, "Why Henry Left Home," is not by any means one of the least of these, but is one of the best of the Drew comedies yet presented. It deals with a domestic situation which once in a while does arise to make miserable the lives of married men. This particular situation is brought about by the over-tidy wife whose sole fad is the extermination of dust, and who follows her miserable spouse about with a duster in one hand and an ash tray in the other.

One day Henry Minor is invited by a friend into his home to inspect a puppy who is allowed to nestle its happy life away among satin cushions in the not over-tidy home of the Wards; and at this point in the story comes the turn of the tide. Henry's fondness for visiting the Wards is noticed by Polly, who drags from Henry the acknowledgment that Mrs. Ward is "very charming"—an acknowledgment which gives Polly an hour of awful forboding at the end of which she decides to peep through the window of the Ward home to discover what its real attraction is. Stealing to the window by the light of a gloomy moon she sees not pretty Mrs. Ward among the satin cushions, nor the "disgraceful puppy," nor even the game of poker that is in progress between Henry and his friend. All she saw was her nice, tidy Henry flicking cigarette ashes on the floor. She also saw on Henry's face a smile that was almost beatific, and determined to keep it there. Needless to say, on Henry's return home that night the whiskbroom and shoe brush which were wont to hang outside the door for his especial use was gone, and more wonderful still, his home had taken on an atmosphere of delightful untidiness and Polly was playing poker.

"The Menace"

Well-Made Vitagraph Blue Ribbon Feature in Five Parts Has Corrine Griffith and Evart Overton at Head of Cast.

Reviewed by Edward Weitzel.

REX TAYLOR, author of the Vitagraph five-part Blue Ribbon feature, "The Menace," has furnished his story with the necessary suspense to hold the interest firmly to the finish, and woven his plot around an interesting set of characters. Many of the motives are not above melodrama and the young chap who poses as the hero allows himself to be made the tool of an enterprising housebreaker rather too easily, but the spectator is kept guessing all through how the happy ending is to be achieved, and that is a virtue which covers half a dozen artistic sins. Creditable direction by John Robertson and competent acting by the entire cast add to the attractiveness of "The Menace." To those who do not question too closely the springs of action in their photoplays, the picture will furnish excellent entertainment.

Richard Burnell, the central figure of the story, was taken from an orphan asylum by Dr. Burnell, after his own baby was drowned. The Burnells, a family of wealth and position, reared Richard in ignorance of his real birth, and the young fellow never suspected anything different until he was stopped one day by a rough looking man who informed him that he is his real father and a housebreaker of distinction. Richard is engaged to Virginia Denton, the daughter of another family of wealth and position, and through fear of losing her, readily consents to help his enterprising parent rob a number of houses belonging to his friends, the young fellow acting as inside man and opening the door for the master workman.

Finally, Richard's parent becomes too enterprising and forces him to help him rob the Denton house. Richard, who is now under suspicion and has been detected by and dismissed by Virginia, arranges with the Dentons, the Burnells and the police to trap his greedy father. This sensible act brings its reward. The housebreaker is forced to admit that he is not Richard's father at all and to explain how the Burnells were tricked into adopting their own son.

Corinne as Virginia Denton, Evert Overton as Richard Burnell, Ned Finley as the housebreaker, Herbert Prior as Dr. Burnell, Lelia Blow as Mrs. Burnell, and Frank A. Ford as Robert Hargraves, are the prominent members of the cast.

"The Spirit of '17

Jack Pickford Plays Leading Role in Paramount Offering, Which Sounds Strong Patriotic Note.

Reviewed by Robert C. McElray.

THIS five-reel number with Jack Pickford in the leading role, tells an entertaining story of the United States in war time. It radiates the splendid patriotism of the moment and it gives the observer more than one thrill of satisfaction that this is not all romance, but an accurate picture of what awakened people, young and old, are doing in this hour of trial. Such a picture, reflecting the real life of today in the guise of fiction, cannot fail to make the right kind of an impression upon good Americans. It is all story, but it "does its bit" at the same time.

Davy Glidden, portrayed by Jack Pickford, is the son of an adjutant-general. His father has charge of a soldiers' home in a small Western town. Davy has two loves, one for Captain Jerico Norton, an aged veteran of the home, and the other for a girl named Flora Edwards, whose father is superintendent of a mine. Flora loves a young fellow named Randall, and Davy is in despair over the situation.

The youth, of course, finds his opportunity to make good with Flora in the course of the narrative. The chief action is brought about by the work of two German spies at the mine. These men work upon the sympathies of the laboring men, just as has been done repeatedly since the United States entered the war. They endeavor to call a strike and plan to blow up the mine. Davy is instrumental in causing the arrest of the spies. He confides his secret regarding the activities of the spies to his friend Capt. Jerico Norton, and they arm the veterans at the home and surround the Germans. Later Davy saves Flora and her father from death and the mine itself from being blown up. Flora's affections turn from Randall, who was inclined to be a slacker, to the young hero.

The settings and action have a strong patriotic tinge all through. The soldiers' home pictured is a real institution and the veterans do their parts with interesting enthusiasm. There is also a contingent of boy scouts in the opening part of the number.

The story was written by Judge Willis Brown, adapted by Julia Crawford Ivers and directed by William S. Taylor. Other members of the cast are G. H. Geldert, L. N. Wells, Katherine McDonald, James Farley and Ashton Dearholt.

Mastercraft to Use Paralta Studios.

Word has been received by F. Eugene Farnsworth, president of the Mastercraft Photo-Play Corp., of another important production arrangement under the terms of which the Mastercraft Photo-Play Corp. will produce their pictures in the big new Paralta studios at Los Angeles, California. Under this arrangement the Mastercraft Photo-Play Corp. will be able to enjoy the splendid efficiency and big producing facilities which has made the Paralta studios the most talked of producing plant on the Western coast.

"The Eagle's Eye"

The Whartons Serial Founded on Facts Furnished by William J. Flynn Makes Excellent Impression at Showing of First Three Episodes.

Reviewed by Edward Weitzel.

WILLIAM J. FLYNN, the recently retired Chief of the United States Secret Service, is "The Eagle's Eye" referred to by the title of the serial produced by the Whartons in which the efforts of Von Bernstorff, Von Papen, Boy-Ed, Dr. Albert and other German spies to spread terror and ruin through this country are disclosed. Courtney Ryley Cooper wrote the scenario from information furnished by the ex-chief of the Secret Service, and wove in the fictitious characters and incidents required to give the story form and the proper dramatic interest for the screen. The result is a photoplay serial that will serve as a strong reminder of the danger the United States has run from the Kaiser's representatives at Washington. Without this important element it would still be excellent entertainment.

At a trade showing given at the Strand theater, New York, January 18, the first three episodes were exhibited. The names of these episodes are "The Hidden Death," "The Naval Ball Conspiracy," and "The Plot Against the Fleet." The episodes are in two parts. The first installment deals with the sinking of the Lusitania, the second with an attempt to destroy a large number of naval officers at a Fleet Review ball, and the third shows the efforts of the German spies to torpedo the Atlantic fleet in the Narrows of New York Harbor. The Whartons have produced these episodes in a realistic manner, and have employed a thoroughly competent cast to impersonate the real and the fictitious characters of the serial.

In order to work in the romantic interest and to connect Chief Flynn with the plot a body of patriotic Americans has been invented known as the Criminology Club. This organization becomes convinced that the German Government has set hundreds of spies at work in the United States, and offers to aid the Secret Service in running them down. Flynn accepts, and Harrison Grant, the president of the club, is active in unearthing the plans of the enemy. Dixie Mason, a young woman employed by the Secret Service, is the heroine of the story. Count Johann von Bernstorff, Captain Franz von Papen, Captain Karl Boy-Ed, and Dr. Albert Heinrich Albert are all introduced, and are played by Bertram Marburgh, Paul Everton, John P. Wade, and Frederick Jones in the order named.

King Baggot is the Harrison Grant, and Marguerite Snow is Dixie Mason. Other characters are Heinrich von Lertz acted by William Bailey, and Madame Augusta Stephan played by Florence Short.

"Zongar"

George Larkin Is Featured in a Good State Right Subject Produced by Physical Culture Photoplays, Inc.

Reviewed by George Blaisdell.

GEORGE LARKIN is featured in "Zongar," a melodrama written and staged by Bernarr Macfadden, and to be sold on the state rights basis by Physical Culture Photoplays, Inc. The subject was shown to the trade at the Rialto on the morning of January 18. The orchestra of the house was well filled, and the close attention that followed the showing of the picture should augur well for its popularity. Surely it held the writer; you may, if you wish, discount the fact that he had not seen a picture in a week.

Mr. Macfadden describes his picture as a five-reel athletic romance, which seems a good way to put it. Certainly it is athletic; the presence of George Larkin is more than sufficient guarantee of that. There is suspense, too, and corresponding interest. Mr. Larkin has good support in Jack Hopkins, who has the heavy male role, and Dolores Cassinelli, who is the associate female malefactor of great ingenuity. Grace Davison, who plays opposite Mr. Larkin, shows in her opening scenes she is not an actress, but her work later proves that she may be. She has charm, and also is physically attractive.

In the course of the action there are many encounters, man to man battles, sometimes even in the proportion of eight to one, and an aeroplane pursuit of an abducting automobile. There are scenes from the underworld and of life among the well-to-do. There is a murder, and a wild drop of an automobile over a cliff. There are interesting swimming scenes in a big pool and in the ocean.

"Zongar" should qualify as a good state rights picture.

"Out West"

Paramount-Arbuckle Two-Part Comedy Entertaining Sample of Slapstick Farce.

Reviewed by Margaret I. MacDonald.

IN a search for new business the director of farce comedy finds a constant drain on his gray matter. Once in a while he manages to think up something entirely new which hits the spectator in the face, forcing him to admit that there really is something new under the sun even in the farce comedy line. This is to a certain extent the case in "Out West," a two-part comedy appearing on the Paramount program for January 20, and in which Roscoe Arbuckle plays the leading role, as well as directing the picture.

"Out West" finds "Fatty," after trying to steal a ride on a train, almost dying of thirst on the desert. When he has at last happened across a desert pool, which, by-the-way, he drains to the last drop in a few laps, he is suddenly attacked from the rear by a shower of Indian arrows. In the chase across the desert he finally comes to a small town, and rushes into a saloon just in time to break the back of a hold-up which is being perpetrated by a notorious bandit. Filling a vacancy made by the sudden demise of the bartender he proceeds to help shoot the place up. Some of the funniest scenes in the picture happen out on the sand dunes near by where a comical shooting bee takes place, and a house pushed over a cliff affords some original pieces of business. A Salvation Army lass figures largely in the last reel of the comedy, which, though not refined, is funny.

Pathe's "The Junk Man" Second Toto Comedy.

Toto, who has got off to a flying start on the Pathe program, is announced in "The Junk Man," which will be released the week of February 10. This comedy, which is in two parts like all the Toto comedies, shows the little comedian in a unique role, and one which is certain to increase the popularity which he has already acquired through "The Movie Dummy," the picture in which he made his debut as a screen comedian. He officiates as a private on a junk wagon driven by our old friend "Bud" Jamieson, the fierce looking black moustached heavyweight who did such good work in the "Luke" comedies. Kathlyn O'Connor plays the pretty girl who is not satisfied with conditions in her palatial home, and is willing to divert herself in the company of the funny little rags, bottles, and old iron collector.

Toto's methods are utterly unlike those of any other screen comedian. He does not imitate. Famed as a pantomimist through his successful career on the stage he brings to the screen many new ideas of "business." In the first place he looks different. In addition to this he is a contortionist, with a remarkable control over his body. Those who have seen "The Movie Dummy" will remember the truly remarkable way in which he is thrown around when the studio employees think they are handling a figure made of sawdust and rags. In comedy these powers are valuable, and Toto makes splendid use of them.

High Praise for "Stella Maris."

Mary Pickford's next Artcraft release, "Stella Maris," is expected to prove a sensation. In this play, adapted from William J. Locke's well known book by Frances Marion and staged by Marshall Neilan, " Little Mary" appears for the first time in her career in a dual role.

After viewing this photoplay recently, Adolph Zukor, president of Famous Players-Lasky Corporation, said: "The production of 'Stella Maris' is the most remarkable thing which Mary Pickford has ever done for the screen."

Recently at the Lasky projection room in Hollywood a private showing of "Stella Maris" was given to David Wark Griffith. After the picture had been run he sought out the star and congratulated her warmly. "It will be a riot!!" was his laconic comment, characteristically brief and to the point.

"Stella Maris" was released January 21. At the Strand theater, New York City, and other similar theaters special preparations were made for the presentation of this photoplay in view of the enthusiastic advance reports concerning its unusual features.

Kalem Company to Pay All Employees.

With the promulgation of Fuel Administrator Garfield's drastic order, the Kalem Company promptly decided to make the best of it and fully protect their large office and factory forces.

"Our offices will be open every day," said William Wright, of the Kalem Company, "as they are the New York headquarters of the Government's Committee on Public Information and the American film commissioner's large staff, but our factory will have to close in accordance with the edict even though we have been working at full capacity on our many orders for printing and developing. Fortunately our facilities enabled us to put on extra speed at the first warning, and we have delivered all prints about to be released. The Kalem employees will have no cause to regret the Government's action, as they all will be paid in full for the holidays forced upon them."

Paramount Theater, Miami, Honors Petrova.

It was learned this week that an honor had been extended to Olga Petrova shortly following her arrival at Miami, Florida, where her forces are at present quartered for the purpose of shooting several exteriors necessary to the completion of "The Life Mask." Shortly after her arrival in the southern city Madam Petrova was approached by Mr. Leach, manager of the local theater bearing the name of Paramount. Mr. Leach proposed to present for an entire week's run, "Daughter of Destiny" the first production in which Madam Petrova has appeared under the auspices of her own production organization. The proposal included her personal appearance and a banquet to be held at the Royal Palm Hotel, given in honor of the picture player and to be attended by prominent people from the civic and social life of Miami, including the mayor and his staff.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE COUNT AND THE WEDDING GUEST (Broadway Star Feature).—An interesting O. Henry story of an unattractive girl who dons widow's weeds because of the death of her fiance. She finally wins the man of her choice, and confesses that the fiance was a myth. The hero then shows her that he knew of her deception all the time. Jean Paige and Webster Campbell are featured. Reviewed elsewhere in this issue.

THE FOURTH IN SALVADOR (Broadway Star Feature).—O. Henry's story of the same title furnishes the basis for this two-reel offering, which is a satire on Central American revolutions, and shows how a handful of Americans, while celebrating the Fourth of July, unwittingly cause the success of a revolution. Hardly as good as some of the previous stories of this successful writer. Chet Ryan is the featured player. A full review may be found in another part of this issue.

Bluebird Photoplays, Inc.

BROADWAY LOVE (Jan. 21).—Dorothy Phillips is the featured player in this photoplay, which treats of the stage and the life of the chorus girl. The star gives her usual capable performance, and is well supported. A longer review is printed on another page of this issue.

Fox Film Corporation.

CUPID'S ROUND-UP (Fox), January 13.—A five-reel Western melodrama, with Tom Mix in the leading role. It lacks a strong, human plot; but has so much of the cowboy dash and go that it is a good picture to feature as a change from the city triangle story to a film of Western rough life. A longer notice will be found on another page of this issue.

CHEATING THE PUBLIC (Fox Standard), January 20.—A big emotional picture that can be depended on to make something of a sensation. It has been ably handled by the director, and in one group of scenes showing the trial of the heroine the emotional tension becomes astonishing. The political message can be used to advertise the picture, but it stands on its emotional, human appeal. A longer review will be found on another page of this issue.

HUNGRY LIONS IN A HOSPITAL (Fox Lehrman Comedy).—These two reels of fun is sure to bring laughs. Some of it is extremely amusing, and all of it is likely to win favor. The quality is much the same as in the other recent Fox Lehrman releases, and perhaps its one drawback with the public will be that it reminds of the others and lacks a really rich comedy story.

Frohman Amusement Corporation.

MY OWN UNITED STATES (Frohman Amusement Corporation).—A thrilling and impressive patriotic number in eight reels retelling the famous story of Philip Nolan, known as "The Man Without a Country." Many historical characters, such as Hamilton, Burr, Jefferson, Lincoln, Grant, and President Wilson appear in the production, which covers three generations. A big subject, admirably presented. Reviewed at length elsewhere.

Goldwyn Pictures Corporation.

FIELDS OF HONOR, January 14.—A powerful and sympathetic modern story on two fields of honor, here and "over there," with Mae Marsh better than ever in a highly sympathetic role.

Greater Vitagraph, Inc.

THE MENACE, January 21.—This five-part picture is interesting melodrama, and is well acted by a cast headed by Corrine Griffith and Evart Overton. It is given a longer review on another page of this issue.

W. W. Hodkinson Corporation.

HIS ROBE OF HONOR (Paralta Plays), December 15.—A seven-part feature starring Henry B. Walthall. This picture has a novel and interesting story, and shows the shady side of politics. A longer review is printed on another page of this issue.

Jester Comedy Company.

THE RECRUIT, February 15.—The first of the series of two-reel comedies featuring Twede Dan, the Spanish-French comedian, to be released by the Jester Comedy Company at the rate of one a month. "The Recruit" marks the first appearance on the American screen of this mirth maker, and shows in a facetious vein to what lengths a man who has been rejected by the recruiting officer on account of his diminutive size will go in order to become a soldier. Through his persistent efforts he is finally admitted into the army, where he performs all sorts of novel and ludicrous tricks. When an aeroplane becomes entangled in the clouds Twede Dan is shot out of a big howitzer heavenward and rescues the machine. This is only one of the many funny stunts that Twede Dan perpetrates. In the end he is rewarded with a medal for his intrepidity. The action takes place in an imaginary principality. Some of the scenes are very funny.

HIS GOLDEN ROMANCE, March 15.—The second of the series of two-reel comedies featuring Twede Dan. He mimics the antics of a famous comedian, but adds to them in many instances with stunts of his own invention. Twede's pranks revolve around his endeavor to gain the hand and heart, of course, of his lady love. After many humorous trials and tribulations he succeeds. The comedy is wholesome and clean, and compares favorably with pictures of this type.

Metro Pictures Corporation.

DAYBREAK, January 7.—Emily Stevens is featured in the five-reel production based on the play of the same title by Jane Cowl and Jane Murfin. The interest is well sustained, and the star has been provided with a congenial role. She is assisted by a capable supporting company. A longer review was published on page 529 of issue of January 26.

THE WINDING TRAIL, January 14.—This five-reel production featuring Viola Dana is a story of revenge dealing with Western deserts and dance halls of mining towns in the early '70's. There are a number of strong dramatic scenes which make up for the lack of romance. A review is published on another page of this issue.

WHY HENRY LEFT HOME (Drew), January 14.—An excellent number suggested by Bertie Badger Moyer. In this picture Polly is seen as an over-tidy wife who, after discovering Henry's happiness at being able to flick cigarette ashes on the floor in the home of a friend, suddenly decides to make a heroic effort to be untidy. A full review will be found elsewhere.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 2 (Gaumont), January 7.—An unusually attractive number in which are the following interesting items: A corner of the building in Sacramento, Cal., which was partially wrecked in an attempt to kill Governor Stephens; an interesting allusion to the patriotism of meat saving; Madam Schumann-Heink presenting the flag to a regiment of U. S. Infantry, and some unusually interesting scenes showing French engineers restoring reconquered territory after the battle of the Aisne.

THE IMPOSTOR (Frohman), January 14.—A five-part production based on a former Frohman stage success by Leonard Merrick. The production was directed by Dell Henderson, and is remarkable for fine sets. Ann Murdock plays the stellar role, but is given too little to do to make her work thoroughly effective. The play is based on a fine situation which has not been made the most of in the screen adaptation. A full review will be found elsewhere.

MUTUAL WEEKLY NO. 4 (Gaumont), January 21.—Some of the interesting items of this number are the shipping of a million prune trees from California to France; women taxi drivers taking the place of men called to war; the king and queen of Spain attending the horse races in Madrid; extraordinary scenes photographed during the recent blizzard, and scenes in Italy in connection with war activities.

THEIR LITTLE KID (Strand), January 22.—A clean comedy built on an old situation. Billie Rhodes plays the leading feminine role in a story which treats of how a young couple, misinterpreting a telegram from the young husband's uncle, believe that they have to borrow a baby in order to make the rich uncle believe it is theirs. The usual complications occur which usually occur in stories of this kind. Quite entertaining.

IN BAD (American), January 28.—This is an appealing romantic story very well produced and acted. William Russell is seen in one of his best efforts, and the supporting cast is praiseworthy. For detailed review see another page, this issue.

Paramount Pictures Corporation.

THE KITCHEN LADY, January 13.—A Mack Sennett comedy that will make a gale of laughter. A longer notice was printed on page 526, issue of January 26, 1918.

JULES OF THE STRONG HEART, January 14.—An interesting picture set in the lumber camp region of the Northwest. George Beban has the lead in a character of exceptional natural nobility. He acts it well, and it is the big thing in the offering, though there are also many delightful views of the forest lights and shadows and the giant trees. A longer review was printed on page 526, issue of January 26, 1918.

THE SPIRIT OF '17, January 14.—A patriotic number written by Judge Willis Brown, which features Jack Pickford as the young hero. The youth is instrumental in the course of the story in rounding up some German spies with the help of a company of veterans from the

Soldiers' Home. This is an interesting and inspiring number, reflecting much that is a true picture of America in war time. Reviewed at length elsewhere.

RIMROCK JONES, January 21.—A five-reel number written by Dane Coolidge and directed by Donald Crisp. Wallace Reid is featured in a part which fits him very well. He plays the role of a reckless but good hearted young mining man who is tricked out of a mine by legal technicalities. He strikes it rich again, and is aided in protecting his fortune by a girl stenographer, portrayed by Ann Little. The subject is strong in atmosphere and story interest. Reviewed at length elsewhere.

Pathe Exchange, Inc.

ARGUS PICTORIAL NO. 6 (Pathe), January 27.—This number opens with a study of the way glass models of flowers and animalcule are made for the Natural History Museum. The scientific study of cohesion and adhesion which follows is novel and interesting; also the closing study of the stentor, a trumpet shaped inhabitant of a drop of water. The number is an instructive one.

COUNTERFEIT CLUES (Pathe), January 27.—No. 2 of "The Price of Folly" series. In this number Ruth Roland appears as a flirtatious girl, engaged to a naval officer, who falls in love with a young foreigner named Ryder. The latter turns out to be a counterfeiter, and involves the girl. Some melodramatic scenes occur in the second reel in which the girl's lover is killed and Ryder's wife appears. This contains some very good action, though the development is rather vague at the beginning.

INNOCENT (Pathe Play), January 27.—A strong and artistic photoplay version of George Broadhurst's play, with Fannie Ward and John Miltern in the leading roles. The story is a pathetic and appealing drama with a happy ending, particularly strong in settings and general presentation. It was directed by George Fitzmaurice. Reviewed at length elsewhere.

RANIER PARK (Pathe), January 27.—Another of the fine scenic Combitone pictures featuring "Our Natural Parks." This gives some sweeping, panoramic views of the Cascade mountains in Washington, where the great natural park is located. Mountain climbing parties are shown visiting various points of interest, including Ranier peak, a glacier of great size, numerous water falls, and Paradise Inn.

Triangle Film Corporation.

THE GUN WOMAN, January 27.—Texas Guinan has the title role in this five-part Western melodrama, which is full of dance hall life and contains a sentimental interest. The picture is well made. It is reviewed at length on another page of this issue.

HER AMERICAN HUSBAND, January 27.—E. Magnus Ingleton is the author of this five-part Japanese-American story, which has been given a picturesque production, and is excellently played by the entire cast. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

CURRENT EVENTS NO. 36 (Universal), January 12.—Winter racing at New Orleans; hotel fire in California; training mules at Camp Logan, Texas; war scenes on the Arabian Desert, and numerous other entertaining features are included in this number.

ANIMATED WEEKLY NO. 7 (Universal), January 16.—This diversified topical number includes ice-boating in New Jersey; the Rose festival at Pasadena; American shipbuilding activities; lightless nights on Broadway, and many other features. It closes with cartoons by Hy Mayer.

VIRGINIA'S TRIUMPH (Universal Special), January 28.—The final episode of "The Red Ace," No. 16. This brings the serial to a successful close, showing the final battles of Virginia, Wintbrop and their friends with the spies, the roundup and capture of the latter, and the delivery of the platinum at Washington. The patriotic finale is nicely staged. This serial, as a whole, has been unusually strong. It was written and produced by Jacques Jaccard. Marie Walcamp, Lawrence Payton, Chas. Brinley, and the others in the cast have done much to make the production a worthy successor to "Liberty."

BARBEROUS PLOTS (L-Ko), January 30.—A comic number in two reels featuring Hughie Mack and Bobbie Dunn. This contains no particular plot, but consists largely of nonsensical, knockabout situations, some of which are quite amusing. The chief scenes are in a barber shop operated as a "blind pig," a ladies' bath house and beauty parlor, and in a police station. Mixed flirtations of an inoffensive character are the chief centers of action.

VAMPING THE VAMP (Nestor), January 28.—A comedy number by Al Santell, featuring Harry Mann, Kathleen O'Connor, and Gertrude Astor. The wife, learning of her husband's vampire friend, attires herself as a man and visits the latter. The husband shows up, and some knockabout situations result. The humor is of a broad type, but none of the action is offensive. A fairly amusing subject.

THE MYSTERY SHIP, February 2.—The title of this, the tenth episode of this serial, is "The Rescue." It is an entertaining instalment, with a thrilling close. Gaston escapes from the torture chamber, and by the aid of the mystery ship makes his way to an abandoned lighthouse, where Betty and Jack Fay are held prisoners. He shoots them a line, and Betty is lowered by this to the water below, where they meet with fresh perils. A pleasing number, with a strong finish.

World Pictures Corporation.

GATES OF GLADNESS, January 28.—Madge Evans and George MacQuarrie are featured in this five-part photoplay directed by Harley Knoles. The little actress has one of her sympathetic roles, and acts with her usual charm. The picture is reviewed at length on another page of this issue.

Where Fox Companies Are Working

Under Pressure of Extra Production, Director Stanton Has Been Staging Plays at Biograph Studio.

ALTHOUGH he recently increased his facilities in the East by taking over the former Victor studio, William Fox again has found himself cramped for space, and has made a temporary arrangement for utilization of facilities at the Biograph studio in the Bronx. Director J. Gordon Edwards, now engaged on a picture at Fort Lee, recently worked at the Biograph studio for a short time, and he has been followed by Richard Stanton, who is directing the making of "Rough and Ready," a William Farnum de duxe production. Mr. Farnum later will go North for two or three weeks to do work on locations.

The Victor studio still is being utilized by Director Harry Millarde, who is making a picture of which June Caprice is the star. Director Carl Harbaugh, at Fort Lee, is retaking some scenes for "Jack Spurlock, Prodigal," the George Walsh special feature scheduled for release early next month.

Work on their third starring vehicle has been completed by Jane and Katherine Lee under the direction of Kenean Buel, and they have started on a fourth picture. Madame Sonia Markova is temporarily idle, and her former director, Oscar A. C. Lund, is in New Orleans with a company of players making scenes for the picture in which Peggy Hyland will have her debut as a Fox star.

Edmund Lawrence recently has been added to the Fox Eastern directing staff, and is preparing to begin work on a war drama in which Virginia Pearson will be starred.

Two of the stars in the West are temporarily idle. Gladys Brockwell has recently completed "The Moral Law" under the direction of Edward J. LeSaint, and Tom Mix has finished "Six Shooter Andy," in which he was directed by S. A. Franklin. C. M. Franklin is working with the Jewel Carmen company on scenes for "The Girl With the Champagne Eyes."

NEW FOX PRODUCTIONS TITLED.

Announcement has been made by William Fox of the selection of titles for three of the productions heretofore announced for release under temporary names. Two of these are Fox Special Feature, which will be released next week, and the other is a Standard Picture.

Jewel Carmen's next appearance, her second as a star, will be made February 17 in "The Girl With the Champagne Eyes." The story centers about these eyes, which, for a time, seem to be the only feature the girl possesses.

Tom Mix will be seen February 24 as the clean-up man of Bannack, a Western town, in "Six Shooter Andy." He is concerned largely in overcoming the evil influence of the sheriff—who is in league with a vicious element—and in protecting a young woman who has been thrown by Fate into the midst of this alien element.

The Standard Picture, which is for release January 27, has previously been carried under the temporary title of "From the Depths," but is to be released as "The Forbidden Path." It was made under the direction of J. Gordon Edwards, and is said to be an indictment of the attitude of society on the question of the double moral standard.

PIEDMONT MAKING NEW ARRANGEMENTS.

Piedmont Pictures Corporation announces that shortly it will come before the trade with projects that will rivet the attention of producers to its agency for disposing profitably of the output of American manufacturers.

Of course the new management will by that time have all its bearings, and the different selling agencies throughout the world will have received their new instructions. So far as the export industry is concerned unlimited funds will be at the disposal of the corporation in its various enterprises. The new management of Piedmont will step in closer connection with the producer, and this not only for the purpose of cementing existing friendships, but rather of getting the collaboration of the producer in the extensive plans about to be initiated by Piedmont, which soon will have in this city a representative of its various agencies, including Far East representatives. The producer will have the opportunity of greeting at a special meeting these standard bearers of American product in different countries, and thereby getting an exchange of ideas so necessary.

It is stil held by Piedmont that the world market is not properly organized, and that the returns are in no way commensurate with what they should be.

NOVEL PHOTOGRAPHY IN "THE EAGLE'S EYE."

The reputation The Whartons have made for effective trick photography is to be fully upheld in "The Eagle's Eye," their new serial photodrama founded on Chief Flynn's exposure of the Imperial German Government's spies in America. To carry out the idea of many of the situations showing spy activities trick exposures have been found necessary to attain the most convincing effects. One of these novel effects is a quadruple exposure, while another is a triple iris in which three diaphragms open at once in the disclosure of characters, then fade and then reopen. This last effect, which is made in "The Eagle's Eye," for the first time, was originated by John K. Holbrook, chief of photography at the Wharton studios.

Manufacturers' Advance Notes

On Triangle Program for January 27th

Teddy Sampson and Darrell Foss Appear in Romantic Japanese Drama—Texas Guinan is "The Tigress" in "The Gun Woman."

WILL intermarriage solve the problem of the East and West? With the life of the overseas conflict shortened by three years watchful eyes are already turned toward the ominous little islands in the Pacific that are fast becoming a world-power. Whether American diplomacy will suffice to bridge the ever-widening gap, or whether some other remedy will have to be resorted to, is yet to be decided.

"Her American Husband" is a reversal of John Luther Long's famous story, "Madame Butterfly," which is familiar, either in its operatic or dramatic form, to every American playgoer. In this timely and all-absorbing drama from the pen of E. Magnus Ingleton, authoress of "Because of a Woman," intermarriage between the white and yellow races is the theme, and wonderful scenic effects, heart interest and powerful acting combine to make what Triangle officials believe to be an artistic triumph. This is a play with an unusual appeal—a romantic plot in a brilliant Oriental setting, with the symbolism of the "Butterfly" effectively interwoven.

Darrell Foss, in the title role as the profligate young millionaire, offers a striking characterization. His work in "The Firefly of Tough Luck," "The Regenerates" and "Without Honor" has already stamped him as an actor of ability. Teddy Sampson is a charming little Cherry Blossom, endowing her role with pathos and endearing witchery. Thomas Kurihara and Jack Abbe are Japanese possessing all the marks of artistic genius which have always attracted the profound admiration of European and American painters to Oriental acting. The other names in the cast represent careful selections from the Triangle players. "Her American Husband" was directed by E. Mason Hopper.

Texas Guinan is "The Tigress" in "The Gun Woman," released the latter part of the week. She is the fearless proprietress of the "Devil's Kitchen"—a saloon and dance hall—and settles all her grievances with an automatic. She becomes the victim of a bandit's duplicity, and it is then that the Bostonian, a Wells Fargo detective working incognito on his trail, wins her love and confidence. How the call of love comes into the sordid life of "The Tigress," and the consequent evolution of an apparently evil woman, is shown in this powerful drama of a woman's regerenation.

Edwin Brady has appeared in "Wild Sumac" and "Indiscreet Corinne." As the Bostonian, he does a keenly satirical characterization. Francis McDonald, who played in Alma Rubens' support in "I Love You," departs from the conventional tricks of the heavy and gives the part of the highwayman the much-desired touch of realism Thornton Edwards was made familiar to Triangle fans in "Wee Lady Betty," "Fighting Back" and "Indiscreet Corinne." Frank Borzage is credited with the direction of this production.

It's an artist's studio, and the wives all come up to pose. The husbands object, but each makes a date with the other fellow's wife for an artistic riot at the studio. Running up and down the building is a dumbwaiter that mixes husbands and wives in a wild and woolly whirlpool of wedded woe. That is the basis of the new Keystone comedy, "Ruined by a Dumbwaiter," released for the week of Jan. 27, and there's a climax in it that kicks cords of chortles and roads of riotous laughter from funproof fiends, and leaves the observer just strength enough to get home and tell the folks that the funniest film in the world has been enacted before his eyes.

Triangle Komedies Complete Program.

"A Butler Bust Up" and "Too Many Husbands" are one-reel Triangle Komedies included in the week's release.

MAURICE TOURNEUR DIRECTS MARGUERITE CLARK.

Maurice Tourneur has shown his great capacity for work, when, after only a few days rest, following the completion of "The Blue Bird," the big Maeterlinck spectacle for Artcraft, he undertook the direction of Marguerite Clark in "Prunella" last week for Paramount.

"Prunella" is the delightful story in which Miss Clark made one of her greatest successes on the stage. The play was written by Lawrence Housman and Granville Barker, and was presented at the Little theater, New York, three years ago. The screen version for Paramount is by Charles Maigne, who has contributed the scenarios for many notable productions for Paramount and Artcraft.

"FATTY" ARBUCKLE IN "OUT WEST."

That "Out West," soon to be released by Paramount, will outdistance all previous Paramount-Arbuckle comedies in point of novelty and general interest, besides its rollicking humor, is the conviction of those who have watched the film from its inception during its making at the Arbuckle studio in Long Beach, California. The picture is described as a travesty on

Scene from "Out West" (Paramount).

the Western thriller and, in fact, is said to be one of the most thrilling of all dramas of the mountains and plains and the gambling dens of the frontier, that has ever been devised.

Roscoe "Fatty" Arbuckle, king-pin of the comedy, is supported by Al St. John, Buster Keaton and Alice Lake. With their able assistance he has turned out a comedy that will, it is declared, make the best of them look to their laurels and even teach the untamed bad men of the films some points on handling a six-shooter and shooting up a bad town.

The picture is filled with novelties. For example, the view of a white horse with his feet on the rail of a saloon bar, taking a schooner of beer with gusto is at least unusual. This same horse then walks out of the wet goods emporium with an indescribable gait like nothing so much as a man coming home at four A. M. after a New Year's Eve celebration.

The scenes are said to be excellently simulated, and a whole Western village with its gambling "hells," saloons, stores, etc., was built for the picture.

ALL-STAR CAST IN METRO'S "THE HOUSE OF MIRTH."

One of the most important productions which Metro will make during the coming year will be "The House of Mirth," a screen version of Edith Wharton's epoch-making novel, which was dramatized by the late Clyde Fitch and given a Broadway stage presentation. Emmy Wehlen will be starred in the role of Lily Bart in the picturization of the story which has been made by June Mathis and Albert Capellani. Mr. Capellani will direct the production.

Henry Kolker, a star of recognized ability and attainments, will have the leading masculine role of Lawrence Selden, and Joseph Kilgour has been engaged for the part of Trenor-Dorset. Lottie Briscoe has been engaged for the part of Gertie Farrish, the self-respecting young woman who lives within her income, in contrast to Lily Bart (Emmy Wehlen), who is unable to make an income of the same proportions pay for the luxuries she demands. Robin Williamson will play Rosedale, the man of wealth to whom Lily Bart turns in despair at one period in her bewildered career, and the part of the society leader, Mrs. Trenor-Dorset, has been entrusted to Gladys Alexandria.

"LA TOSCA" IDEAL PLAY FOR PAULINE FREDERICK.

Work is progressing rapidly on the Victorien Sardou play, "La Tosca," at the Famous Players-Lasky studio in New York, which, it is predicted, will be the most pretentious offering yet made by Paramount. This photoplay is being directed by Edward Jose and stars Pauline Frederick in the title role.

"The Doctor and the Woman"

Jewel Announces Release Date of Latest Lois Weber Production.

Following fast in the wake of their announcement of the national success of Mildred Harris, in "The Price of a Good Time," Jewel Productions, Inc., has fixed March 4 as the release date for "The Doctor and the Woman," another Lois Weber super-production featuring the same star.

"The Doctor and the Woman" is an adaptation of Mary Rob-

Scene from "The Doctor and the Woman" (Jewel).

ers Rinehart's forceful novel "K," as published by Houghton, Mifflin & Co., and tells a sympathetic story of the struggles of a great surgeon to regain the confidence lost after the failure of several operations on which he was considered a world-wide authority.

Through a series of coincidents in which he plays father confessor to various persons in trouble, "K" as the mysterious doctor is known, saves the life of his rival by the same operation that previously proved his undoing.

His former failures, explained by the confession of a jealous nurse, "K" finds happiness in a new found love of which he had been totally oblivious and again devotes his life to the ills of mankind.

Mildred Harris, as the young girl whose affection is the means of bringing "K" back to the realm of better things, is said to appear to better advantage than in any previous release.

True Boardman, an actor of proven ability, is entrusted with the role of "K," while Albert Rosco, Zella Caull, Carl Miller and others make up the balance of the cast.

The picture is considered one of Miss Weber's most appealing productions by those who have already seen it, and in point of photography, beautiful locations and unusual titling is considered her masterpiece.

"THE CLOVEN TONGUE," NEXT RUSSIAN ART FILM.

Pathe's feature release for the week beginning Jan. 20 is "The Cloven Tongue," a Russian Art film in five parts with a cast composed of the following famous players of the Moscow Art theater: Nadya Lesienka, P. A. Baksheef, N. V. Panoff and Sophie Karabana. The general point of interest in this picture is a thoroughly engrossing story, interpreted by good acting and staged artistically. It shows in perfect detail the country life of the average Russian family and is from the pen of A. M. Pushkin, whose works have been translated into many languages, including our own.

The acting is of a high order. The method of expression followed by these Russian players, most of whom have been drafted from the leading theaters of Moscow and Petrograd, is repressed to a degree, but each mood or emotion is carefully registered. The director has secured exterior locations and arranged interior settings that, as far as is known, are an exact representation of a home of one of the minor noblemen. At any rate, they convey perfect atmosphere.

"LOVE ME" FOR DOROTHY DALTON.

Dorothy Dalton is now engaged on her fifth Paramount picture, entitled "Love Me," under the supervision of Thomas H. Ince, who has provided his beautiful young star with what is said to be an exceptional vehicle. From the very first of her Paramount offerings, Dorothy Dalton has added to her laurels as a screen actress of the very highest character. "Love Me" will present the star in a compelling story and will take the popular actress to the regions of the Canadian Northwest. Much traveling to the regions of snow and ice will be necessary in this picture. A powerful cast will support Miss Dalton, and will include Thurston Hall, Melbourne MacDowell, William Conklin, Carmen Phillips, and others. R. William Neil is director, and the entire production will be supervised by Thomas H. Ince.

"THE SONG OF SONGS" RELEASED FEBRUARY 11TH.

Simultaneously with the release of "Rose of the World," an Artcraft picture starring Elsie Ferguson, which has just been placed in the picture houses, comes the announcement that her next photoplay, "The Song of Songs," will be released on Feb. 11.

"The Song of Songs" is from the play by Edgar Sheldon, and was adapted to the screen by Charles Maigne and directed by Joseph Kaufman. It presents Miss Ferguson in an exceedingly emotional role, very similar to the one she interpreted in "The Outcast" on the speaking stage, and in which she scored the greatest success of her career.

The play is a high-class melodrama, replete with sensational incidents. It depicts a beautiful girl, Lily Kardos, as a saleslgirl in an Oriental store in Palm Beach, where she comes in contact with many wealthy men who shower her with unwelcome attentions. She marries a rich and elderly man, who in mistaken suspicion, drives her away. She has a tempestuous career in the fast set of New York and finally meets a high-minded young man, whom she loves. They are separated by this man's uncle, who traps Lily into a betrayal of her past life, and she is prevented from suicide by her lover, who disregards the commands of his uncle and obeys the dictates of his heart.

The role is the heaviest Miss Ferguson has appeared in for the screen. Her wardrobe is elaborate, including more than a score of elaborate gowns. The photoplay adapted to the screen by Charles Maigne, the noted photoplaywright, was staged under the able direction of Joseph Kaufman, producer of many Famous Player-Lasky hits.

HAPPENINGS AT THE ROTHACKER PLANT.

Among the recent visitors at the Rothacker Laboratory-Studio, Chicago, were Edgar Lewis, the director; Mr. Graham, of the Petrova Pictures Corporation, and A. I. Smith, the producer of Alaska pictures.

Tiry Miller, of the Camera Department of the Rothacker organization, has returned from an extensive stay in Pennsylvania where he was producing a multiple-reel industrial subject. Mr. Miller will remain at Rothacker headquarters for another week and then return to Pennsylvania for the purpose of adding several news reels to this feature.

Wesley Smith, formerly of the Camera Department of the Rothacker organization, has been promoted to an important position in the factory organization.

Frank J. Snyder, formerly a member of Doc. Willats' technical staff, has arrived in Chicago from New York, to join the Rothacker organization.

Jack Byrne, of the Production Department of the Rothacker Film Manufacturing Company, is now engaged in directing several important industrial subjects involving studio work.

N. J. Baumer, studio manager of the Rothacker Film Manufacturing Company, is fast recovering from a serious attack of tonsilities which confined him to his home for several weeks.

Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, expects to be in New York at the Hotel Biltmore from Jan. 12 until about Jan. 18, and from New York will go to Washington before returning to Chicago.

Ed. Blackburn, well known in film circles, has been added to the sales force of the Rothacker organization.

DISTINGUISHED CAST FOR BRENON'S "FALSE FACES."

In addition to Bert Lytell, who plays the stellar role, and William E. Shay, as Wertheimer, a number of players have been added to the cast of Herbert Brenon's production of "False Faces," or the sequel to "The Lone Wolf," now being filmed at the Brenon Studios on Hudson Heights.

Barbara Castleton heads the list as Cecelia Brooke, the leading feminine role in Louis Joseph Vance's swiftly moving romance. Alfred Hickman, who has taken prominent roles in a number of Brenon pictures, will be seen again as Eckstrom, which character he created in the film adaptation of "The Lone Wolf." Mr. Hickman is an actor of sterling worth. His recent portrayal of the Czar in "The Fall of the Romanoffs" was hailed as one of the best pieces of acting that has been presented on the screen. W. L. Abingdon is also a prominent member of the cast, while others who will be seen are Earle Brunswick, Henry Koser, Logan Paul, Franklin Murray and Joseph Scott.

"THE DONKEY DID IT" (L-Ko).

Julius Stern presents a strictly "new woman" offering in the L-KO, to be distributed through Universal exchanges Feb. 6. "The Donkey Did It" may or may not refer to one of the political parties concerning itself just now in the question of woman's suffrage; but, at all events, Myrtle Sterling, star of L-KO comedies, takes the center of the screen and keeps it, to the credit of women as merrymakers. Babe Emerson also has prominence in the fun.

Such mere men as Al Forbes help in the comedy to be sure, but the bulk of the work falls upon the rotund Miss Sterling to be gotten away with after the slap-stick and speedy fashion L-KOs are famous for. There will be a large supporting company, mostly girls, to lend life and color to the fast-moving scenes as the characters rush through their two-reel career of comedy effort.

Pathe Schedule

Peggy Hyland in "The Other Woman"—Doris Kenyon and Ruth Rowland in Serials—Other Features for Week of February 3.

PEGGY HYLAND, in human interest, Gold Rooster play, serial episode, two-reel series drama and unusually good Lloyd comedy, stand out on Pathe's program for Feb. 3. Peggy Hyland, who has come to the fore as one of the cleverest and most popular actresses on the screen, is starred in "The Other Woman," a Gold Rooster play in five reels, produced by the Astra Film Corporation.

In this picture Miss Hyland is supported by Milton Sills, who made such a hit with Irene Castle in "Patria," and Anna Lehr. It is in every respect a quality feature, being an adaptation from a stage play controlled by A. H. Woods. It tells the intensely human story of a beautiful young country girl who comes to New York determined to succeed as a painter. She does so and falls in love with a wealthy young man named Harrington. They are attracted by each other and sincerely believe in the existence of a great love between them. Everyone will recognize the wonderful bits of real life visualized on the screen and will place himself or herself in the situations shown.

The lighting and direction of this picture are worthy of note. The characters make their entrances and exits in a novel manner, which is more nearly that employed on the stage than possibly any other picture ever made. "The Other Woman" is in every sense a photoplay.

Doris Kenyon stars in the 11th episode of "The Hidden Hand," the title of which is "Trapped by Treachery," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathe. Interest at the opening of this episode centers immediately on the fate of Doris Whitney, who lying unconscious in a coal carrier, is being drawn toward a big cog-wheel. Only by fast action is Ramsey able to save her. Later she falls into the hands of Dr. Scarley, whose evil character is now fully revealed. A guard watching her goes to sleep and Doris manages to loosen her bonds and secure his gun. When he wakes and advances toward her she fires at him. Scarley examines the wounded man and tells Doris that the only thing that will save his life is transfusion of blood and that she will have to furnish the blood for the operation. The episode works up to a big climax when Ramsey climbs a scaffolding and manages to fling himself into the room as Scarley is about to perform the operation. Ramsey covers Scarley with his revolver, but the wily physician holds the keen operating knife just above Doris and threatens to plunge it into her heart if Ramsey moves.

Ruth Roland appears with Frank Mayo in the third drama of the series, "The Price of Folly." The title is "The Catspaw." The story deals with Walter Sexton, who has just been elected to the state legislature, and John Rand, an influential business man who desires to prevent certain legislation for which Sexton is sponsor. Rand uses his pretty young daughter as a catspaw, in a very clever manner securing Sexton's signature and typewriting above it a statement which commits the young lawmaker to a program very far from his intentions. The ingenuity of the plot against Sexton and the machinations of Dorothy Rand make the story very interesting. The climax comes when Sexton learns of Rand's duplicity and arrest is the result for the father, though the daughter, being a catspaw, is not prosecuted.

Harold Lloyd stars in "The Lamb," a comedy in one reel, produced by Rolin. This is one of the funniest comedies in which Harold Lloyd has ever appeared. Snub, scoop-server, takes Mary, the sopralto, out for a morning stroll in the afternoon. Harold, a student, with tortoise shell glasses, is sitting on a park bench and is witness to a fistic contest which brings forth this remark: "I've always wanted to hit a guy so hard he'd yell. Where is the mule you took lessons from?" and the reply is: "Come down to the Devil's Lantern, the boys are so tough they eat soup with brass knuckles." The Lamb ventures forth to meet his new friends with his shoes tied on for the night. The first room that he sees is filled with bodies in a heap, and he is assured that the Devil's Lantern has an undertaker who gives wholesale rates and pays all the war tax. Then enters Sockless Sam, who can't sleep nights until he beats up the gang and shoots out the lights. The way in which he knocks them around makes Harold feel very ambitious and he has almost got up courage to slam the little runt of a waiter, who looks like about the easiest thing around the place, when he sees the said r. of a w. hit six men at the same time, and he resolves not to commit an unfriendly act. The picture ends with a rough-and-tumble fight, all because of Harold, that is a scream.

"Picturesque Brittany" (Huelgoat), Pathe colored travel, and "Bonnets of Brittany," Pathe colored educational, form a split-reel, the first half of which shows beautiful scenes in picturesque Brittany and France, and the second half shows the remarkable hats which are made by the girls themselves out of fine lace.

This program also has an International cartoon and educational split reel, and Hearst-Pathe News No. 12 and No. 13.

MABEL NORMAND IN "DODGING A MILLION."

Goldwyn stars have been fortunate enough to secure assignments to pleasant South Georgia locations during the recent cold snap—all but Mabel Normand, who was busily completing the last scenes in "Dodging a Million," with Director Tucker, in spite of the handicaps as to heat, light and other necessities under which Fort Lee, N. J., has been laboring since Christmas.

GEORGE BEBAN IN "ONE MORE AMERICAN."

William C. DeMille wrote "The Land of the Free," from which Olga Printzlau pictured the Paramount offering, "One More American," several years ago, and therefore could not have had George Beban in mind when he developed the character of Luigi Riccardo. Had he really been thinking of the talented delineator of Latin characters, however, he could not have painted a character more suited to the star's ability.

Mr. DeMille has directed the production, which will be a Paramount release in the near future, and which concerns Luigi Riccardo, who owns a little Marionette theater in the Italian quarter of New York, and has saved his pennies against

Scene from "One More American" (Paramount).

the day when his wife and little girl will arrive from the shores of sunny Italy to make their home in the land of freedom. With him lives his cousin Lucia, who is courted by Bump Rundle, a prize-ring philosopher. Riccardo is a victim of Regan, the ward boss, having gained his enmity by refusing to pay graft money, while Sam Potts, a reporter, has been trying to get the goods on Regan, but so far has failed.

When the little family arrives from Italy and lands at Ellis Island, Regan uses his influence with the medical inspector at the Island to prevent the wife and child being admitted. The anguish of Riccardo on learning that his loved ones are, after all, to be lost to him, is pitiful, and he sets out to kill Regan, having learned that he is responsible.

Meantime, the ward-heeler has been trapped through Potts, and when Riccardo finally reaches him he finds that his enemy is powerless, while the Doctor is willing to make reparation and gladly passes the wife and child, who are restored to the arms of the husband and father amid a scene of glad rejoicing.

HART IN "BLUE BLAZES RAWDEN."

William S. Hart excels in those stories of primitive man reformed through stress of circumstances, regenerated by the renewing of the mind in the crucible of love and hate, which idea has formed the basis of several of his pictures released by Artcraft. In "Blue Blazes Rawden" it is employed with telling effect. He is, in this instance, a veritable giant of a man, rough, lusting for life and the delights of the lumber camp saloon after a season immured in the fastnesses of the forests. His encounter with a renegade Britisher who is later killed in a fight, the primal lure of love as expressed by Babette, a woman of the camps, and the final revulsion of feeling and tendencies that follow the hallowing influence of a motherly woman's benediction form a series of incidents that bring the drama to a high pitch of intensity and once more, it is asserted, provide for Wm. S. Hart a vehicle that gives him full scope for his inimitable powers of character interpretation.

The virility and strength of character that render these interpretations of Wm. S. Hart so outstanding in their originality and realism, are part and parcel of the man himself, otherwise they could never be so successfully simulated on the screen. The forthcoming picture will serve to still further heighten the popularity of the star, according to all advance opinions.

"THE BLUEBIRD" FINISHED BY DIRECTOR TOURNEUR.

Production work on "The Blue Bird," the Maurice Maeterlinck masterpiece, which has been going on for several months at the Famous Players-Lasky studios in Ft. Lee, N. J., was brought to a close last week when director Maurice Tourneur filmed the final scenes. When the last O. K. sign was photographed at the end of a scene it marked the conclusion of the biggest production ever undertaken at this studio.

February Metros

Many Interesting Features Announced in List of Subjects Ready for Release.

TWO Eastern productions and two productions made in Metro's West Coast studio at Hollywood, Cal., will be released by Metro Pictures Corporation during the month of February. Five stars will be represented—Francis X. Bushman and Beverly ,Bayne, Harold Lockwood, Viola Dana and Edith Storey, appearing in the order named. B. A. Rolfe presents the West Coast pictures, "Weaver of Dreams" and "Revenge." Added to these will be a special production de luxe with the great Nazimova as star—a new gypsy play now in process of completion. Four Drew comedies will also be released during February. These are "Help Wanted." "The Bright Lights Dimmed," "After Henry" and "His Generosity," in the order named.

The first February release will be "Under Suspicion," a feature comedy melodrama starring Francis X. Bushman and Beverly Bayne. William S. Davis has directed this five-act production, which had been adapted by Albert Shelby Le Vino from the original story by Hugh C. Weir. Smiles and thrills are provided in this brilliant picture in about equal proportions. Mr. Bushman takes the part of a young millionaire, Gerry Simpson, who falls in love with a girl reporter at a society function. The girl reporter, Virginia Blake, played by Miss Bayne, has a horror of the idle rich, so young Simpson goes to work. He becomes a cub reporter. Some jewels belonging to a wealthy woman are stolen, and suspicion points strongly to Gerry. The girl reporter finds a clue and begins to track the culprit. A monkey provides the "missing link" in the evidence.

The real thief is the person least suspected, of course, and there are thrilling scenes of excitement and adventure before the interesting denouement takes place. The co-stars are surrounded by a capable cast of players, including Eva Gordon, Frank Montgomery and Sidney D'Albrook. "Under Suspicion" was produced under the personal direction of Maxwell Karger.

"Broadway Bill," with Harold Lockwood as star, will be released Feb. 11. "Broadway Bill" is a romance of Broadway and the North woods, written and directed by Fred J. Balshofer. It contains a part for the popular star wholly to his liking and one in which he will make certain appeal.

"Broadway Bill" is given his nickname on account of his fondness for the bright lights of the "big town." The gaieties of Broadway lead him insidiously into the habit of drink, but, at last, finding that he has lost the good opinion of Muriel Latham, the girl who matters, he determines to go to the Maine woods and win back his self-respect. He finds a new enemy to fight, this time a personal one—Buck Hardigan, foreman of the lumber camp. For a time it looks as though the fight would be decided against Bill, but he finally succeeds in vanquishing both his antagonists—drink and Buck Hardigan. The love interest of "Broadway Bill" is well sustained. Martha Mansfield plays the part of Muriel Latham, opposite the star, and Stanton Heck has the role of the camp bully, Buck Hardigan. Bert Starkey also has an important part.

Metro's Feb. 18 release is "Weaver of Dreams," with Viola Dana as star. This is a picture version of Myrtle Reed's famous story, with Miss Dana in the charming role of Judith. John H. Collins has directed "Weaver of Dreams" at Metro's West Coast studio.

Miss Dana has seldom had a part more suited to her winsome personality than that of Judith. The action of "Weaver of Dreams" takes place in a rural community where the simpler emotions hold sway, giving the little star another opportunity to display the sincerity that many consider her chief charm. "Weaver of Dreams" is primarily a drama of the human heart.

Judith is in love with Carter Keith, a young physician, and becomes engaged to marry him. They build their house on a hill, and steal away at odd moments to take a look at it, and dream over the happiness to come. They call it "the house of hearts." All this the old musician, the "weaver of dreams," sees and notes. Then comes Margery, and before he realizes it Carter is fascinated. The climax of the story is one wholly unimagined. There are many devotees of the works of Myrtle Reed throughout the country, and of these many call "Weaver of Dreams" their favorite novel. To them the new Dana production should make special appeal.

A cast of sterling excellence surrounds Miss Dana in this picture. Clifford Bruce, well known to Metro patrons, has the role of Carter Keith. Russell Simpson has an important part. Cora Drew plays Aunt Cynthia Bancroft, who has a belated romance.

The final February release is "Revenge," with Edith Storey as star. "Revenge" is a Western story of love and adventure, adapted from Edward Moffat's popular novel, "Hearts Steadfast," the scenario being the work of William Parker and H. P. Keeler. Tod Browning, who has directed Miss Storey in "The Legion of Death" and in "The Eyes of Mystery," has also directed "Revenge."

Alva Leigh, an Eastern girl, goes West to avenge the death of her fiancee, Donald Jaffray. Two men befriend her, Dick Randall, formerly Donald's cabin-mate, and "Sudden" Duncan, owner of the dance hall. One of them does so with a friendly purpose, and the other hoping to conceal his real enmity toward herself and the dead man. She realizes that all is not as it should be, but is led to false conclusions. Tragedy enters and death stalks near. The climax of this absorbing picture drama is breath-taking in its suspense and surprise, giving Miss Storey opportunity for the heights of emotional acting, in which she excels.

A wonderful cast has been selected to support Miss Storey in "Revenge." Her leading man is Wheeler Oakman, a favorite player of genuine ability. Alberta Ballard has the colorful role of "Tiger Lil," and Ralph Lewis is "Sudden" Duncan. "Revenge" furnishes a strong completion to the Metro productions of the month.

DOROTHY PHILLIPS PICTURES SPECIAL RELEASES.

Although they will continue to be released through Bluebird exchanges, photoplays in which Dorothy Phillips is star will, hereafter, be special attractions, to be designated as "Dorothy Phillips Productions." There will be no brand designation, and the method of handling the pictures will apply as though they were independent productions without being any part of the regular Bluebird program.

"The Grand Passion," lately introduced to the screen for the first time at the Broadway theater, New York, will be the initial "Dorothy Phillips Production" to reach exhibitors under the new plan. William Stowell, who has always been Miss Phillips' leading man in Bluebirds, and Jack Mulhall, who has been a star in other Universal features, appear as Miss Phillips' principal supporters in this Ida May Park production.

Miss Park lately completed another offering in which Miss Phillips will star—"Her Fling," a feature based on Katherine Leiser Robbins' story of the same title. William Stowell, Sally Starr and Joseph Girard will head the supporting company. "The Girl Who Dared" is still another Dorothy Phillips production now being finished off at Universal City, under the direction of Allen J. Holubar, with James Oliver Curwell's novel as the basis of the scenario.

"The Girl Who Dared" is a romance of the North in which extensive winter scenes and unusually heavy sets predominate. Lon Chaney and William Stowell will play the principal male characters, with Priscilla Dean, William Burress and Joseph Girard concerned in essential supporting roles. Bluebird exchanges will conduct a separate compaign for marketing the "Dorothy Phillips Productions," with these three offerings to begin with. Others will follow from time to time, as suitable material may be found.

FRANK KEENAN IN "LOADED DICE."

Frank Keenan will make his first appearance under the Pathe Banner on Feb. 10. The title of Mr. Keenan's initial Pathe Plays release is "Loaded Dice." It is a five-reel adaptation by the well-known scenario writer and author, Gilson Willetts, from Ellery H. Clark's successful book of the same name. The picture is characterized by a remarkable principal role, an unusually powerful story, a fine cast, handsome settings, high-class photography, including many night scenes and illustrated titles.

The part created by Mr. Keenan is that of an unscrupulous, unprincipled man, who believes there is no God. A man who plays for high stakes with "loaded dice" because he says that to win he must do so. A climax more gripping than anything Mr. Keenan has ever had on the screen, he dies with these words on his lips, "I lose, there is a God."

In addition to Frank Keenan, the cast includes Florence Billings, an actress of unusual beauty and ability, who is especially suited to be Mr. Keenan's leading woman. Guy Coombs, a well known stage and screen actor, who plays the young millionaire whom Richard Gordon uses as a "catspaw," and Madeline Marshall, who plays the wealthy young girl to whom he succeeds in engaging himself.

The production is characterized by a number of very remarkable night scenes and unusually large settings, in one case the complete exterior of the main stage having been constructed in the studio to obtain the effect of a terrific thunderstorm.

The art titles are confidently expected to create something of a sensation, as they reveal a new method of carrying out the thought, both in words and in atmosphere.

IMPORTANT PLAYERS SUPPORT SESSUE HAYAKAWA

In the support of Sessue Hayakawa for his forthcoming Paramount picture, "Hidden Pearls," a cast of unusual excellence is provided, numbering among its members such well-known players as Margaret Loomis, who appeared with the Oriental star in "The Bottle Imp" and "The Call of the East"; Theodore Roberts, James Cruze, Noah Beery, Clarence Geldart, Florence Vidor, Jack Holt, Gustav von Seyffertitz and Henry Woodward. The picture was directed by George H. Melford, assisted by Claude Mitchell and photographed by Paul Perry. Beulah Marie Dix wrote the story and also scenarioized it.

GOLDWYN SCENARIO STAFF GROWS.

Recent acquisitions to Goldwyn's scenario staff are Rosalie Ashton and Beatrice Morse, both well known in the magazine field before undertaking motion picture work. With Lasky, and at Fox Western studio, they collaborated on continuity and contributed original stories. Mabel Strouse, for a long time a standby in the scenario bureau of World Film, also has cast her lot with Goldwyn, where her keen sense of picture values is making her a valued member of the staff at the Fort Lee studios.

"THE WIFE HE BOUGHT" (Bluebird).

Larry Evans' magazine story, "One Clear Call," served as the basis of Bluebird's release February 4. Harvey Gates prepared the scenario and Harry Solter directed the production. Carmel Myers is presented in the star part, with Kenneth Harlan featured as her leading man. Howard Crampton and Sidney Dean also have essential roles in a feature that depends upon sensationalism for its principal appeal.

This is the third Bluebird in which Carmel Myers has been starred. She gained her first prominence in open market, "Sirens of the Sea," and was then engaged for Bluebirds, appearing first in "The Lash of Power" and later on in "My Unmarried Wife." Kenneth Harlan has been her leading man in the preceding Bluebirds, and it is declared that both players are better provided with effective roles in "The Wife He Bought" than ever before.

While sensational episodes are depended upon as the outstanding features of the production, there is a strong melodramatic plot to weld together the exciting incidents, an extremely realistic shipwreck scene climaxing the accumulation of sensations. Harry Solter, the producer, is one of the pioneers in photoplay production and has brought the benefits of long experience to his work in creating a screen melodrama of forceful effectiveness.

FEBRUARY L-KOS READY.

Julius Stern, president of L-KO Comedies, announces that his February product is ready for release. Despite the rainy season and a natural desire to avoid the attendant drawbacks, there will be no dimiuntion of effort at Hollywood, where the L-KOs come from. "Keeping even with production on a two-reel comedy every week is task enough," says Mr. Stern, "without hoping to get ahead with a stock of negatives."

"The Donkey Did It" will star Myrtle Sterling Feb. 6. For Feb. 15 there will be a flashy showing of femininity in "Pearls and Girls," surrounding Hughie Mack and Eva Novak. Jim Davis directed this comedy.

"Beaches and Peaches" indicates something of its nature in the title selected for the Feb. 20 release. Archie Mayo directed Dave Morris and a large delegation of L-KO girlies in this bathing-suit comedy. Mack Swain will star in "Sherlock Ambrose," Feb. 27, offering a comedy detective story with slapstick trimmings. W. S. Fredericks directed the "Ambrose" L-KO.

HAROLD LOCKWOOD RETURNS FROM MAINE WOODS.

After working for three weeks' time at their location camp on the Rangeley Lakes in Maine, Harold Lockwood and his company of Metro-Yorke players have finished the lumber camp scenes in "Broadway Bill," Mr. Lockwood's next Metro Star Series production, and have returned to New York, where the final scenes to complete the picture will be put on.

The company found circumstances most favorable to their purposes in the North. The action of the lumber camp scenes takes place in mid-winter and Maine was experiencing real mid-winter weather during the company's visit. The ground was covered with four feet of snow and the mercury dropped to a point as low as 48 degrees below zero. The highest point reached was 10 below.

"THE GREAT SEA SCANDAL" (Nestor).

Craig Hutchinson has turned out a speedy Nestor, to be supplied through Universal channels February 4. It is called "The Great Sea Scandal," and will have Dave Morris as its featured comedian. Gladys Tennyson and Gertrude Aster will lead a bevy of pretty girls into the swift complications that result through an ocean trip from Los Angeles to San Francisco.

The amount of fun that may be extracted from what is usually a conventional journey promises to do great credit to the inventiveness of Director Hutchinson and the skill of his players in catching his ideas. Dave Morris was never better provided with an eccentric comedy role, and "The Great Sea Scandal" is likely to add considerably to his screen reputation when this Nestor gets into circulation.

A ONE-REEL LLOYD COMEDY EVERY WEEK.

Beginning with the week of Sunday, Feb. 3, Pathe announces that there will be an important change in the comedy portion of its program, and that there will be issued every week after that date a one-reel Rolin comedy featuring Harold Lloyd. In these comedies will also appear those other Rolin favorites who have been associated with Lloyd from the beginning—Bebe Daniels and "Snub" Pollard. This increase in the output of Lloyd comedies is in answer to a greatly increased demand for which the popularity of the two-reel "Lonesome Luke" comedies had much to do. It was felt that Lloyd in one-reel comedies exclusively would have a wider distribution than would be possible with the longer films.

The first of these one-reel comedies to go out on the increased schedule is "The Lamb," which will be issued on Feb. 3. The second will be "The Gasoline Wedding" on Feb. 10, the third, "Hit Him Again," on Feb. 17, and the fourth will probably be "Beat It," on Feb. 24. These comedies are said to be in Lloyd's best vein. They are all produced under the general supervision of Hal E. Roach, of the Rolin Company, who has achieved remarkable success in comedy direction, and who personally directed the two-reel "Luke" comedies.

"WOMEN IN THE WORLD OF WORK" (Bray).

An unusually interesting series on "Woman in the World of Work" is announced by The Bray Studios, Inc., to be released as part of the Paramount-Bray Pictograph, "the magazine on the screen." The first issue appears in the 103d release, for which Miss Anne Haviland, a young Southerner who has made a success of distilling perfumes from flowers, furnishes the story.

While the Miss, who, clad in overalls, assumes to do the work of her big brother who has joined Uncle Sam's fighting forces, is worthy of a high place up on the list of women who achieve, it is not from among these that The Bray Studios, Inc., have selected their subjects. It is from the women who, brought face to face with the problem of winning a livelihood for themselves, and not infrequently for others dependent on them, untrained and with no apparent means, not only win out but succeed to a degree that brings them fame as well as fortune.

Scene from "Women in the World of Work" (Paramount-Bray).

It is the stories, told on film, of these courageous women, each an inspiration and incentive for others, that the Bray Studios, Inc., will release. No more interesting material could be gathered. Each has the human-interest appeal that goes straight to the heart of every man and woman for the success won by one who, by nature and training, is handicapped at the outset, is a success, the gaining of which must win the admiration of all humanity.

This series will run over a period of weeks, and each installment, a complete story in itself, pulsates with life and action, and is a tribute to the sterling character of that American womanhood whose sons are carrying the flag of Liberty to the shores of distant Europe.

LAST WORK OF CHARLES KLEIN IN FILMS.

"The Guilty Man," a vivid attack upon the double standard of morality, has been made into an absorbing photoplay, presented by A. H. Woods, famed as a producer of strong emotional dramas to be released by Paramount. Thomas H. Ince, Inc., supervised the production, which was directed by Irvin V. Willat.

"The Guilty Man" represents the last work of Charles Klein, who was lost on the Lusitania. Miss Ruth Helen Davis wrote the first manuscript and Mr. Klein revised it for her. He completed no other play after finishing his work on "The Guilty Man."

Mr. Woods and Mr. Ince have chosen a perfectly balanced cast for "The Guilty Man," including Gloria Hope, Vivian Reed, William Garwood and Charles French.

EMMY WEHLEN IN SATURDAY EVENING POST STORY

"Good Will and Almond Shells" is the name of the next Metro production in which exquisite Emmy Wehlen will star, the screen version of Edith Wharton's "The House of Mirth" having been postponed to a later date. Work on the new production will begin at once at the Metro studio under the direction of George D. Baker, who has completed the direction of Mme. Nazimova in a new special production. Mr. Baker has been associated with Miss Wehlen in numerous of her Metro successes, including "The Duchess of Doubt," "Sowers and Reapers," and "The Pretenders." "Good Will and Almond Shells" is from the pen of Kenneth L. Roberts, and was published in the Saturday Evening Post.

Henry Kolker will play Lawrence Gray, a capitalist; Joseph Kilgour will have the part of "Silk" Wilkins, alias Remington Rountree, a confidence man. The production will be under the supervision of Maxwell Karger, general manager of the Metro studio.

"THE WIDOW'S MIGHT" (Paramount).

The next Julian Eltinge-Paramount picture to be released will be a comedy written especially for the star by Marion Fairfax—"The Widow's Might." This production was staged under the direction of William C. DeMille, the well-known director of "The Warrens of Virginia," Geraldine Farrar in "Carmen," and other popular screen hits.

Headed by Florence Vidor, who also appeared opposite Mr. Eltinge in "The Countess Charming," the supporting cast includes various well know names, such as Mayme Kelso, James

Scene from "The Widow's Might" (Paramount).

Neill and Gustave von Seyffertitz. This photoplay is the popular female impersonator's third Paramount picture and, judging from advance reports, will easily prove his most successful film to date.

In his newest screen offering, Mr. Eltinge appears as Dick Tavish, an enterprising young New Yorker, who decides that "there is money in cows" and establishes himself on a Western ranch. How he is obliged to disguise himself as a woman in order to entrap the crook who is trying to steal his farm, and how he finally wins out against all sorts of odds, makes a thrilling and entirely humorous picture, it is announced.

The story was mostly supposed to happen at "Coronalta," a fashionable California resort, and beautiful Pasadena furnishes the scenery, the attractive hotels and smartly gowned guests so necessary for the correct "atmosphere." Many new gowns of the latest design will be presented for the first time in this film by the clever actor.

UNIVERSAL MULTIPLIES SERIALS.

Making good his announcement of policy for 1918, Carl Laemmle, president and director general of Universal Film Manufacturing Co., is applying more energy to the production of serials than ever before in the history of that organization. It has previously been Universal's rule to finish the release of one-chapter-serial before starting to circulate its successor, but now serials will overlap serials throughout the coming year.

Under the new plan, Eddie Polo and Vivian Reed's serial, "The Bull's Eye," starts circulation Feb. 4, when Ben Wilson and Neva Gerber's adventures in "The Mystery Ship" has reached its eleventh episode. Work has already begun on "The Lion's Claws," in which Marie Walcamp will be presented under the direction of Jacques Jaccard, who also produced "The Red Ace" and "Liberty, a Daughter of the U. S. A" serials in which Miss Walcamp furnished chapter sensations during the past year.

"The Lion's Claws" will be a jungle adventure, employing the menagerie of wild animals at Universal City, where the first episode of the serial are now in the making. An engrossing story is promised, with opportunities for exciting and sensational situations galore.

Director Harry Harvey is preparing to create another serial, with Ben Wilson and Neva Gerber the stars, as soon as these players have finished with "The Mystery Ship." The new one will probably be called "Pleasure Island." Eddie Polo and Vivian Reed, as soon as they have done with "The Bull's Eye," will also start at once upon another chapter-story to keep serials going to exhibitors without interruption.

MAE MARSH'S NEWEST GOLDWYN.

Mae Marsh will have one of the greatest acting opportunities of her motion picture career in a new production just announced by Goldwyn pictures. In it she will appear as the young heroine of a romantic story of thoroughbred crookedness from the pen of Irvin S. Cobb, among the foremost of America's authors, and now a participant in Goldwyn activities. The original story of the production was published in the Saturday Evening Post under the title of "The Web." This title may not be used, it is said, for the screen version.

BLUEBIRD MAKES CHANGES IN FEBRUARY RELEASES.

Changes in both plays and titles are announced by Managing Director Carl Laemmle for the February program of Bluebirds. The stars involved include Monroe Salisbury, Mae Murray, Carmel Myers and Franklyn Farnum. Production is so far advanced at Universal City that Bluebirds for March and April are also completed, the product furnishing plays for all of Bluebird's stars to be seen at best advantage. Here is the final arrangement for February:

"The Wife He Bought" will be presented by Carmel Myers week starting Feb. 4.

"Hands Down" will have Monroe Salisbury as its star, released Feb. 11, Ruth Clifford being featured as Mr. Salisbury's leading lady in a Rupert Julian production.

"The Morals of an Actress" is a Robert Leonard production, to be presented by Mae Murray Feb. 18.

"The Rough Lover," to be presented by Franklyn Farnum, Feb. 25, has been previously referred to under its original title, "Breeze Bolton Blows In."

Allotments of Bluebirds for March are tentatively forecasted thus: March 4, Carmel Myers in "The Green Seal"; March 11, Monroe Salisbury in "Hungry Eyes"; March 18, a Dorothy Phillips production, "Her Fling"; March 25, Mae Murray in "The Eleventh Commandment."

"HEADIN' SOUTH" NEW FAIRBANKS PICTURE.

The Douglas Fairbanks Special, consisting of eight passenger trains and twelve freight cars, carrying two hundred Buckaroos and an equal number of horses arrived at Tucson, Arizona, last week, for the purpose of filming the exterior scenes of "Headin' South," from the story by Allan Dwan. The first two days were spent shooting scenes in the vicinity of Ft. Lowell, historically known as the location of the famous battle fought by General Miles when he captured Geronimo, the notorious Apache chief and his tribe of fighting Indians.

The principals of the company who journeyed into Tucson on the Douglas Fairbanks Special includes Katherine McDonald, the new leading lady; Frank Campeau, Chief Producer Allan Dwan, Director Art Rosson, Assistant Director James P. Hogan, Business Manager John Fairbanks, Harry Tenbrook, Bennie Zeidman, publicity representative. Special reservations were made for the photographic staff, consisting of Hugh McClung, Harry Thorpe, Len Powers, Glenn McWilliams. Charles Warrington and Billy Emerson, who is in charge of a large crew of property men and carpenters.

Among the prominent cowboys who will take active parts in "Headin' South" are Johnny Judd, Tommy Grimes, Art Acord, Hoot Gibson, and Ed Burns, who is in charge of all the horses. Ginger, the Fairbanks dog, is the mascot for the company.

SPLENDID CAST IN "THE HIRED MAN."

Many unique types appear in Charles Ray's third appearance in an Ince-Paramount picture, which is entitled "The Hired Man," and is a pastoral drama in which the star undergoes some sensational experiences. The play is by Julian Josephson, popular writer of short stories for magazines, who displays a pleasing familiarity with farm life. Ray plays the part of Ezry Hollins, the hired man who loves his employer's daughter and studies at night to make himself worthy of her. Doris Lee is Ruth Endicott, the girl in question, and the role of Caleb Endicott, her father, is played by Charles French, and Lydia Knott is his wife. Gilbert Gordon interprets the role of Walter Endicott, whose waywardness gets him in trouble, and who involves the hired man into great difficulties. Carl Ullman is Stuart Morley, the rival for the affections of Ruth. A thrilling fist fight takes place between the two claimants for the hand of the fair Ruth, in which Ray demonstrates his athletic ability.

Humorous scenes are shown at the old-fashioned "corn huskin' bee" and barn dance. The locale is New England. It is claimed by Paramount that this is the best picture thus far released starring Ray, excelling "The Son of His Father" and "His Mother's Boy." Special attention is being called to the excellent photography and scenic effects.

"PAINTED LIPS" (Universal).

The Louise Lovely offering, to be released through Universal exchanges, Feb. 4, was written by Charles Kenyon, author of the stage success, "Kindling." In its original story form its title was "The Straw Cellar." Edward J. Le Saint directed the production.

Miss Lovely's support will include Edward J. Cody, Alfred Allen, Hector Dion, Beatrice Van and Betty Schade. Without apparent design "Painted Lips" becomes a problem play. It is first a sensational offering and then turns into a problem play, dealing with life in the underworld where the heroine finds herself unwillingly the center of an unusual intrigue.

Louise Lovely has been presented by Universal in a series of sensational features, and the assertion is made that in "Painted Lips" she has the best offering she has ever presented. This promise is largely established by the nature of the story as well as through the skill and detail involved in making the actual production.

"The Cross Bearer"

New World Film Special Production Released at Regular Rates.

"THE CROSS BEARER," in seven reels, will be released March 18, by World-Pictures Brady-Made. This picture play has Cardinal Mercier as its principal personage, and Belgium as its setting. It is to be issued upon the regular World program at regular World prices, in keeping with the fixed policy of this corporation.

"The Cross Bearer" will be the third special feature to be distributed to exhibitors of World pictures without extra cost. "Rasputin, the Black Monk," and "The Burglar," were published similarly, at greatly increased expenditure on the manufacturer's part. Like these productions "The Cross Bearer" was made as a personal venture by William A. Brady, and purchased by the World Film Corporation for its regular patrons by way of demonstrating that big features can be brought within the reach of program houses. One of the big scenes of "The Cross Bearer" is an authentic reproduction of the Louvain Cathedral, in which Cardinal Mercier is celebrating mass when the German forces rush in and take possession, ejecting the congregation, piling up the seats and setting fire to them, and afterward making a barracks of the edifice.

This scene was built alongside the World's studio in Fort Lee, and was exceedingly massive and imposing. Upon an adjoining lot a street scene several blocks in length was constructed upon a scale sufficiently large to permit the passage of artillery and great numbers of men and women. On the night before this street scene was to have been "shot" a heavy wind storm arose and flattened the structure completely, besides carrying parts of it a long way into the interior of New Jersey, so that it became necessary to rebuild the set entirely.

Montagu Love plays the role of Cardinal Mercier in "The Cross Bearer," and the personation is said to be the most impressive exhibition of acting yet contributed to the screen by this always dependable artist.

There are no episodes of carnage in this picture, which, however, contains a number of military scenes, such, for instance, as the German soldiers entering Louvain and taking formal possession of the city. Many of the interiors, reproducing various rooms in the Cardinal's residence, are of regal magnificence, showing furniture, tapestries and paintings of very great value.

These interiors were made following photograps of the real Cardinal's palace, and there was no sparing of expenditure in this or other directions.

The love story of "The Cross Bearer" concerns the beautiful young ward of the Cardinal and an officer in the Belgian army. Plotting to capture the girl for purposes of his own is the German governor-general, whose designs are foiled by the superior craft of the aged prelate known as "the protector of Belgium."

PRESS BOOK FOR "MADAM WHO."

The offices of Paralta Plays have issued a press book of Henry B. Walthall's initial Paralta Play, "His Robe of Honor," which contains many new ideas, and promises to be a great step forward in assisting the exhibitors exploiting this production.

The cover is done in three colors similar to the cover used on the press book for "Madam Who." The first page inside contains the complete cast of characters together with the names of the heads of the various departments under whose supervision the production was completed.

The following page is devoted to catch lines to be used for various advertising purposes, which takes the place of advertising layouts which have been so widely talked about and so little used. Illustrations of the various billing paper consisting of two three-sheets, two one-sheets, and one six-sheet, and a double-column, single-column, and thumb nail cuts to be used for newspaper and program purposes.

In preparing the press copy for the book it has been compiled in such a manner so that it can be edited by any newspaper by the mere stroke of a pencil. Any paragraph can be eliminated without injurying the continuity of the press notice. There are no squibs in the book, but the first paragraph of each press notice is written in such a manner that it is a squib in itself, and any of the following paragraphs can easily be used for squibs by a slight alteration.

JUNE CAPRICE TO WEAR FINE CLOTHES.

The Fox special feature to be released Jan. 27 features June Caprice as a rich girl in a production entitled "The Heart of Romance." The plot hinges on a love affair, the heroine's hand being sought by a struggling young writer who is suspected by the heiress' guardian of courting the girl because of her money. A unique plan for testing his affection is devised, with the result that he proves his sincerity.

The story of "The Heart of Romance" was written by Frances Crowley, and the scenario was done by Adeline Leitzbach. Harry Millarde was the director. The cast includes Bernard Thornton, George Bunny, Joseph Kilgour, Lillian Page, Jack Martin and Jack Raymond.

It is said that the production differs from that of the usual Caprice type in that the star throughout is in the role of a rich girl. In many of her previous pictures she has been cast in roles which have afforded little opportunity for wearing the fine clothes in which all women delight to appear.

"THE EAGLE'S EYE."

The cartoon here illustrated was painted by Louis Agassiz Fuertes, one of the great ornithological artists of the world, and presented to William J. Flynn, then chief of the United States Secret Service, as typifying the achievements of this branch of the United States Government, "The Eagle's Eye," in combatting the intrigue, espionage and propaganda of the Imperial German Government in America.

The painting is so effective, both in art and subject, that it is being used as the design for a twenty-four sheet stand to create interest in the serial photodrama, "The Eagle's Eye,"

Cartoon Painted by Louis Agassiz Fuertes. Presented to William J. Flynn.

which the Whartons are now producing at their studios at Ithaca, founded on a story by Chief Flynn, exposing the secret machinations of the Kaiser's spy army in this country. Mr. Fuertes painted this subject and presented it to Chief Flynn several months before this motion picture production was conceived.

The painting of the Eagle in this cartoon is absolutely correct in every physiological detail and in coloring. This is one of the very few instances where the great American eagle has been pictured with absolute accuracy by an artist who is also a great authority on the physiological development of winged life, including birds of prey. Mr. Fuertes is a native of Ithaca, where he was born forty years ago.

NEW PLAYS AND PLAYWRIGHTS FOR TRIANGLE.

Several well-known magazine stories are being picturized and three new men have been added at the scenario department of the Triangle Culver City studios. The new faces include Charles Mortimer Peck, well-known scenario editor and special writer, who is picturizing Norman Sherbrook's magazine story, "Smoke"; Frank Condon, Satuday Evening Post writer and continuity expert, who is picturizing "The Veil," also by Norman Sherbrook, and Charles Wilson, who is making the screen adaptation of W. Carey Wonderley's magazine story, "Another Foolish Virgin."

Jack Cunningham is finishing the picturization of "The Siren in the House," also a magazine story by W. Carey Wonderley. Other members of the staff include Lanier Bartlett, who has just finished the continuity on a Japanese story, "The Mystic Fan," by Lawrence Gibson; Catherine Carr, who is dramatizing "High Tide," a sociological drama, by B. D. Carber, and George Elwood Jenks, who is making the screen adaptation of "The Vorter."

Philip Hurne, the author and co-directer of the recent Triangle release, "Framing Framers," has been made head of the reading department in the scenario department at the Triangle Culver City studios.

BUSHMAN AND BAYNE BEGIN "THE BRASS CHECK."

Francis X. Bushman and Beverly Bayne have placed in production a new comedy drama, "The Brass Check," at the Metro studio. "The Brass Check" is from the pen of Edward Allan England, and its scenario version has been made by June Mathis. William S. Davis is directing this five-act screen romance, assisted by Harry Franklin, who has returned to Metro after a two months' vacation trip. Mr. Davis has recently completed the direction of the popular co-stars in Hugh C. Weir's "Under Suspicion," which will have an early release.

A capable cast of players especially chosen for cleverness in character delineation has been chosen to support Mr. Bushman and Miss Bayne in "The Brass Check." It includes Frank Currier, Frank Joyner, Ollie Cooper, and John A. Smiley, who may safely be trusted in the handling of the quaint and interesting situations to be found within the play's five acts.

"THE HOUSE OF GLASS" NEARLY FINISHED.

Clara Kimball Young declares that never before in her screen career has she led such a breathless and tempestuous existence as in the role of Margaret Case, which she plays in "The House of Glass," the famous Broadway success which she is picturizing for Select Pictures.

"The House of Glass' is all but finished. In it Miss Young is supported by an able cast, including her father, Edward Kimball; her leading man, Corliss Giles; Pell Trenton, Norman Selby (Kid McCoy), James T. Laffey, Josie Sadler, William Waltman, Peggy Burke and Doris Field.

"Beauty and the Rogue" Leads Mutual

George Periolat Supports Mary Miles Minter—Billie Rhodes in "Somebody's Widow."

IN Mary Miles Minter's next American-Mutual production, titled "Beauty and the Rogue," which will be released on the Mutual schedule Jan. 28, this delightful little star will be seen in a role quite different from any character she has yet portrayed. As "Bobbie Lee," the unsophisticated daughter of a wealthy and doting father, she is interested in the work of an "uplift" society, and is imposed upon by an ex-burglar who works on her sympathies and promises to "go straight."

Demure little Mary Miles doing a tip-toe dance, a la ballerina, and doing it with all the grace of a Pavlowa, promises a charmingly diverting episode. There is a surprise in store for the Minter enthusiasts, for few know that it was a toss-up with Mary Miles when she began her stage career between the terpsichorean and the dramatic art. George Periolat, who plays the father, will have his first opportunity for aeons to wear real human clothes, as heretofore he has been garbed as decrepit misers, crazy sea captains, bibulous beachcombers and old-man roles, until the public has almost forgotten what he looks like.

Alan Forrest plays opposite Miss Minter, while Spottiswood Aitken has an eccentric bit which he handles in his inimitable way. Orral Humphrey is "Slippery," the blubbering burglar who pilfers the jewels and shatters "Bobbie's" illusions of the "uplift." Clarence Burton and Lucille Ward complete an exceptional cast.

The Strand Comedy, released Jan. 29, stars Billie Rhodes in a peppery farce, titled "Somebody's Widow." Billie poses as the inconsolable young widow of a victim of the sea, in order to capivate a bumptious young scenario writer who is immune to feminine charms. She is on the point of succeeding and winning a bet she made with her chums when the secretary of the scenarioist learns of her scheme, makes up as her sailor-husband returned from the sea and exposes the bogus widow.

The "Mutual Weekly," the interesting and timely topical news-reel, which is a pictorial exploitation of the most significant events of the week, is released on January 28. An interesting subject was titled "Traitors at Home." Starting with a scene in a restaurant it showed a man who will not observe "meatless day," followed by scenes of beef cattle on the range which will be used to feed American soldiers, and the handling of beef at the army camps. The lesson is obvious and convincing.

KERRIGAN'S SECOND PICTURE.

J. Warren Kerrigan, whose first Paralta Play, "A Man's Man," received the unstinted praise of all who have seen it, will be seen in the near future in his second Paralta Play, "The Turn of a Card," from the pen of Frederick Chapin, which will be released by the W. W. Hodkinson Corporation the first of February. The story, which has been adapted for the screen by Thomas J. Geraghty, concerns the adventures of "Jimmy Montgomery Farrell," a young college man who goes West to look for some oil fields and becomes involved in a series of enjoyable complications which threaten his destruction, but which are surmounted by most unusual twists which add a delightful charm to the story.

Mr. Kerrigan is most enthusiastic over the part, and claims that it fits his capabilities equally as well as did "A Man's Man." And the story is of the type that has won for Mr. Kerrigan his greatest laurels.

The production is a romantic comedy drama, and Mr. Kerrigan's leading woman, Miss Lois Wilson, in the role of "Cynthia Burdette" is most happily cast. The remainder of the supporting cast consists of Eugene Pallette, "Tiny" Morgan, David M. Hartford, Roy Laidlaw, Eleanor Crowe, Wallace Worsley, Clifford Alexander, Ida Lewis, Albert Cody, and Janice Vincent.

The production was made under the direction of Oscar Apfel and photographed by L. Guy Wilkey, both of whom assisted in the making of Mr. Kerrigan's former Paralta Play.

CLARA KIMBALL YOUNG BUYS TAXICAB.

Pedestrians along upper Broadway were treated to a unique sight recently, when Clara Kimball Young and her director, Emile Chautard, and members of her Select company worked on a couple of difficult scenes for the film version of "The House of Glass," Max Marcin's famous play which the star is now screening for Select Pictures.

The action of the play called for a couple of bits taken inside a taxicab. While these are incidental, they bear largely on the subsequent trend of the plot, and it was necessary that the proper lighting be obtained. Director Chautard, who is satisfied with nothing less than the best, was hard to please, and after several futile attempts to gain, in a rented taxi, the effects he desired he called a halt and entered into negotiations for its purchase.

With the sale consummated, he proceeded to rip the machine to pieces. Under his direction half of the top was cut away and the taxi mounted on a truck. Miss Young and Pell Trenton, who plays the role of Burke, were installed in the cab and the truck with cameraman proceeded out into Broadway for the local color of a street scene. The new arrangement worked perfectly and the scenes were shot with no further delay.

UNIVERSAL ANIMATED WEEKLY NO. 7.

You have read that the Zeppelins, upon which the Germans relied for so much at the beginning of the war, are a failure. In the Animated Weekly No. 7 you will see the concrete evidence of just how much of a failure they really are.

Five great Zeppelins, worth hundreds of thousands of dollars, raided London, bombing schoolhouses and ammunition plants alike, as is the Teuton custom. They were able to escape safely from the pursuing British aeroplanes, but on their way back to Germany over France, they encountered an angry swarm of war-hornets, called into action by wireless from London. In a short half hour the dead and crippled babies of London had been avenged by the French airmen. Four of the five Zeppelins were brought down, three of them in flames and one almost undamaged.

Universal Animated Weekly No. 7 shows two of the monsters on the ground, one of them a mere skeleton, the other complete in practically very detail. They are the most exceptional pictures of the great dirigibles ever shown.

Pictures just released by the Censor show the American delegates to the great war council of the Allies in Paris. Fourteen nations, all fighting Germany, were represented at the conference, designed to bring about a greater degree of unity among the Allies.

Col E. M. House, President Wilson's confidential adviser and chairman of the American War Mission, was caught by the Universal cameraman, as also was General Pershing, conferring with Gen. Tasker H. Bliss, member of the American Mission and chief of the United States Army general staff. The delegates from Japan, Premier David Lloyd George of Great Britain, Premier Clemenceau of France, and General Currie, commander-in-chief of the Canadian forces in France, are also shown on the screen.

Other features of Universal Animated Weekly No. 7 include interesting pictures of the construction of wooden ships at Houston, Texas, giving some idea of what Unce Sam is doing to beat the submarine pirates; the New Jersey State championship races for ice boats on the Shrewsbury River, a series of thrilling pictures; a British "tank," which had seen service in the Cambrai battle, doing duty as a bank in London, accepting the surrender of dollars for the British war loan; the beautiful Rose Festival at Pasadena, Cal., during which four persons were overcome by the heat; snow scenes in Chicago during the great blizzard, the biggest in Chicago's history, and many of Uncle Sam's army and navy boys in the City-to-Ocean race at San Francisco.

TAYLOR HOLMES IN "A PAIR OF SIXES."

George K. Spoor announces the cast on "A Pair of Sixes," a Taylor Holmes production, now in the making. The entire country was scoured to get the players most suitable for their parts in support of Mr. Holmes, who will play the part of T. Boggs Johns, the pill manufacturer, and later butler in the home of George Nettleton, his business partner, as a result of a game of cards. Nettleton is to be interpreted by Robert Conness, the well known stage star, and who has already made a name for himself in the movies.

During his stage career Mr. Conness appeared as leading man with Blanche Walsh, Mary Mannering, Francis Wilson and others. Mr. Spoor also has secured the services of Maude Eburne, who created the role of "Coddles" in the stage presentation of Edward Peple's farce comedy. Charles E. Ashley, who created the role of Krome in the original stage production, will play that part.

Alice Mann, a screen actress of considerable note, who has played leads with many noted comedians, will appear as Florence Cole. Cecil Owens, who will play Vanderholt, is now appearing in Chicago with Jane Cowl in "Lilac Time." Edna Phillips Holmes takes the part of Mrs. Nettleton. Others in the cast are John Cossar as Mr. Applegate; Byron Aldenn as Tony Taylor; Virginia Bowker as Sallie Parker, and Tommy Carey as Jimmie, the office boy.

Assembling of Mr. Holmes' newly completed Spoor feature, "Ruggles of Red Gap," is about completed. Mr. Holmes is even more enthusiastic over this picture than "Uneasy Money," which is now showing throughout the country.

CONSTANCE TALMADGE AFTER FRESH LAURELS.

Constance Talmadge, who dealt herself a handful of aces when she signed up to appear in Cosmo Hamilton's great story, "Scandal," as her first Select picture, evidently has no intention of crab-walking. Neither backward nor sideways progress is tempting to this young comedienne.

"Scandal" was followed by "The Honeymoon"—also a big success. "The Studio Girl" is just about to be sprung on a laughter-loving public, and, in the meantime, out in California, Miss Talmadge is making swift work of the comedy plus drama mixture so excellently combined in Frances Hodgson Burnett's novel of international romance, "The Shuttle." This production, under the direction of Rollin Sturgeon, is two-thirds finished at the studio in Hollywood.

The two following subjects are to be "Up the Road with Polly," a picturization of the novel by Frances Sterrett, and "Good Night Paul," a screen version of the musical comedy in which Ralph Herz is starring on the road this season.

A. L. Smith's New Alaska Feature

The Producer of "Alaska Wonders in Motion" Has Another Promising Alaska Production with Lottie Kruse in Leading Role.

A. I. SMITH, manager of Smith Films, is in Chicago at the Rothacker laboratory-studio, putting the finishing touches on the continuity and general assembling of his new Alaska feature which will soon be presented to the public. Mr. Smith will be remembered as the man who produced the picture entitled "Alaska Wonders in Motion" which made such a big hit when released by the Educational Films Corporation of New York City.

Mr. Smith promises much for his new production, which is a photoplay of unusual scenic value and general interest, inasmuch as it not only features the natural beauties of Alaska scenery, but gives the public a glance at the real character known as the "Sourdough."

On May 1, 1917, Miss Lottie Kruse, formerly of the Fine Arts Company, was selected by Mr. Smith to appear in the feature role and Henry Bolton, formerly of the Balboa Company, was chosen as the masculine lead. After securing some of the scenes in and around Pasadena, California, the party left for Seattle, from which point they took passage aboard the Steamship Alaska bound for Anchorage. While en route many scenes were staged aboard the ship.

The company made its first stop at Cordova, where they went up the Copper River to Miles and Chiles Glaciers, the largest glaciers in the world, both of which were featured in Rex Beach's novel, "The Iron Trail." Eight days were spent in this scenic wilderness and many wonderful views of Chiles Glacier were obtained, showing the ice continually falling its full height, over four hundred feet, into the Copper River. It was here that Miss Kruse made her famous dip into the icy water and narrowly avoided a serious accident, for the boat, from which she capsized, a few minutes later was utterly demolished by tons of falling ice.

One of the features of the new Smith picture is a real northern dance hall scene in which an exciting fight was staged between Mr. Bolton and the notorious Young Viking. Three hundred and fifty true northern characters were selected to appear in this scene, many of them old-time gamblers and famous gun men who crossed the Chilcoot Pass during the gold rush in '98.

This new feature is in six reels and as soon as the finishing touches on the sample print have been made by Mr. Smith, who is now at the Rothacker laboratory, Chicago, for that purpose, it is to be brought on to New York for a special trade showing that will be given previous to offering to the feature buyers.

Miss Lottie Kruse formerly appeared in such productions as "The Birth of a Nation," "Intolerance," "The Half Breed," "The Planter" and other pictures of big calibre, but it is said that in this Alaska picture she has accomplished her best work. She is given worthy support by the cast.

ALLIED WAR CONFERENCE IN GAUMONT-MUTUAL WEEKLY.

Important news pictures from Europe make up a very interesting half of No. 4 of the Gaumont-Mutual weekly, which is released on Sunday, Jan. 20. Photographs are shown of the new French Cabinet, headed by M. Georges Clemenceau, premier and minister of war, and of the Allied war conference, composed of special ambassadors of the Allies, which met in Paris to establish a better unity of control in the conduct of the war.

The recent Prussian success in Italy was made possible because the Huns were able to withdraw from the frontier of demoralized Russia an immense army and hurl it against a lesser Italian force with an insufficient supply of guns and ammunition, but this success was checked as soon as the Allies awoke to the gravity of the situation and rush additional supplies to the Italian front. All kinds of trucks were requisitioned to convey these supplies overland, and some of the most interesting pictures in this issue of the Gaumont-Mutual weekly show a train of ammunition-laden autos crossing the Franco-Italian border. Others show trains loaded with big guns and shells leaving Brescia, in northern Italy, for the fighting line along the Piave.

Another foreign picture shows the King and Queen of Spain attending the opening of the racing season in Madrid.

Of the many pictures taken in the United States for this issue of the Gaumont-Mutual weekly, the most timely and entertaining are the several scenes which illustrate the record-breaking blizzard which tied up all traffic and paralyzed business for a week or more throughout a large portion of this country.

MISS BARA WORKING ON HER OWN STORY.

Miss Theda Bara is filming a vampire story which was written by herself. This is the first attempt the Fox star has made at writing a scenario.

The story, as constructed by Miss Bara, runs the gamut of vampire portrayals and emotions. The scenes include that of the far-away mysterious island of Java and the gay life of Paris, where the heroine of Miss Bara's story meets a tragic death.

"Stars to Sell Stars"

Select Adopts a Slogan for Sales Force—Organization of Specialists Now Completed.

SELECT Pictures Corporation has adopted the slogan, "Stars to Sell Stars," as applied to its sales organization. This phrase, which sums up the progressive policy followed in building up its distribution machinery, is the choice of General Manager Arthur S. Kane.

Recognizing the fact that in the motion picture industry conditions of sale and the product sold have vastly changed, Select has within the last three and a half months built up a sales organization carefully calculated to be best suited to the conditions which today surround the sale of high-grade pictures. The guiding thought in the rounding out of this organization has been that the proper handling of a quality product calls for a quality salesman. Paralleling this idea has been the determination to make Select's representatives in every territory of the United States a commanding figure in their respective fields. The organization now is complete.

"The one best man in each particular territory—that has been our aim," says General Manager Kane. "It would make no difference if the man who covered Cleveland, for instance, could not sell cheeses in Atlanta. The point is, is he the very best man to sell Select pictures in Cleveland, bar none?

"Naturally the relationship between the branch manager and the home office has also undergone a change. It is the policy of Select to give the territorial head (whether he be called branch manager, district manager, or any other title) the utmost freedom of action compatible with a responsible organization, and to hold him to account for results. Having secured men who are territorial specialists, Select proposes to avail itself to the fullest extent of their highly cultivated knowledge of the field under their command."

TEN PARALTAS READY.

W. W. Hodkinson this week announced that ten Paralta Plays featuring the three stars, Kerrigan, Barriscale and Walthall, are now practically ready for distribution. This is stated as assurance to the exhibitor of one of the important claims which Mr. Hodkinson has been making; that is, a continuous product of assured quality. It is pointed out that these plays, prepared so long ahead as they have been, allow the Paralta Company to live up to the high standard of quality which they have set. It is also pointed out that this is a very solid guarantee of the solidity of Hodkinson plans and distribution.

The ten plays which are now ready are the following: "A Man's Man," with J. Warren Kerrigan (issued); "Madam Who?" with Bessie Barriscale; "His Robe of Honor," with Henry B. Walthall (issued); "The Turn of a Card," with J. Warren Kerrigan; "Humdrum Brown," with Henry B. Walthall; "With Hoops of Steels," with Henry B. Walthall; "Rose o' Paradise," "Within the Cup," "Blindfolded" and "Patriotism," with Bessie Barriscale.

EDNA GOODRICH DESIGNS MILITARY GOWN.

Miss Edna Goodrich launched a new fashion when she had her New York costumer construct for the studio scene in her new Mutual productions, "Who Loved Him Best?", a very straight-lined military costume, with high-standing collar, braided front and tight skirt and sleeves.

Miss Goodrich's superb figure is displayed to the fullest advantage as she stands on an elevated platform posing for the sculptor hero of the drama, as "American Militant," sword in hand, in a sort of Joan of Arc role.

This costume was made from a design furnished by the star herself, and its popular lines were at once recognized by the model-makers as likely to catch the fancy of America's patriotic women. Already there is a wide demand for the new model, which is being filled largely in New York at present.

Miss Goodrich is already famed as the designer of her own hats and gowns. For instance, the stunning hat she wears in the art exhibition episode of "Who Loves Him Best?" is a Goodrich design, as have been many others of the attractive millinery creations worn by the actress in her recent Mutual productions.

JEWEL INSTALLS NEW SALES SYSTEM.

Jewel Productions, Inc., working to obtain the maximum efficiency in their sales department, has reshaped its policy of distribution to meet the requirements of war-time conditions. All local exchanges are put under the jurisdiction of a zone sales office, in which is installed a zone sales manager, who attends to the larger accounts and has direct supervision over the salesmen in that territory. The sales manager will work independently of the exchange manager and will confine himself strictly to getting business and running down complaints in his zone.

All sales managers will be under control of the sales manager of the home office and will make their recommendations direct to him. In this way Jewel feels that its sales department will develop greater efficiency through the spurring activities of the zone managers who are directly responsible to the home office.

Another feature of the plan is the elimination of inconsequential detail which hitherto has been decided by the home office, but will now be weeded out in its respective zone.

Doings at Triangle Studios

Many Directors Making Many Plays—Evidences of Much Speeding Up.

TWO new subjects have been started within the past week, one picture, "The Shoes That Danced," has been completed, four other companies are in various stages of production on their latest Triangle features, and two directors, Jack Conway and Walter Edwards, are waiting for stories. Both expect to have companies at work on new stories within another week.

Triangle Director Cliff Smith lost no time after the completion of "Keith of the Border," in which the cowboy star, Roy Stewart, was featured. He began work immediately on an exceptional Western subject, the working title of which is "Faith Endurin'." An unusually strong cast is supporting Stewart in this picture.

Fritzie Ridgeway, who has just completed a Triangle feature, "Real Folks," in which she was allowed to wear lace and frills, will again be seen as Stewart's leading woman. Others in the cast include W. A. Jeffries, Joe Bennett, Ed. Brady, Walter Perkins, and a half score of cowboys. The picture is being made at the Triangle ranch studio, Hartville.

After a vacation of several weeks, Jack Dillon, who has directed Olive Thomas in most of her Triangle features, is again at work on a five-reel comedy-drama. Working with Dillon are Jack Gilbert, well-known juvenile, who is back with Triangle; Myrtle Lind, one of the famous Triangle-Keystone beauties; Myrtle Rishell, a new comer at the Culver City studios, who plays the society matron; Gene Burr, George Pearce, Anna Dodge, Percy Challenger, and J. P. Wilde. The working title of Dillon's new story is "Betty Comes Home," and in it a young school girl does just what the title implies and a lot more.

After spending a week on the New York street set at the Triangle studios filming scenes in Gotham's East Side, Director Frank Borzage finished his latest Triangle feature, "The Shoes That Danced," with a day's work in one of the most fashionable of Los Angeles' department stores. This picture is the screen adaptation of John Moroso's magazine story by the same name. Borzage is planning a short vacation at Salt Lake City, Utah, where he will visit his parents before starting his next Triangle feature.

The Triangle feature company, which, under the direction of Raymond Wells, is working on Frederic Bechdolt's Saturday Evening Post story, "The Hard Rock Breed," has returned from the stone quarries near Colton, California, where the location work was done for the picture, and is now working at the Culver City studios on the interiors. The trip was replete with thrills, according to Assistant Director McLaughlin. Included in the cast of "The Hard Rock Breed" are Margery Wilson, Jack Livingston, J. Barney Sherry, Jack Curtis, Lee Phelps, Curley Baldwin, Aaron Edwards, "Bull" Durham, and Marion Skinner.

Triangle Director Thomas Heffron and a company including Bill Desmond, Jack Richardson, Mary Warren, John Lynce, Lillian Langdon, and others have been spending the week at San Pedro harbor, where they have been working on the Triangle three masted barkentine, Fremont, on a story of the Carribean Sea in which Bill Desmond is a swashbuckling pirate.

Director E. Mason Hopper is nearing completion on a big Triangle feature, the working title of which is "The Answer," written by one of the Triangle staff artists. Included in the cast are Alma Rubens, Claire Anderson, Joe King, Francis McDonald, Jean Hersholt, Wilbur Higbee, and Betty Pearce.

Director Gilbert P. Hamilton is making rapid strides on his latest picture "A Soul In Trust," in which Belle Bennett is playing the featured part, supported by J. Barney Sherry, Darrell Foss, Lee Hill, Lillian West, Grover Franke and others. Some elaborate costumes will be seen when this feature of life in the South and in Washington, D. C., is released.

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, is back at the helm at the Culver City studios after a business trip to New York, and the feature companies are working overtime in a drive to gain on the exceptional production schedule set by Mr. Davis for 1918.

NEXT PARAMOUNT-SENNETT JANUARY 27TH.

The next Paramount-Mack Sennett comedy entitled "His Hidden Purpose" will be released January 27. This comedy, it is announced, is a regular Laura Jean Libby melodrama turned into a merridrama disclosing the persecuted heroine, the hampered hero, the vile villain, and the scheming father. With his customary magic touch, Mack Sennett, the comedy king, has managed to transform every little sob spot to a smile spot, and the whole is said to be a joyous riot of laughter from start to finish. Marie Prevost plays "The Girl"; Chester Conklin, "The Villain"; Gene Rogers, "The Father"; Neal Burns, "The Sweetheart," and Frank Cooper, "The Boarding House Keeper."

RELEASE DATE OF "THE LIGHT WITHIN" FEB. 1.

Immediately following the announcement that the title, "The Light Within," has been chosen for the second production in which Madam Olga Petrova will appear, the release date for this feature has been set as Friday, February 1, through the exchanges of the First National Exhibitors' Circuit.

The premier of the second production starring Madam Olga Petrova under the banner of her own organization will take place at either The Rialto or The Rivoli. S. L. Rothapfel is holding his schedule open to accommodate the presentation of the picture for its first New York appearance.

HOTALING'S 700TH COMEDY.

Arthur D. Hotaling has just completed his 700th comedy, "The Soup and Fish Ball." And this means 700 comedies without one written line of script. Mr. Hotaling is one of the pioneers of the comedy-producing field and his long-applied knowledge of what makes screen patrons laugh is evident in the popularity of his Essanay productions. "The Soup and Fish Ball," released January 26, deals with the amusing and exciting results of an enmity between two "hod-carrying" gentlemen, a clash that is brought to a thrilling climax during a grand ball.

General Film reports continued and growing popularity for Essanay's one-reel comedies, as well as the one-a-week scenics. The release for January 26 on the scenic program is "A Romance of Rails and Power," a story built around the electrification of railroads and starring Virginia Valli.

ANOTHER RUSSIAN STORY FOR ALICE BRADY.

Alice Brady, whose latest Select production, "The Knife," has been based on the play of the same name by Eugene Walter, is to go far afield in her next Select picture. From this purely American story to the next Alice Brady production is a long step indeed. In her fourth Select picture Miss Brady will return to a field which she has formerly occupied most successfully, that of Russian romance.

Scenes abounding in heavy snows and hard frozen stretches of country will be embodied in the picture, which will again be under the direction of Robert G. Vignola. "Ruthless Russia" is being considered as a title for the new production.

In the meantime, Miss Brady's second Select picture, "Woman and Wife," a film version of Charlotte Bronte's "Jane Eyre," is finding its way into all the high-grade picture houses in different sections of the country.

THE DREWS IN A FIVE-ACT "THRILLER."

The Drew five-act production, which will undoubtedly attract attention from Maine to California, is the Drew's screen version of "Payday," a meodrama by Lottie M. Meany and Della Bailey that was played on Broadway not long ago, with Irene Fenwick in the leading role. In the Metro "thriller" that has been made from this production, Mrs. Drew will play a "poor working girl," and Mr. Drew will be seen as a vitally bad man. The screen version of "Payday" teems with surprises, and is bound to be of the most absorbing interest to every Drew "fan" throughout the country. Mr. and Mrs. Drew absolutely refuse to divulge many details of this five-act production, but admit that it contains at least one murder. They will not, however, tell who commits the murder. "You may quote me as saying," says Mrs. Drew, "that there is some exciting gunplay."

IVY DEIBEL WORKS WITH JUNE CAPRICE.

Miss Ivy Deibel, the ninteen-year-old Cleveland girl who won the distinction of having the best "camera face" out of a field of 1,300 contestants, was cast last week by William Fox for a part in June Caprice's forthcoming special feature, "The Heart of Romance." Harry Millarde is directing this subject.

Miss Deibel worked several days during the week with the Caprice company and is said to screen exceptionally well. She appears prominently with the Fox players in the beautiful little party scene in "The Heart of Romance," which practically opens the picture. Miss Deibel will be seen in several hundred feet of film in the production. Miss Deibel will probably be assigned to another company within a few days.

103D RELEASE OF PARAMOUNT-BRAY PICTOGRAPH.

For the 103d release of Paramount-Bray Pictograph, Leighton Budd, of the Bray studios, noted as a political cartoonist, contributes an animated cartoon, "Putting 'Fritz' on the Water Wagon," which is based on President Wilson's recent statement that the United States is making war not on the German peope, but on Kaiserism and the military autocracy of Germany. It depicts the personification of Germany on a rampage, after imbibing "Militarism," "Kultur," "Deutschland Uber Alles," and other concoctions at Kaiser Bill's gaudy saloon. "Fritz" staggers across Miss Belgium, whom he attacks and makes off with, and he is mixed up in an awful row with his neighbors when Uncle Same comes along on a water wagon and covers up the belligerent inebriate.

"TROUBLEMAKERS" SHATTERS RECORDS IN PHILADELPHIA.

"Troublemakers," the Fox comedy-drama with Jane and Katherine Lee as stars, established a record for big business for a week's run at Philadelphia's Palace during the week of Jan. 7-12. Seven performances every day were given, and at five of these the S. R. O. sign was needed.

The little stars made their personal appearance at the Palace each day at three performances and received ovations each time. They were big drawing cards in themselves, as was attested by the crowd remaining to meet them after each performance. Jane and Katherine sang and danced for the spectators and were invariably encored.

Picture Theaters Projected

POCAHONTAS, ARK.—Harry Sparkman has purchased Gem theater from G. E. Gamel.

ALAMEDA, CAL.—New Hamblen theater on Park street, near Encinal avenue, is nearing completion.

LOS ANGELES, CAL.—N. O. Anderson plans to erect large theater building at Los Angeles Harbor, with seating capacity for 1,000 people.

SAN ANSELMO, CAL.—D. D. Baxter has disposed of his moving picture business to George Campbell of San Francisco.

SAN PEDRO, CAL.—Theater with seating capacity for 1,000 persons will be erected on Sixth street. Lessees are Ray Pierson and F. O. Adler.

ST. HELENA, CAL.—E. C. Wilson has purchased Liberty theater from L. H. Killingsworth. Mr. Wilson, in partnership with J. A. Enos, also took over Lincoln theater.

BRISTOL, CONN.—Bristol theater is in course of construction on N. Main street.

WASHINGTON, D. C.—Rialto theater, which is being erected at Ninth and G streets, is only the first of a string of six theaters to be constructed here at cost of $1,200,000 by Tom Moore.

PENSACOLA, FLA.—Company organized by Joe M., Sidney P. and Sol A. Levy, and others, will erect theater to be known as the Strand.

ATLANTA, GA.—Approximately $30,000 will be expended by Forrest and George Adair in remodeling the Arcade theater.

ATLANTA, GA.—Government has let contract to Arthur Tufts, Candler annex, to erect theater at Camp Gordon, 120 by 167 feet, including stage; light mill construction, concrete piers, composite fireproof roof, matched pine floors over subfloor; thirteen direct radiating furnaces, electric lights, etc.

BEECHER CITY, ILL.—Moving picture theater has been opened in Clark-Struve hall. Pictures will be shown every Thursday evening.

CHICAGO, ILL.—Walter W. Ahischlager will erect a theater at 4624-42 Sheridan road, with seating capacity for 3,000 people.

CHICAGO, ILL.—Amalgamated Theater Corporation, 6 S. Wabash avenue, have plans by C. W. and George L. Rapp, 69 W. Washington street, for a five-story theatre, store and hotel building, to cost $750,000.

CHICAGO, ILL.—Longacre Construction Company has contract for Phoenix theater, at State and Lake streets, to be erected for Martin Beck. Same contractors are now at work on Woods' theater, at Dearborn and Randolph streets.

CHICAGO, ILL.—Longacre Construction Co., 36 W. Randolph street, have the contract to erect a sixteen-story theater, store and office building, 180 by 163 feet, for the Estate of Charles Kohl, 22 W. Monroe street, to cost $1,000,000.

GALESBURG, ILL.—Orpheum theater has abandoned vaudeville for the period of the war. Program of high-class moving picture produotions has been inaugurated.

GALESBURG, ILL.—Frank Theilen of Aurora has purchased the Colonial theater and appointed Harry Lewis manager.

HERRIN, ILL.—New Hippodrome theater has opened under management of John Marlow.

HIGHLAND, ILL.—Walter Kilmer and William Walsh have established a moving picture theater in Verona hall.

JACKSONVILLE, ILL.—Princess theater has reopened under management of Carl Lowenstein.

OTTAWA, ILL.—Frank Theilen of Aurora has transferred the lease on the Gayety theater here to J. D. McKeen of Morris, Ill.

ROCKFORD, ILL.—Miday theater now under construction at East State street has been leased by Acher Brothers.

HEBRON, IND.—G. Weggen is converting a garage into a moving picture theater.

MUNCIE, IND.—Wysor Grand theater has been remodeled and will open under the management of George S. Challis.

PATRIOT, IND.—Old church edifice has been converted into an attractive moving picture theater by H. J. Harris.

PORTLAND, IND.—W. H. Ludy has disposed of his interest in the Theatorium moving picture house to F. C. and Charlton Templin.

RENSSELAER, IND.—Robertson & Viant are the new proprietors of the Princess theater.

CHARITON, IA.—New Lincoln theater has opened.

DEEP RIVER, IA.—T. H. Connell and D. F. Doty have taken over management of Lyric theater.

DUBUQUE, IA.—John L. Little of Dyersville has taken over interest of J. R. Kaltenbach in Star theater. William Warren has been engaged as manager.

ELDORA, IA.—Max Tschauder of Marshalltown has purchased Grand theater from Hortense Porter.

ELKADER, IA.—J. L. Flanagan has sold Majestic theater to E. E. Beers.

GERMANIA, IA.—J. H. Pink has disposed of his moving picture business to J. E. Smith.

IONIA, IA.—C. N. Morton has sold Star theater to Peter Herzog.

MILO, IA.—F. A. Pahre has purchased Star theater from J. G. Tharp.

MORAVIA, IA.—Crystal theater has been leased by J. E. Benton.

POCAHONTAS, IA.—Frank Stegge has leased Princess theater to Lonil Hronek.

STORM LAKE, IA.—Martin J. Powell and Edward Roberts have consolidated their interests in the Empress and Princess theaters.

WATERLOO, IA.—Cotton theater has opened under management of W. W. Gallup.

WAVERLY, IA.—H. G. Nicholas has disposed of his opera house to George Moulds.

COFFEYVILLE, KAN.—Vaudeville and moving picture theater is being erected for Tackett Brothers.

LOUISVILLE, KY.—B. F. Keith theater interests have purchased Strand theater. I. Libson will be manager.

NEW ORLEANS, LA.—Prytania theater has been opened by Jacobs & Laudry.

PORTLAND, ME.—Extensive improvements costing $100,000 are being made to the Strand theater at 565 Congress street. House will reopen under management of W. E. Reeves.

BALTIMORE, MD.—Extensive improvements are to be made to the Monumental theater.

CAMP MEADE, MD.—Claiborne & Johnson Co., Inc., Garrett building, Baltimore, have the contract to erect a $50,000 theatre for L. F. Allardt, 22 Monroe street, Chicago.

BOSTON, MASS.—Plans are being prepared by Funk & Wilcox, 120 Boylston street, for a theater and office building, to be erected at 1410 Massachusetts avenue, for the Harvard Square Theater & Realty Trust.

FARIBAULT, MINN.—American Amusement Company has taken over the Empress theater, formerly conducted by Louis Holiman. New manager is Will J. Glaser.

ST. PAUL, MINN.—Heilbron & Weiskopf, 155 E. Ninth street, have plans by George A. Blewett, 642 Endicott building, for a one-story moving picture theater.

ST. PAUL, MINN.—Earl H. Miller plans to open a moving picture theater at 917 Grand avenue, near Milton street.

FREDERICKTOWN, MO.—Gem theater has moved into its new quarters in building formerly occupied by the Grand.

KANSAS CITY, MO.—Theater to be known as the Doris is being erected at 908 Walnut street by George W. Curtiss. It will have seating capacity for 976 people and cost $50,000.

ST. LOUIS, MO.—Liberty Realty Company has plans by Norman B. Howard, 943 Century building, for a three-story brick, concrete and steel theater, hotel and store building at 18th and Market streets, to cost $1,700,000.

GOTHENBURG, NEB.—Sun theater will open soon.

OMAHA, NEB.—Vaudeville and moving picture theater to cost $400,000 is in course of construction for A. H. Blank.

MORRISTOWN, N. J.—Lyon's Theater Company has been incorporated.

HURLEY, NEW MEXICO.—New moving picture theater, with seating capacity for 600 people, has opened under the management of James A. Shipley.

GOUVENEUR, N. Y.—Zina Taggart of Rensselaer Falls has sold the Wonderland theater here to W. E. Murphy of Ogdensburgh.

ROCHESTER, N. Y.—Colonial Theater Company will expend $3,000 in remodeling moving picture theater at 197 E. Main street.

MINOT, N. D.—Management of Lyric theater has been taken over by Nick Greenway. High-class pictures will be shown.

AKRON, O.—Hippodrome Arcade Company will erect a theater at 182 S. Main street, with seating capacity for 3,100 people.

CLEVELAND, O.—Hartley T. Palmer, formerly manager of the Utopia theater at Painesville, has leased the Milo theater at Miles avenue.

COLUMBUS, O.—Carl & Cook, 150 Kenworth road, have the contract to remodel the Broadway theater.

DAYTON, O.—L. Rauh Estate, 300 Rauh building, have plans by Pretzinger Musselman, 1155 Reibold building, to rebuild theater damaged by fire.

FINDLAY, O.—Majestic theater has been purchased by Community Theaters Corporation of Chicago. It will be conducted under the management of S. J. Stoughton of Chicago.

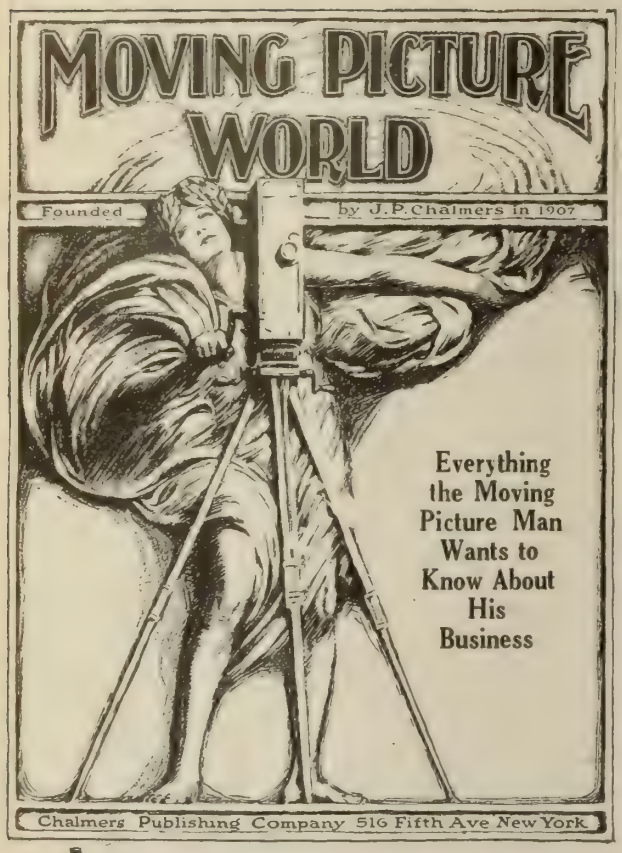
MARION, O.—R. T. Lewis has plans by Thies & Thies, 67 Davies building, Dayton, O., for a one-story auditorium, 62 by 90 feet, to cost $20,000.

PIQUA, O.—Strand theater has been leased by H. W. Kress from Frederick Adams.

YORKVILLE, O.—Frank Fawcett, Bridgeport, O., has the contract to erect a one-story moving picture theater and store building, 30 by 84 feet, for Louis Bourg, Hackett, Pa., to cost $5,000.

ADA, OKLA.—De Sota theater, conducted under management of J. T. Painter, has been taken over by James Miller.

BEAVER, OKLA.—Dave Anderhub has purchased Minso theater from Ernst Pinkston.


MOVING PICTURE WORLD
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Everything the Moving Picture Man Wants to Know About His Business
Chalmers Publishing Company 516 Fifth Ave New York

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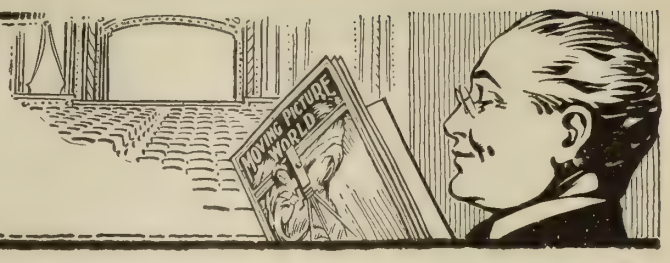
Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

New England Theaters Are Closing Early

Things Are Coming Along Not So Bad as Some Had Feared—League Is in Perfect Sympathy With the Government—Some Complaints.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—New England Fuel Administrator James J. Storrow was pleased at the way the moving picture theaters of Massachusetts took hold of the situation and carried out his orders calling for a 10 o'clock closing of all picture houses, to the letter. Practically the only exhibitors to suffer any noticeable loss in patronage were the Boston picture men, as moving picture houses in other parts of the Bay State, especially in the smaller towns and cities, have always maintained a policy of early closing. The local houses, however, proved their "metal" and closed up their doors tight when the clock struck 10.

It was generally agreed that the first effect of the early closing orders was to hit this city hard. The managers claimed that their receipts dropped as much as 50 per cent., yet there did not seem to be any general discontent. Patronage of the places usually open at night seemed on the whole considerably smaller than usual under normal conditions. It was pointed out that Monday is a sort of a "stay-at-home night" anyway, even so far as the theaters are concerned.

Practically all of the theaters, both moving picture and legitimate houses, were emptied either before or at 10 o'clock. A few legitimate houses were unable to close their shows until 10.15 or a few minutes after. The theater people said without exception that the new orders still has a bad effect on box-office receipts and that they anticipated such a result until the general public becomes accustomed to the new order of things.

The legitimate theaters of Boston presented a mighty protest to Fuel Administrator Storrow and the coal dictator for New England allowed them a hearing. He pointed out that the Metropolitan Sewerage and Water system had but four days' supply of coal on hand and that if relief did not come soon the result would be serious. He also stated that some of the large factories working on war orders, including the huge Ayer Mills, making blankets for the troops, would be compelled to shut down their plants unless coal was rushed to them immediately. In view of the critical conditions to the complete success of the great war, the theatrical interests quickly volunteered to do their share.

League Accepts the Situation.

Members of the Massachusetts Branch of the Motion Picture Exhibitors' League of America met at a special meeting at the local headquarters on Pleasant street, and after a thorough discussion of the drastic orders, it was agreed that the matter required no action on the part of the league. The sentiment of the several delegates was unanimous that the moving picture exhibitors accede to the terms of the order.

Harry I. Wasserman, manager of the Eagle theater, Roxbury, and an active member of the league, after the meeting said: "We felt that the sacrifice demanded of us is infinitely small in comparison with those being made by the boys at the front. All the men at the meeting were in favor of closing at 10 p. m."

None of the big downtown motion picture men attended this meeting. In some cases their sentiments were in favor of sticking with the legitimate theaters in voicing a protest against the sweeping mandate.

Claim That No Coal Is Saved.

Manager Thomas D. Soreiro of the Park theater, stated: "Theaters are not considered luxuries to-day. They are necessities. The moving picture houses depend mainly upon their evening business. Closing us up at 10 o'clock will bring no saving in fuel. We shut down our heating plant at 8.30 every evening. The warmth from the bodies of 1,000 or more persons develops sufficient warmth even on cold nights after they have been in the theater for a while.

"The theaters have been the refuge of thousands of people whose homes are coalless during the shortage. Closing them earlier means driving those people into the cold so much earlier.

"The light-saving is negligible. Movie houses are in darkness most of the time. We have curtailed our light one-third lately."

Few if any of the Massachusetts movie theaters started their shows any earlier in the day because of the earlier closing. Many of the managers made slight changes in the arrangements of their program, slashing out a comedy or news reel in the morning show, which gave them practically the same program throughout the day.

Some film men believe that the new orders will result beneficially for the picture houses, because it is expected many patrons of legitimate houses will hereafter patronize "movies" more often.

"Al" Lewis Goes to Camp Devens.

Boston, Mass.—"Al" Lewis, well known New England film salesman and former manager of the "Enlighten Thy Daughter" company, playing the picture on a percentage basis, has been drafted for Uncle Sam's National Army, having gone to Camp Devens, Ayer, Mass., this week.

Mr. Lewis has been identified with the film business for some time and is an experienced salesman and advance man. He has traveled for several large theatrical shows during the past ten years.

Last summer he traveled for Harry G. Segal, general manager of the Globe Feature Film Corporation, of this city.

T. B. Spry Gets Gift of Appreciation.

Boston, Mass.—Thomas B. Spry, assistant general manager of the Select Pictures Corporation of New England, received last week a handsome octagonal watch, the gift of Louis J. Selznick, head of the Select Corporation. Mr. Selznick presented Mr. Spry with the beautiful timepiece as an expression of his appreciation of Mr. Spry's unceasing efforts in establishing Select Pictures on a firm foundation in New England.

Packages of Tea Advertise Petrova Film.

Boston, Mass.—Considerable special advertising was done in connection with the first production of Mme. Olga Petrova by her own company, which played Nathan H. Gordon's Olympia theater in this city last week with great success. The chief feature of the advertising was the packages of imported tea given away to each lady patron as a gift from Mme. Petrova.

"Our Navy" Film Attracts Crowds.

Boston, Mass.—The Prizma natural color motion pictures of "Our Navy," which are being shown at Tremont Temple, are having a successful run in this city and are drawing large audiences daily. The pictures show the building of ships, the working of them, the scenes of tars at work and play, and the firing of mammoth guns, the flying of aeroplanes and other interesting things.

Becomes a First-Run Theater.

The Castle Square theater also made another big change in its policy last week Commencing Thursday, January 10, the theater became a "first run" house, and the double feature first run program consisted of "Runaway Romany" and "Madame Who." The new policy of first run and double features is sure to be a success in this house, as its patrons have of late been clamoring for a longer performance.

The tea room is open between the hours of 12 and 3 p. m. and 4 to 8 p. m. The Castle Square now runs a continuous performance from 12.30 until 10.30 p. m.

L. H. McCracken Joins Navy.

Boston, Mass.—Another member of the Boston film circle, L. H. McCracken, has enlisted in the navy. He is head booker in the local office of the Triangle.

Boston, Mass.—Manager Frank Ferguson of the Sherman Releasing Agency, exploiting "The Crisis" in New England, states that the picture is going over big and that it is solidly booked for some time to come. It is being played in both the small and larger towns to capacity.

Boston, Mass.—Manager C. L. Osborne, of the First National Exhibitors' circuit, in this city, is very enthusiastic over the progress made by the organization since it was established in New England. Business, he says, is booming, and he expects it to continue so.

See State Right Lists on pages 649 to 657 of this issue.

Capital City Exhibitors on Anxious Seat

Regulations Are Arriving Ever Fresh and New But Taxes Remain Steady No Matter What Other Burdens Theaters Must Carry.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—There is so much doing in the National Capital nowadays that it is a case of hit and run, grab and endeavor to understand and digest things as they come along. The exhibitors here no sooner recover from one interesting fact than something else bobs up, and yesterday becomes a period so far back as to be forgotten.

For instance, last week there flamed up legislation looking to put a ban on Sunday shows. This week along comes the Fuel Administrator, Dr. Harry A. Garfield, who prescribes that no motion picture shows shall do business on Mondays. "Hot stuff," declared leading exhibitors. If you have coal in your theater cellar you can't use it anyway, and houses that have been losing money right along hit another loss, for there is no reduction in taxes when the houses are closed. Mr. Exhibitor pays on an open-house basis on everything but the admission tax.

Just at present there is also a movement afoot for a curfew law for minors. This is adding somewhat to the difficulties of the theater men. Business has taken a big slump and there is general complaint. There are some among the exhibitors who declare that a continued run of this type of hard luck will have the effect of closing their houses until conditions change.

Boyd C. Cunningham Heads Paramount Office.

Washington, D. C.—In line with the general comment above, the motion picture industry here was electrified last week by the announcement that Boyd C. Cunningham had succeeded R. E. Barron as manager of the Paramount-Artcraft exchange, and that the resignation also of James L. Brown as assistant manager had been accepted.

Boyd C. Cunningham is no stranger to Washington, for it was only a little over a year ago that he severed his connection with the Mutual Film Corporation to become associated with his present employers. He started in the game in Philadelphia in 1912. He was in that city only three months, however, when he joined the Mutual company and went to Baltimore to open an exchange there. Three months later, on July 4, 1912, he became manager of the Washington exchange, exercising supervision over the Baltimore office in addition. He continued in this employment until August, 1916, when he went to Seattle, Wash., for the Artcraft Pictures Corporation.

Upon the merger of Artcraft and Paramount Mr. Cunningham returned east and assumed charge of the Twenty-third street office in New York City, serving northern Jersey. He has now returned to Washington as boss of the Tenth Street office.

Will Make Exchange More Attractive.

Al Lichtman, general manager for Artcraft and Paramount, has come to Washington from New York, and W. E. Smith, district manager for these companies, is here from Philadelphia for a conference with Manager Boyd C. Cunningham as to the future policies to be followed by the local exchange. At the same time they will go over the plans for the completion of arrangements, under which the new exchange on Tenth street will be the most attractive and best laid out establishment of its kind in this city.

The complete outfitting of the exchange has been greatly delayed by many things, but it is showing promise, and Mr. Cunningham hopes to have all completed by the end of the month. The first floor will contain film and paper rooms and at the rear are two large vaults, built in conformity with the new fire regulations governing the storage, manufacture and handling of films in the District of Columbia. This section is more or less upset at present as the work of building the various partitions, putting up the racks, and other needed things have not yet been completed.

The second floor, housing the various departments of the offices of the two companies, will be the envy of a great many exchange men, for the lay-out promises to be ideal. One entering the floor at the front has a clear view of every department. The service department will come first, for service, according to the management, comes first in the business of the exchange, and following along will come telephone department, manager's office, booking and bookkeeping departments, etc.

The upper floor offers ample storage facilities. The building is modern in every particular and has a very attractive front. Mr. Cunningham predicts that as soon as present arrangements are completed he will be enabled to show exhibitors in this territory an unexcelled exchange in every respect.

Gerald Payne Back in Washington.

Gerald ("Jerry") Payne, former manager for Triangle in this city, is back at his old job with Paramount-Artcraft in the new exchange.

A. J. Nelson Look for Another Domicile.

Washington, D. C.—It never rains but it pours, according to A. J. Nelson, manager of the local General Film exchange. Last month he received notice from the owners of the building at Seventh and E streets, Northwest, that the Government had commandeered the premises and the General Film Company would be given thirty days of grace, upon the expiration of which the floor space occupied by its employees would be pre-empted by employees of Uncle Sam. This month he was given a notice by the owner of his home that he would be given fifteen days to find a new domicile, the premises at present occupied by him having been sold. These are war times and very strenuous. Homes, apartment houses and hotel rooms are very scarce. Mr. Nelson has just completed a double round of the real estate offices on behalf of his firm; now he will have to do a similar stunt on his own behalf.

The General Film Exchange.

The new quarters of the General Film, secured by Mr. Nelson after a weary search, are on Tenth street, near the new quarters of the Artcraft-Paramount companies. They were vacated by their former occupant when the town went dry on November 1, and cannot be said to be ideal for an exchange. The building is an old one; the heating plant is insufficient, and the lighting system is not as good as could be desired. Despite all this Mr. Nelson is handling an increased business. He has been very much up against it for the past two or three months, due entirely to local conditions, and this even carried through to the point where, when he ran across his present quarters, he, with the aid of his assistant, Mr. Flax, and one or two other members of his office staff, did the moving and put up all of the shelving, being unable to secure any outside help.

If there ever was a need for an up-to-date film exchange building it is right now. The building on G street is under way, but several months will elapse before it is ready for occupancy, and things move so quickly nowadays (except construction work on buildings) that Mr. Nelson, in common with other exchange managers, refuses to deal in futures and only sighs and wishes the building were available now.

Benefit for Colored Soldiers at the Howard.

Washington, D. C.—Manager A. J. Thomas, of the Howard theater, catering to the colored population in the U street section, set aside 400 seats at a recent performance for the benefit of the colored officers and enlisted men from Camp Meade. Mr. Thomas is "doing his bit" towards entertaining the drafted men of that camp. Arrangements were made by the war service board auxiliary of the War and Navy Departments' commissioners on training camp activities.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Criterion Theater a Refuge All Day Sunday.

ATLANTA, GA.—Willard Patterson, manager of the Criterion theater on Peachtree street, just above Five Points, kept the theater well heated all day Sunday for the benefit of any people who were unable to secure fuel and other means of keeping warm.

Mr. Patterson is doing all possible in every way to aid during the present crisis brought about through the combination of the arctic weather and the shortage in the coal supply for the city. No pictures were shown on Sunday, of course, the theater being simply open as a place of refuge for any possible sufferers from the extreme cold.

Atlanta Theaters Have Few Patrons.

Atlanta, Ga.—On account of the cold weather being experienced in the South motion picture houses are having a slump. The theaters in Atlanta have not for many a week had such small audiences as this week.

Manager Percy Weadon Now on Job.

Atlanta, Ga.—Percy Weadon, of New York, arrived in Atlanta Wednesday and immediately went to Camp Gordon to familiarize himself with the needs of the Government theater at that cantonment, which he will manage, having offered his services and been accepted by the Government. All classes of amusements, including motion pictures, will be used by Mr. Weadon to amuse the 30,000 soldiers quartered there.

Macon, Ga.—Dr. C. L. Williams, in charge of the public health work here, issued an order this week, Jan. 14, prohibiting any child under 16 years of age from entering any theater for an indefinite period. Three or four cases of meningitis were discovered in Macon among children, and rigid measures were adopted to guard against an epidemic.

BUFFALO TRADE NOTES.

Buffalo, N. Y.—Carnival Court, which has an airdrome, recently suffered a loss of $15,000 by fire. This is an amusement park located in Main street, Buffalo. Defective electric light wires caused the blaze.

Buffalo, N. Y.—A benefit performance was recently held at Shea's theater, Buffalo. Vaudeville and moving pictures were featured. Several hundred dollars were realized to buy smokes for Buffalo soldiers. The benefit was arranged by Henry Carr, manager of the house.

The Triangle Exchange, Buffalo, has been having "a freeze-out" on account of the coal shortage. Manager Montgomery is using wood to keep his fires burning and is patiently displaying the "business as usual" sign.

"There is an extra demand for the Charlie Chaplin specials," said W. A. V. Mack, manager of the Mutual, Buffalo. "Some of the exhibitors are repeating the pictures four and five times. One of the first-run downtown houses has rebooked the twelve specials, notwithstanding the fact that a very small house a block away has shown each one of the Mutual Chaplins four to six times."

Indiana News Letter

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Yearly Report of Circle Theater Company.

INDIANAPOLIS, IND.—The company owning and operating the Circle theater held its yearly meeting on January 8 and re-elected all its officers. A. L. Block was again chosen president. The reports for the last year showed a tremendously successful business, both from an artistic as well as a financial standpoint. The stockholders of the companies tendered an expression of gratitude to S. Barret McCormick, manager, and to his competent staff of assistants. Much of the credit for the elaborate stage settings presented at the Circle during the last sixteen months belongs to Mr. McCormick. He was assisted in the work by H. D. Bolton, stage manager, and Charles Reed, an Indianapolis scenic artist.

The musical entertainments at the Circle have likewise meant much to the city of Indianapolis. The Circle orchestra of twenty artists, under the direction of Max Weil, has gained fame for the character of the music it has presented. The Circle's musical library contains a wealth of compositions from the greatest of composers.

The year also has been notable for the number of internationally famous singers and artists who have appeared on the Circle's stage. Many opera and concert stars who have been heard at the Circle could have appeared in Indianapolis only at expensive concerts if it had not been for the nation-wide prestige of the theater.

South Bend's Seat Tax Was $10,000 for Two Months.

South Bend, Ind.—South Bend theatergoers paid into Uncle Sam's war coffers the first two months the law has been in effect—November and December—almost enough money to build a theater. The amount, representing the 10 per cent. war tax collected from each patron during that time, almost reached the $10,000 mark.

In round figures approximately $9,700 was the combined contribution of the city's seven theaters—Oliver, Orpheum, Auditorium, La Salle, Castle, White Eagle and Honeymoon. The Oliver, being a legitimate house, was the heaviest donor for any single performance, some of the tickets for the big road productions netting the Government 15 cents on each one sold as compared with only three cents as the highest amount received on a single ticket at the Orpheum.

BINGHAMTON NOTES.

By L. D. Brown, 25 Henry Street, Binghamton, N. Y.

Many Theaters Closed—Business Just Fair.

BINGHAMTON, N. Y.—The Laurel theater has closed on account of lack of coal and will not open up again until things are different. Mgr. Jack Carroll says he may not open again till spring.

The Susquehanna Valley theater of Binghamton also is closed. On one of the cold nights their water works froze and there is not enough business to warrant the expense of fixing them.

The new Floral Avenue theater, which opened up shortly after the first of December, 1917, did not survive very long. The location is very bad. The house was opened by J. F. Small, to his sorrow. The equipment is all new with latest Power's machines, purchased through the Moving Picture Machine Co. of this city. The seating capacity is four hundred and fifty. The house closed the week of New Year's.

The other shows, The Symphony, Star, Stone, People's, Court, report business just fair, nothing to brag of at the present.

Pennsylvania Censor Says Films Are Bad

Arraigns Producers and Their Pictures—Says They Use the "Dirty Linen of the World" and Are a "Fly Blown Mess"—Few Worthy Films.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

HARRISBURG, PA. — Dr. Ellis Paxon Oberholtzer, chairman of the Pennsylvania State Board of Censors, was strong in his denunciation of approximately 85 per cent. of the pictures offered. This complaint formed the greater part of the annual report submitted to the governor Tuesday, January 15.

The arraignment of producers and pictures by the chairman of the board is sombre, torrential, rhythmic, and it culminates in an ominous murmur against some of the men who, as the censors see it, use "the dirty linen of the world" to make their—ahem!—sunplays and throw upon the screen "a fly-blown mess of kinetoscoped rot."

The report shows that the subject matter resorted to in the past year by moving picture producers, bent primarily upon enthralling the child mind—whether it exists in children or in the mature—included, among other things, these dramatic elements listed in the report:

The capture of young girls and their induction into white slavery. Malpractice. Birth control. Strangulation. Shooting. Stabbing. Profuse bleeding. Nudity. Torture of human beings. Use of habit-forming drugs. Scenes at birth. Executions. Disease.

In accents of woe the censors' report also lists "burlesques of funerals," "disparagement of the clergy," "sensual love scenes," "burning," "wrecking," "safe-cracking," "counterfeiting," "burlesque of lying-in hospitals" and "vulgar exhibitions of under clothing" as merely a few of the striking details used by practitioners of the new art in their work of uplifting the public mind.

At the end of the report the censors had enough breath left for a firm and generous tribute to travel pictures and educational films and a few plays and comedies that were really artistic and good.

Two Additions to Peerless Sales Forces.

Philadelphia, Pa. — Charles Campbell, formerly of the Mutual, and George W. Smiley, formerly of the Perfection, have joined the star salesmen force of the Peerless.

Palace Theater Nets $400 for Red Cross.

Ardmore, Pa.—S. E. Bleyer, of the Palace theater, held a Red Cross benefit on Monday, January 14 in conjunction with the presentation of Alice Brady in "The Maid of Belgium," and the princely sum of nearly $400 was realized.

Beautiful New Theater Opens in Shamokin.

Shamokin, Pa.—J. F. Higgins, owner of a chain of theaters up the state, recently opened his new Majestic theater in Shamokin. The new house has been constructed of white terra cotta, is of fireproof construction, and has pleasing architectural lines. It is handsomely furnished. The decorations of the auditorium are done in old rose and gold, giving a beautiful and striking effect. Rich red velvet carpets and drapings have been also used.

No balcony exists, but in its place there is a tier of loges encircling the theater containing 950 wicker chairs, while the main floor holds 1,100 upholstered seats. Indirect lighting system has been used, and all conveniences for the comfort of the patrons have been provided. A new Barkoff grand organ has been installed at a cost of $8,000, while an orchestra will be engaged at times to assist with special musical numbers. Admission charges are 10, 15 and 20 cents, evenings, and 5, 10 and 15, matinees. Mr. Higgins will run a selected program of all of the high-class productions.

Philadelphia Trade Jottings.

Philadelphia, Pa. — Benjamin Chapin's Lincoln series has arrived at the local Paramount Artcraft exchange, and will shortly be presented to the newspaper men for a private showing.

Shipping conditions are reported in eastern Pennsylvania to be in a most deplorable state. Films are continually being delayed, and if it were not for the relief given by the Parcel Post system a great number of exhibitors would be compelled to suffer from the lack of proper delivery of their shows.

Kensington, Pa.—Six theaters in this section have booked the Mrs. Vernon Castle series, and over sixteen theaters in West Philadelphia. Splendid results have been achieved through the consistent efforts of Messrs. Martin and Berman, of the Pathe exchange, in advocating a new policy to the exhibitors.

Central Illinois News

By Joe Esler, Quincy Correspondent of Moving Picture World.

Fred Heyworth with Washington Theater.

Belleville, Ill.—Fred Heyworth, one of the old Ringling troupers, is now with the Washington theater at Belleville and would like to hear from some of his old-time friends.

G. W. Martin Celebrates Second Anniversary.

Bloomington, Ill.—G. W. Martin, manager of the Irvin theater at Bloomington, is celebrating his second anniversary as manager of that fine feature picture house. He is using exclusive Metro and Paramount service and is getting the business.

Trade Notes Picked Up Here and There.

Peoria, Ill.—Perry Robinson of the Apollo theater at Peoria is featuring Paramount films and reports business as great.

Peoria, Ill.—Joseph Froshin, manager of the Princess at Peoria, says that the World and Pathe are bringing the dimes to his box office.

Peoria, Ill.—R. B. Francis, manager of the Duchess theater at Peoria, is using Triangle and Blue Bird feature plays to fill his house. Business is good he says.

Pekin, Ill.—G. W. Hill has taken over the Court theater at Pekin and will use Select features and Triangle. H. B. Dittman will act as his chief operator.

W. O. Frederick is manager of the Capital at Pekin and is using Goldwyn, Artcraft and Paramount service.

A. W. McClellan is manager of the Dreamland now.

Peoria, Ill.—Clarence G. Steinhardt is manager of the Columbia theater at Peoria and is using Paramount, Metro and Fox features at his house. He is also using some local views to liven things up. They help bring in the crowds.

Bloomington, Ill.—W. R. Lyon, manager of the Castle theater at Bloomington, has just returned from a business trip to the larger cities in this territory and reports business as good with most of the managers he called on.

Fuel Administration Permits One Lamp

St. Louis Theaters Can Burn One 150-Watt Lamp Outside on Lightless Nights—Particular About How the Watts Are Used.

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

ST. LOUIS, MO.—A slight concession was granted by the St. Louis Fuel Administration in favor of the motion picture exhibitors of this city during the week just ended, and despite the fact that the concession is small it will mean thousands of dollars to the picture theaters of the city.

Joseph Mogler, president of the Exhibitors' League, presented to the Administration an appeal from a majority of the movie house owners of the city to the effect that the "lightless night" order, which barred all exterior lighting, meant virtual death to business on two of the best nights of the week—Thursday and Sunday. A concrete showing of the facts was available in the receipts of the larger houses.

The Administration conceded the justice of the exhibitors' position, which was in the interest of legitimate business and not in the least unpatriotic and granted the theaters the right to burn one light on the outside on "lightless" nights. A provision is made, however, that this light must be not over 150 watts, and this 150 watts cannot be made up of two 75 watt lamps, but one light only. It is further provided that the lamp used must bear a one and one-half inch ring of red surface, indicating that the light is permitted by the Fuel Administration.

Already several of the houses have been equipped with the single light effect, which, in view of ban on all other lights on a given street, serves its purpose of night attraction and has materially increased the "lightless" night receipts.

Ivan to Open State Rights Office in St. Louis.

St. Louis, Mo.—The film field here will be broadened in the near future by the entrance into this territory of the Ivan Production Company, which is already arranging for a St. Louis office under the management of B. H. Hoddup. The Ivan productions were at one time under the direction or distribution of the Paramount company, but will enter the field as state rights products.

Edward Carr Transferred to New York.

An important change in filmdom here took place during the week when Edward Carr, local manager of the Triangle offices, was transferred to New York. The local office will be managed by a Mr. Webster. The Triangle recently signed up with the Cella-Tate syndicate, controlling the largest houses in the city, under the usual Triangle contract. This contract was abrogated between Triangle and the Cella-Tate organization some weeks ago and resulted in court litigation, which was later patched up. Dave Russell represented the Cella-Tate syndicate, and Edward Carr the Triangle in all these operations.

G. F. Hennessey Tries Married Life.

G. Francis Henessey, manager of the Bluebird office in St. Louis, eloped to Taylorville, Ill., this week and was married to a former Mrs. Lewis. This is Henessey's first venture into matrimony. He was formerly advertising man on the St. Louis Times.

D. E. Boswell Knows It's Good.

D. E. Boswell, manager of the Vitagraph offices in St. Louis, was married during the week. This is his third venture.

Here and There in St. Louis.

Ted Morse, assistant manager of the Paramount offices, is confined to his home with rheumatism.

Hector Pasmezoglu, Greek consul in St. Louis, and owner and manager of the Congress theater, a film house, is ill and has been absent from his post for several days.

A. D. Flintom, district manager for the Paramount in Missouri, Kansas and Iowa, was in St. Louis during the week. Mr. Flintom formerly owned the Paramount franchise in the three states. He was made district manager in the reorganized Paramount company.

Maritime News Letter.

From Alice Fairweather, "Standard," St. John, N. B.

Transportation Still Uncertain.

ST. JOHN, N. B.—The transportation difficulties spoken of last week have not entirely disappeared as yet and several patrons of the theaters were disappointed at not seeing their serial at their favorite picture house. The very close bookings made here makes little allowance for delays. Comedies have had to be substituted in several instances.

Nickel Theater Opens in St. John.

St. John, N. B.—The event of the most interest in the motion picture world of this locality is the opening of The Nickel, the theater on Queen's square, St. John, which is to open on Wednesday, Jan. 16. The building is known as the Queen's rink and has been used as a skating rink. Under the management of Robert Armstrong it has been remodeled into a theater seating one thousand. A Powers machine has been installed over the main entrance, the lighting system is of the indirect type and a modern heating system has been installed.

Manager Armstrong proposes to make the admission fee 5 cents and to run five shows daily, with a change every second day. There are to be no serials, but plenty of comedy pictures.

The floor of the theater is raised fifteen feet from the curtain to the rear seats, the seats sloping from the center aisle to the walls. The ceiling is circular. The walls are of steel. The color scheme is cream salmon and terra cotta with the woodwork in cherry. Over the main entrance has been placed a beautiful fan-shaped window which, with other windows lights the large lobby. This lobby runs the whole width of the building and has steel walls finished in cream and terra cotta with the friezes done in green.

Manager Golding's New House Organ.

St. John, N. B.—The Imperial theater, with its always "up to the minute" manager, W. H. Golding, is this week getting out a house organ which will give general news of the trade. The two vaudeville acts, with their performers of international repute, are giving great satisfaction.

The management has contracted for the full Paramount and Artcraft service. With these pictures will be shown the Drew comedies, the British Official Weekly, the Pathe British Gazette, Captain Bairnsfather's Cartoons and a series of Pathe scenic colored tours. This last named series begins Monday, showing British Tonic Towns and is very fine. The Universal serial, "The Bull's Eye," begins Feb. 8. There will also be some Select pictures featuring Clara Kimball Young and other films of excellence.

The Imperial orchestra is to be augmented by the addition of a flute violo and piccolo player. The management claim, and justly, that they are giving the people of St. John an absolutely high class program of metropolitan shows along the lines of the Rialto and Strand and others of the finest motion picture houses. The best show for the money in Canada. There are at the Imperial six hundreds seats which are priced at 25 cents and twelve hundred at 15 cents.

Everyone who visits the theater speaks of the excellence of the service and the perfectly kept appearance of the Imperial.

Interesting Notes About the Spencer Theaters.

Truro, N. S.—F. G. Spencer's theaters in Truro and Amherst, N. S., opened a new policy on Saturday, Jan. 5. This policy includes in the programs of the Princess, at Truro, and the Empress, at Amherst, the same vaudeville acts which are seen at the Opera House at St. John and the Strand at Halifax, the acts first coming to St. John, then going to Truro and Amherst, then to Halifax. This has been very popular so far.

The Empress, at Amherst, showed "Parentage" very successfully.

F. G. Spencer has a very fine line-up for the Lyric theater at St. John, where specials are now being shown. "Parentage" is running this week and is being very highly spoken of. Other pictures which have been contracted for are "The Whip," "The Barrier," "The Crisis," "Civilization" and others. Mr. Spencer has signed with the manager of the Superfeatures for practically all their big productions.

F. G. Spencer's outside theaters will be looked after by his manager, S. C. Hurley, as Mr. Spencer expects to spend the winter in Los Angeles with his family.

Some of the Gem Theater's Specials.

St. John, N. B.—The Gem theater has been giving its patrons some extra good programs lately. This last week two acts of vaudeville were to be seen there, and on Wednesday, Thursday and Friday the picture feature was Robert Warwick in "The Family Honor," a World-Brady feature.

Pictures Coming to Palace Theater.

Glace Bay, C. B.—Manager N. Nolan of the Russell theater, Glace Bay, has closed for the Paramount and Artcraft pictures, giving the service full time. He will also show Select pictures, the Famous Players serial "Who Is Number One?" and the Mack Sennett comedies.

Maritime Personal Notes.

New Glasgow, N. S.—N. W. Mason, who has been ill, is now able to be back in his accustomed place his friends will be glad to learn.

Sydney, C. B.—E. R. Lynn, of the Casino, has contracted for the Paramount and Artcraft service, booking the pictures with M. Bernstein.

St. John, N. B.—"Parentage" is booked for Halifax, Moncton, Woodstock, St. Stephen and Sydney, so it will be seen pretty well all over the territory.

Star Drops Special Child's Prices.

St. John, N. B.—The Star theater, beginning the first of the year, has decided to cut out its five-cent admission for children in the evening. There were such crowds of children who attended and it was sometimes difficult for the ticket keeper to judge the correct age so it was deemed advisable to do away with this price except for children under fourteen accompanied by their parents. The Star started "The Fatal Ring" last week, and has good results.

Minneapolis News Letter

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

Lowell V. Calvert Appointed Lieutenant.

MINNEAPOLIS, MIN.—Tuesday, January 15, saw Lowell V. Calvert's departure for Fort Leavenworth, Kansas. Mr. Calvert, for several years manager of the New Garrick, Minneapolis' largest theater, has been appointed a lieutenant in the signal corps and he received his call to report for duty unexpectedly. Before leaving he received several presents from friends. Mr. Calvert is to be succeeded at the helm of the New Garrick by C. E. Hiller, who hails from an exhibitor's berth at Eau Claire, Wis., and who has a reputation for being wide awake and efficient.

J. R. Levy Leaves for New York.

Minneapolis, Minn.—Joseph R. Levy, for over a year manager of the local World exchange, and who was president of the recently organized Exchange Managers' Club, has left for New York, where he will be connected with the headquarters office of the Brady concern.

Hugh C. Andress Chosen to Manage Show.

Minneapolis, Minn.—Hugh C. Andress, former manager of the International exchange here and also connected with the Vitagraph, Bluebird and Triangle exchanges, has been selected to manage a show entitled "Uncle Sam's Kiddies," which is due for a transcontinental tour shortly to boost recruiting. Mr. Andress is now recovering from an operation for internal troubles and has been out of the hospital for about one week. Mr. Andress came here from Peoria, where he managed a large legitimate theater for several years.

Interesting Theater Notes.

St. Paul, Minn.—"The Whip," the Friedman Film Corporation's big spectacle, began a week's run at the New Garrick theater here Sunday, January 13, to a big business, according to Manager Theodore L. Hays. Mr. Hays is presenting this film with a special stage setting and light effects. His new musical director, William Nelson, previously at the Metropolitan, has arranged a special musical score to accompany the film showing.

St. Paul, Minn.—The Merriam Park Women's Club has taken an interest in moving pictures, and having received cooperation from Manager George Granstrom of the Park theater. The women are boosting certain special showings at his theater through the newspapers and mails, incidentally increasing Mr. Granstrom's patronage more than a little.

With Twin City Exchange Men.

Minneapolis, Minn.—A. S. Dowd, sales representative of the New York Universal offices, is in Fargo, N. D., closing up the affairs of the Universal branch exchange, the business of which is to be transacted through the Minneapolis office in the future.

M. E. Maxwell, formerly connected with the Universal, Fox, Vitagraph and Elliott-Sherman exchanges in Minneapolis, is now working for Max Weisfeldt at the Wholesome Film Company's office.

Manager Burke of the Westcott has arranged to show "Mother," George Loane Tucker's production, to exhibitors, at a downtown Minneapolis theater in the near future. "Mother" prints are to be ready for distribution throughout the Northwest before February 1.

Manager L. H. Coen of the Metro exchange, Minneapolis, displayed "Draft 258" to officers and soldiers at Fort Snelling Saturday, January 12. Mr. Coen has just returned from a business trip through Northern Minnesota.

Rocky Mountain Screen Club's New Officers

Harry T. Nolan Is Re-elected President—H. Bradley Fish Is Secretary—Five Vice Presidents Chosen and Regular Committees Are Appointed.

E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—The annual election of the Rocky Mountain Screen Club resulted in the re-election of Harry T Nolan as president. This will be his third consecutive term and indicates his ability and popularity in the film game. Mr. Nolan is a partner of W. H. Swanson in the film supply business as well as in the operation of a string of theaters in Colorado, Wyoming and Utah. He was one of the chief organizers of the Screen Club and it is largely due to his untiring efforts that the organization has been an unqualified success.

Harry E. Huffman, owner of the Bid-a-Wee theater, and one of the city's leading exhibitors, was elected first vice-president. He had been secretary of the club since its organization and was President Nolan's chief aid. He declined re-election as secretary. H. Bradley Fish, of the Goldwyn sales force, was chosen secretary.

The other officers are: C. E. Marquand, of Longmont; James Proves, of Albuquerque, N. M.; C. H. Anderson, of Rawlins, Wyo., and R. J. Morrison, of Aspen, who are vice-presidents in order named.

The board of directors was elected as follows: H. T. Nolan, H. E. Huffman, A. E. Fair, Triangle; T. Y. Henry, Artcraft-Paramount; R. J. Churchill, Fox; Henry Goodridge, Thompson theater; Dan Lehrberger, Mascot theater, and H. Bradley Fish.

Committees for the year were named as follows: House—R. J. Churchill, chairman; Harry Goodridge, H. E. Huffman, A. E. Fair, T. Y. Henry and Dan Lehrberger. Legislation—H. T. Nolan, chairman; W. F Feley and Harry Goodridge. Publicity—H. Bradley Fish, chairman; H. E. Huffman and E. C. Day.

A special committee to have charge of the Screen Club ball also was named. It is composed of Homer Ellison, A. B. Megahan, Dan Lehrberger, H. B. Fish, R. J. Churchill, A. E. Fair, H. E. Huffman, H. T. Nolan, T. Y. Henry and Harry Goodridge.

The date of the ball, which has been held in abeyance pending definite word from some of the many screen stars who have promised to come to Denver now has been set for February 9. It is planned to make the affair bigger and better than any previous one and arrangements to this end are already going forward.

Rocky Mountain Operators Demand Increase.

Denver, Colo.—Exhibitors in the Rocky Mountain territory have received formal notice from the Operators' Union of a demand for higher wages. They seek to raise the general scale from $15 a week to $18 a week in neighborhood houses operated only in the evening and with a proportionate advance in the larger theaters where performances are given day and night. The operators also seek to set a price of $2 on their services for extra matinees or when they are forced to run through on Sundays, holidays or other special matinee days.

Three More Denver Film Men Enlist.

Denver, Colo.—The film fraternity of the Rocky Mountain region, which has given many of its members to the army and navy, added three more stars to its service flag during the past week. R. S. Nelson, manager of the General Film exchange, departed to join the U. S. Navy; David S. Williams, assistant manager of the Princess theater, enlisted in the Canadian forces, and O. Weg, road man for Artcraft-Paramount, answered a call to his former home, Seattle, where he has been mustered into the National Army through the draft.

Williams probably will be the first to see active warfare, as he has enlisted in the Canadian expeditionary forces and expects to be sent overseas at once. He left Denver January 12 to report at Canadian headquarters.

Nelson enlisted as an electrician in the navy and went from here to New Orleans. He was given a farewell dinner by the film men of the city on the eve of his departure.

General Film Moves to 1533 Welton St.

Denver, Colo.—The General Film is the latest firm to move into Denver's Film Row. The company has opened offices at 1533 Welton street, where Eugene Gerbase, acting manager since Nelson entered the military service, is in charge of affairs.

H. L. Knappen Takes Charge of Select.

Denver, Colo.—Two new exchange managers made their debut in Denver last week. H. L. Knappen, formerly manager of Pathe in this city, and later Western division manager for "Patria" for the same company, returned to take charge of the Select Picture exchange.

Hugh Rennie Heads Foursquare.

Denver, Colo.—Hugh Rennie, who had been in charge of the Select offices, relieved Ben Cohen as manager of the Foursquare exchange.

C. G. Epperson Managing Pathe.

Denver, Colo.—C. G. Epperson has become manager of the Denver Pathe exchange. He was booker and assistant manager for Pathe for years, but recently had been acting as manager of the short subject department of Artcraft-Paramount.

Personal Notes.

T. Y. Henry, manager of the Artcraft-Paramount exchange, is one of the busiest and most energetic of Denver exchange managers. He has just returned from a trip by auto through the northeastern part of the state, on which he visited Greeley, Fort Collins, Laramie, Sterling and other large cities, and now he is off on another jaunt to Steamboat Springs, Craig and other points in Northwestern Colorado. He never fails to come back with an arm load of new contracts. tracts.

J. W. Scott, one of the best known and most popular of Denver's younger film men, has resigned his position as road man for Mutual to accept the post of booker and assistant manager at Pathe. Scott has had wide experience in the film game, having at various times held every position in an exchange from shipping clerk to manager. He had charge of the Triangle offices in Salt Lake and Denver during the last year.

Word has been received in Denver to the effect that G. W. Whitney has resigned as manager of the Mutual office in Butte, Mont. Whitney was formerly a road man for Mutual out of the Denver office and is well known all over the territory.

Harry Lustig, Western division manager for Metro, with headquarters in Denver, returned Friday after an extensive trip over his territory. He reports business to be thriving everywhere.

Ward Scott, dean of Denver exchange managers, so known because of his long continuous service as head of the Mutual offices, has gone to Salt Lake on a business trip.

Blizzard Spoils Sunday for Many Theaters

Arctic Weather Hits Cincinnati—Shows Labor Under Difficulties and Have Scant Audiences—Cold Shuts Down Car Lines.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, O.

CINCINNATI, O.—The twenty-four hours which ended around six o'clock on Sunday, January 13, will probably pass into the records of local exhibitors as the worst in their history, and with good cause. All day Saturday the extreme cold which followed Friday's blizzard prevailed, breaking records for fifty years, with a temperature officially recorded at 16 degrees below zero, accompanied by an Arctic gale. This naturally prevented the usual Saturday night crowds from turning out and visiting the theaters, but Sunday was worse, and more of it in several respects. The cold was not so severe, although it was bad enough. But Sunday afternoon, the best period of the week for many exhibitors, especially in the suburbs, was rendered a time of mourning by the shutdown of street car service for the period from one to four in the afternoon, thus making it impossible for people to get downtown or to go anywhere not close to their homes. This one factor would probably have made the afternoon a profitless one for the exhibitors, but another was added to it. There was a shortage of both coal and gas. This forced many small suburban houses to close.

Manager Libson Looks Ahead and Keeps Moving.

Cincinnati, O.—That men who have big houses to run are not looking at the future with misgivings is indicated by the action of Manager I. Libson, who controls the Walnut, Strand and Family theaters, three of the largest and most prosperous in the downtown district of Cincinnati. Manager Libson, instead of putting off plans for improvements, is going calmly ahead with changes in the Walnut. Among these are new chairs and of a big, new electric sign. This latter was ordered before the Fuel Administration designated and enforced its "lightless nights," but it is going in just the same, and will be on the job as often as possible. Manager Libson declares that he sees no reason to believe that business will not continue to be good for moving picture houses, and that he feels it the better and more patriotic policy to keep things moving, especially in view of the undoubted prosperity of Cincinnati.

Manager Wilson Will Enter Association.

Cincinnati, O.—George Wilson, the new manager of the Standard Films Service, is an applicant for membership in the Chamber of Commerce, with the backing of some fellow exchange men, and will shortly become a full-fledged member of that organization. This is preliminary to his also becoming a member of the Associated Film Exchanges of the Chamber, which, as its name indicates, is affiliated with the big business body, and has as members only those exchange men who are also members of the Chamber.

Young Exhibitor Bueche Making Good.

Cincinnati, O.—Probably the youngest exhibitor in or near Cincinnati is Laurence Bueche, Jr., who has just passed his twenty-first birthday, and has made a pronounced success of a popular suburban house—the Queen Anne. So well has young Manager Bueche done with his theater that he has already started construction work on an airdome alongside the house to seat 1,500 people. He has ordered two new Power's "B" machines, two similar machines having been installed recently in the Queen Anne as well.

Fairbanks and Garden Drew Fine Houses.

Cincinnati, O.—During a recent week Manager Charles Weigel presented at the Alhambra, as his headline attraction, "Reaching for the Moon," featuring Fairbanks, and during the same week the latest Artcraft feature showing the popular star, "The Modern Musketeer," was shown by Manager Libson at the Walnut. Both houses did a handsome business in spite of extremely bad weather during the entire week.

The prosperous career of the Gifts, the big McMahan & Jackson house at Sixth and Vine, was continued uninterrupted and with even more lengthy strides by the recent brilliant Goldwyn "Thais," with Mary Garden.

Canton, O.—The Valentine theater at Canton showed a winning combination recently in the famous training-camp picture, "Who Leads the National Army?" released under the auspices of the National Military Training Camps Association, and the Douglas Fairbanks picture, "Reaching for the Moon."

Lake Shore Film & Supply vs. General Film.

Cincinnati, O.—One of the concluding phases of a fight against the General Film for alleged infraction of the anti-trust laws will be taken care of in Cincinnati, as the appeal from the decree of the United States District Court at Cleveland, refusing an injunction for the company against Jos. H. Sampliner, has been filed in the United States Circuit Court of Appeals in Cincinnati. The film company asked for an injunction after Sampliner had filed suit against it at Cleveland for triple damages under the Sherman anti trust act, alleging that the Lake Shore Film & Supply Co., of Cleveland, which he represented, had sustained damages by the General Film Co.'s action.

The General asked for an injunction against the suit on the ground that the same issues had been disposed of in its favor in New York, where the Kalem company and others were brought into litigation on charges similar to those made against the General Film Co. The lower court, however, without going into the merits of the controversy, held that an injunction could not properly be issued to prevent litigation, and that the matters alleged as grounds for the injunction could be utilized as defenses to the suit.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Two More Benefits in Baltimore.

BALTIMORE, MD.—On Sunday, January 13, from 2 p. m. until 11 p. m., a continuous benefit performance was given at the Red Moon theater, 20 West Baltimore street, by George S. Benjamin, for the benefit of Company K, 313th Infantry, stationed at Camp Meade. Grace Cunard, in "Society's Driftwood," was the feature shown.

Benefit performances were given at the Strand and Parkway theaters at the matinees during the first three days of the week beginning January 14, by Bernard Depkin, Jr., supervising manager of the Parkway Theater company. The benefit performances were given for and under the auspices of the Bishop's Guild of Maryland, an institution of the Protestant Episcopal Church, the purpose of the benefit being to raise a fund to carry on the work of the guild.

Licenses Due to Be Paid.

Baltimore, Md.—According to a statement recently reported to have been made by Daniel J. Loden, Collector of Water, Rents and Licenses, it is necessary for the licenses for moving picture theaters to be procured during the first week in January and it is understood that several proprietors of the moving picture theaters are among the principal slackers who have not yet "coughed up." It is sincerely to be hoped that every Baltimore exhibitor will pay a visit to Mr. Loden's office before it becomes necessary for Mr. Loden to send a policeman after him.

Business Notes and Personals.

For the week of February 4, Manager L. A. De Hoff of the New theater, 210 West Lexington street, Baltimore, has booked "Within the Law" from J. J. Payette, the Vitagraph representative in this district.

J. Louis Rome, manager of the Broadway theater, 509 South Broadway, states that on New Year's day, January 1, he screened the Mutual production, "The Bride's Silence," with Gail Kane, and did such a tremendous business all day, including all matinees, that he broke three previous records.

Out-of-Town Visitor.

Pocomoke City, Md.—Last week, F. P. Brattan, manager and owner of the New Empire theater of this city, took a trip to Baltimore, which, it is understood, he enjoyed very much, having taken a stroll along film row and greeted his many friends.

Receiver Asked for Huntingdon Theater.

Baltimore, Md.—On Monday, January 7, an order was signed in the circuit court of Baltimore City, upon complaint of John R. Cochran, manager of the Huntington theater, 221-25 West Twenty-fifth street, requiring cause to be shown by January 17 why a receiver should not be appointed for th Huntingdon Building Company, which conducts the Huntingdon theater. The complainant, it is alleged, owns two shares of the common stock of the company, and it owes him $777, of which $108 is for salary and the balance for money loaned. It is also alleged that the company suspended business on October 13 and is insolvent

Pipes Burst at Patterson Theater.

Baltimore, Md.—Due to the terrifically cold weather which has gripped the Eastern section of the United States for some days the pipes in many houses have been freezing and bursting, and this hard luck fell to the lot of the Patterson theater, 1202 Laurens street, on Sunday night, December 30. H. Baumgarten is manager of this theater.

Business Notes and Personals.

Baltimore, Md.—A special children's matinee was arranged by Frederick Clement Weber, manager of the Gertrude McCoy theater, 1563 North Fulton avenue, for New Year's day at 9 a. m. The feature for this performance was "Kidnapped."

Katherine Kavanaugh, who has won the second prize in the scenario contest which has been carried on by Photoplay Magazine by her photoplay entitled "When Betty Takes a Hand," and was awarded $500, is a Baltimorean. She is now on the staff of the Metro-Rolfe Picture Play Corporation as a reader and writer.

For the first time since the theater has been in existence, the Auditorium theater, on Howard street, under the supervision of Frederick C. Schanberger, inaugurated Keith vaudeville on December 24, and as a balance to the program the O. Henry stories and Pathe News Weekly are being used as the moving picture attractions.

The Thursday and Sunday lightless order has been in effect in the city of Baltimore for some days now, but so far as can be learned there has been no complaint about the theater owners. Those Baltimore boys are all a patriotic crowd.

Dayton News Letter

By Our Dayton Correspondent.

Mr. and Mrs. Woods Share Managerial Honors.

Dayton, O.—The "Woods" theater in Dayton was another that was included in the recent trip of the writer to the many neighborhood houses, and I find it to be equal to many of the smaller houses. One thing is sure, hospitality reigns supreme, for I was given a royal reception by the co-managers, Mr. and Mrs. Wood. The "Woods" is a cozy little theater, and, though a small house, all the seats were filled on the evening of my visit. Of one thing I was informed quickly by Mrs. Woods. Upon entering the theater I addressed C. E. Woods as the manager, and Mrs. Woods spoke up with the announcement that she shared with her husband in the responsibility of the management. When asked if the war tax hurt business to any great extent, Mr. Woods stated that it did, and that business at present was not as good as before the tax. "We notice a falling off in the five-cent admissions more than in the ten-cent admission, but these are decreasing also. Mr. and Mrs. Woods agreed with the World representative that his suggestion of a few months ago would help if carried out—namely, to close every suburban theater on Monday evenings, for many of the houses lose on this night. "If all of the managers would agree, I would," stated Mr. Woods. The "Woods" plays picked features from the Butterfly, Bluebird, Triangle, and Mutual programs.

Comique Theater Goes for City's Safety.

Dayton, O.—The writer visited Sam Thal at the Comique theater, this city, and in the course of a long conversation found that the house was to be closed by the Miami Conservancy District, which has purchased it in line with its plan for the prevention of another flood such as Dayton experienced some time ago. The Comique is at the Valley street end of the new North Dayton bridge, which will be opened soon, and up to this time has been doing very well. We are indeed sorry that Mr. Thal is to leave the business, for he is one of the best informed exhibitors in the city, and is always on the lookout for something new.

Four Minute Men Prepare Campaign.

Dayton, O.—A meeting of over one hundred Dayton business men, otherwise known as "Four Minute Men," was held last Friday in the Federal building. The meeting has been called by Chairman J. T. Nielsen of the Greater Dayton Association. These men will appear in Dayton's theaters in behalf of the Thrift Stamp movement, following plans almost the same as those used in the Liberty Loan bond sale. All the theaters of Dayton are to join in the movement.

"The Whip" for Three More Days.

Dayton, O.—Owing to enormous business on a week's run of "The Whip" at the Columbia theater, Manager Charles Gross informs the writer that the picture will be held over for three more days. The showing of "The Whip" in Dayton was the first in Ohio and the film was to have been sent to the Grand theater at Columbus, Ohio. The picture is to play at a fifty cent top price at the Grand in Columbus. The top price for the Dayton showing is 25 cents.

Dick Raynor Now Managing the Majestic.

Dayton, O.—The Majestic here is once more under the guiding hand of Dick Raynor, who, although he has been receiver, has not managed the house for several months. Homer Guy up till a few weeks ago managed the house, but he is at present in Florida. The Majestic is leased to Chas. Gross, who also owns the Columbia here.

Happenings in Kansas City Film Circles

New Gayiso Theater Expects to Run All Night Shows—Changes Among Exhibitors and Exchange Men—Personal Items and Business Notes.

By Kansas City News Service 205 Corn Belt Building, Kansas City, Mo.

Kansas City, Mo.—Kansas City is soon to have another all-night theater in the new Gayiso, formerly the Rialto, on Grand avenue south of 12th street. It has a seating capacity of about 275 and is one of Kansas City's smallest theaters. It is jointly owned by W. P. Cole and George Christman. The theater shows first run features and is using an orchestra. The price of admission is 15 cents, the management paying the war tax. The house has been redecorated and new seats will be installed in the near future. The theater will begin as the rival to the Idle Hour theater Jan. 12.

"Billy" Andlaur Changes Policy.

Kansas City, Mo.—A good picture in a splendid house managed by a modern "wide-awake" man made the week's run of Jan. 29 of "The Auction Block" at the New Center theater the most profitable one in the history of the house. Showing four times daily in a house of 1,200 seating capacity, the picture was seen by approximately 15,000 people, 5,000 of which attended on New Year's day. This house has in the past been a failure, but with the management in the hands of "Billy" Andlaur, it begins to look as though it will be a paying proposition. There has been a change in the policy of the house, first-run pictures for a week supplanting the daily change of program.

Foursquare Signs Up Three New Salesmen.

Kansas City, Mo.—The local office of the Hoffman Foursquare interests is evidently not worried by the recent bad reports from exhibitors throughout the Kansas City territory, if the addition of several new men is any indication of their worries, for within the last week this office has been augmented by the addition of Leo Levy, formerly of the St. Louis Blue Bird office; C. A. Maddux, formerly of the Kansas City Artcraft office, and E. J. Lappey, formerly with Select.

C. W. Potter Goes Over to Pathe.

Kansas City, Mo.—C. W. Potter, formerly a salesman for the Universal Film and Supply Company, has been placed on the Missouri territory of the local Pathe office. He succeeds Fred Stover, who has gone to Chicago, Ill., to work for the Fox company.

G. R. Sirwell Joins Select Sales Force

Kansas City, Mo.—Graham R. Sirwell, formerly Pathe representative in Oklahoma, has been added to the sales force of the local office of the Select Pictures.

Shubert Theater Shows "Intolerance."

Kansas City, Mo.—For the first time, Kansas City will see "Intolerance" at a picture theater here, when this picture is played at the Royal the week of Jan. 13. Several years ago, this picture was shown at the Shubert theater at prices ranging from 50 cents to $2. A 15-piece orchestra will furnish the music. Samuel Forstein, publicity manager of the theater, has sent out a circular letter to 1,000 patrons. The picture will be shown at the regular admission price of 15 cents.

L. C. Hamet Transferred to Des Moines.

Kansas City, Mo.—L. C. Hamet, booker at the Kansas City Feature Film, has been transferred to the Des Moines, Iowa, office of the company.

K. & E. Take Over Garden Theater.

Kansas City, Mo.—The Garden theater, 13th and McGee, which, in the past few years has been used on a number of occasion for moving pictures, has been taken over by Klaw & Erlanger, the New York producers. About $25,000 remodeling will be done and Kansas City will have another first-class theater.

Oklahoma Pathe Office Opens.

Kansas City, Mo.—M. Van Praag, booker at the local office of Pathe, has returned from Oklahoma City, Oklahoma, where he went to open the new office for Pathe in the India Temple building. His visit followed the new office's taking over part of the Kansas City territory. The territory of the Oklahoma City office will include all of Oklahoma, part of Arkansas, and part of Texas.

Mutual Shows "The Planter" to Trade.

Kansas City, Mo.—The local Mutual office recently held a trade showing which was attended by 20 local exhibitors, of Tyrone Power's "The Planter" at the new projection room of the Mutual exchange. The picture has also been screened for a number of out-of-town exhibitors, who came in to get acquainted with the new Mutual manager, Ira Mantzke.

With Exhibitors in Kansas.

Wichita, Kan.—The Peerless Theater company has increased its capital materially and a much finer building than was at first contemplated will be built. The new theater is to be managed by C. C. McCollister of the Stark theater of this city, and not by J. R. Cooper, as was at first announced. He will also continue as manager of the Star theater.

Kingman, Kan.—A. R. Talbert has severed his connection with the Star and Orpheum theaters and has been succeeded by Frank Mead. It is the intention of the new management to dispose of one or the other of the theaters for removal from the city to somewhere else. For the present, the Orpheum will remain closed and all shows will be held at the Star.

Coffeyville, Kan.—Earl Van Hyning, former owner of the Drexel theater here, who, a year ago, purchased the old Star theater at Independence, remodeled it and purchased a pipe organ and recently sold it to L. V. Wagner, manager of the Beldorf theater there. Van Hyning will engage in the picture show business in some other city.

Salina, Kan.—The front of the Strand theater, owned by Herbert Thatcher, has been remodeled.

Independence, Kan.—The Best theater here has been sold to N. V. Wagner by E. Van Hyning. Mr. Wagner owns the Beldorf theater here and a theater in Ottawa, Kan., also.

Junction City, Kan.—N. H. Gibbons has taken over the Columbia theater. He was formerly an exhibitor at Lawrence, Kan.

J. R. Stout on Goldwyn Staff.

Kansas City, Mo.—J. R. Stout, who recently has been managing the Triangle Salt Lake City branch, has entered the Kansas City Goldwyn office in the capacity of salesman.

Changes in Triangle Office Force.

Kansas City, Mo.—W. J. Tubitzki, formerly cashier for the Triangle office here, has been made bookkeeper at the local Mutual office. Another change in this office is the making of Earl McVoy booker. He was formerly shipping clerk in this office.

L. H. Chandler Has Been Very Sick.

Kansas City, Mo.—L. H. Chandler, salesman for the Kansas City Hoffman office, is seriously ill at Wichita, Kan., in hospital this week, suffering with pneumonia and small pox. His recovery is expected, however, as he has been rapidly improving within the last days.

Exhibitors Watch New Kentucky Legislature

Law Makers Meet Again and Film Men Are Keeping on the Alert—Screens Offered to Government for Messages to People—Notes of Trade.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

FRANKFORT, KY.—The Kentucky Legislature convened on Tuesday, Jan. 8, for the usual sixty days' session. The principal feature of the present session will be the prohibition question, but as usual a few drastic bills aimed at the moving picture exhibitor will probably be introduced. Several such bills were introduced at the 1916 session, and special theater tax bills were discussed at the special tax session last spring, but none of these bills has affected the industry to any extent other than one portion of an insurance bill which was aimed at better fire protection in moving picture theaters, and was indorsed by the more prominent exhibitors in the larger cities. However, the exhibitors are on the lookout and will be quick to get in the way of any bills which may affect them adversely.

The Patriotic Exhibitors Again Offer Screens.

Louisville, Ky.—Again the moving picture exhibitors are being called upon to do their patriotic duty in assisting the Government through donating the use of their screen for patriotic campaigns. One of these is to be an educational campaign in connection with the efforts of the federal revenue department to collect taxes from firms, individuals, etc., and will show individuals what is expected of them, how to secure report blanks and everything connected with this work.

The other campaign will be devoted to "war stamps" or thrift stamps.

The moving picture exhibitors have taken an active part in every campaign, including Red Cross, Liberty Loan, federal enlistment, the army draft and other matters. The exhibitors are more than willing to do their part in everything of this sort and show a patriotic desire to aid in winning the war.

Theater Owner Tabb Gives Week's Receipts to Red Cross.

Mt. Sterling, Ky.—William B. Small on January 7 assumed the management of the Tabb theater, the lease to Judy & Gay having been allowed to expire on January 1. I. F. Tabb, owner of the building, handled a special show for the one intervening week, the entire box-office receipts being donated to the Red Cross, Mr. Tabb putting up for all expenses. Every dime which came into the box-office was turned over to the Red Cross, the management stating that there was no graft or rakeoff in the offer, and that every dime spent represented a bandage for some Red Cross nurse to apply to an injured soldier in France.

Theaters That Play Only by the Weather.

Louisville, Ky.—Some of the small town exhibitors of Kentucky are playing every change of the weather, opening during clear weather when the snow is off and closing as soon as low temperatures and heavy going are experienced. The high cost of fuel, coupled with the light attendance during really bad weather, means a loss for every night that many of the small town houses open, and many of them have closed and expect to remain down until fair weather is again experienced. This winter has proven the worst on record in Kentucky, and has worked a hardship on many of the larger exhibitors.

About Kentucky Exhibitors.

Louisville, Ky.—J. G. Grimes, of Corydon, Ind., operator of the Dream theater, was in the city last week making arrangements for film service.

Scottsville, Ky.—J. H. Bryan, operator of the Dixie theater, has closed down, but expects to resume in the spring.

Winchester, Ky.—The Pastime theater is using city current until it can replace its gasoline engine and dynamo, wrecked in a recent fire which damaged the engine room to the extent of $1,700.

Cadiz, Ky.—Cadiz is now without a moving picture theater, the operator of the Cadiz theater having closed down after several months of steady losses.

Clinton, Ky.—W. H. Towers has obtained control of the Star theater, of Clinton, and has reopened the house, which was down during the greater part of December.

Pine Tree State Letter

By John P. Flanagan, Park View Ave., Bangor, Maine.

E. B. Tinker Will Handle New Prints.

BANGOR, ME.—Earle B. Tinker, who came to Bangor from the home office of the General Film to succeed H. P. Smith as manager of the local branch, has been appointed permanent manager.

The Bangor offices of this and other concerns have in the past handled chiefly used reels from other offices in larger centers. The Bangor office of the General will now release a number of reels weekly simultaneously with other exchanges of the company. Among these will be the Paralta plays, made by the W. W. Hodkinson corporation; the "Daughter of Uncle Sam," by the Jaxon Film. The "Judge Brown" two-reel comedies are also being handled at this branch, as is also an unusual novelty in the form of and under the name of "Physical Culture Screen Magazine."

L. W. Carroll, until recently manager of a theater in New Hampshire, has come to Bangor as assistant to Manager Tinker.

Miss Ether L. Durepo, of Limestone, Maine, has succeeded Miss Helen Bond as bookkeeper at the local branch of the General Film Company.

C. R. Osborn Visits Bangor.

Bangor, Me.—C. R. Osborn, general manager of the First National Exhibitors Circuit, Inc., was a visitor in Bangor last week. Mr. Osborn was until recently connected with the General Film office at Boston. It was his first trip to Maine, and while the weather was hovering around zero, Mr. Osborn expressed himself as pleased at the opportunity to meet a few of Maine's representative exhibitors, and stated that business for the "First National" was coming along well.

Strand Theater Opens Again.

Gardiner, Me.—E. J. Keller, the enterprising manager of the Strand theater, Gardiner, has reopened his house after its being closed for several months, owing to a bridge connecting it with the Main street having been carried out in a flood, thus cutting off means by which patrons might get to the theater. Mr. Keller was the first exhibitor in Maine to sign up for the new Paralta pictures.

Family Theater at Mapleton Closes.

Mapleton, Me.—The Family theater at Mapleton has been compelled to close, owing to the lack of patronage, induced by so many men having left for the National Army.

Many Maine Theaters Hard Hit.

Bangor, Me.—Theaters in Maine small towns are showing only one night a week during the winter. Smallpox, severe cold weather and snow storms have raised havoc in Maine. Some have been unable to secure coal to heat their theaters.

Smallpox and other contagious deseases forced the following theaters in Maine to close: Scenic, Limestone; Acme, Eastport; Eagle, Lubec: Opera House, Presque Isle; Imperial, Eastport; Lyric, Washburn.

George Simberis Redecorates the Nickel.

Bangor, Me.—The Nickel theater, George Simberis, manager, has played World Film releases for the past 18 months. George is also a strong booster for Pathe serials. He has in the past few months redecorated the interior of his theater and built an addition to his balcony so that it is one of the prettiest theaters in Maine.

J. H. Curran Welcomed As World Film Manager.

Bangor, Me.—Friends of John H. Curran, of this city, among the exhibitors of Maine—and they are legion—are welcoming him to this territory as the representative of the World Film. John began at the bottom here and has won promotion by industry, ability and cheerfulness. He was for several years connected with the Bangor exchange of the General Film, first as a booker and then as assistant manager.

World pictures, Brady-made, have been placed in the following Maine theaters in the past month: F. E. Mortimer's theater, South Portland; Bijou theater, Skowhegan; Martin's, Oakfield; Bijou, Houlton; Strand, Old Town; Wonderland, Keegan; Gem, Fort Kent; Majestic, Brownville Junction; Park, Fort Fairfield; Opera House, Presque Isle; Imperial, Eastport, and Colonial, Belfast.

World Film Pictures Made Hit.

Dexter, Me.—The Park theater was unable to accommodate the crowds when it played the "Rasputin, the Black Monk" World Film on New Year's day. During the severe cold weather Manager, C. H. Wyman closed two days a week.

City Hall Auditorium to Keep Open.

Lewiston, Me.—The Lewiston city council has turned a deaf ear to the recommendation of the businessmen's meeting that the city hall auditorium be closed to save fuel. This auditorium is at present used for roller polo and moving pictures, and to close it would mean putting a local exhibitor out of business. In the first place no one could see an urgent need of it and the plan was not practical. There is no way to shut off the heating system in the auditorium separate from the rest of the building, and to prevent freezing of the pipes, heat has to be maintained.

Alderman Saunders believes that the hall should be kept open day times for people and children who want to take advantage of a warm place to go. This permission has already been granted.

Theatre Managers

Read Our

New Department

"Advertising Aids for Busy Managers"

You will find it most helpful in advertising your show.

Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines Mutual Exchange Moves to Omaha.

DES MOINES, IA.—The Des Moines Mutual exchange has moved to Omaha and consolidated with the Omaha office. The new offices will be on the ground floor at 1306 Farnham street. Such a consolidation has been talked of between the two exchanges for many weeks, and first the rumor was that the Omaha office would be brought here, then that the local office would be abandoned. It is believed that the shipping facilities will be better in Omaha than in Des Moines.

R. S. Ballantyne, for many years manager of the local office, will be in charge in Omaha. Mr. Ballantyne took R. L. Myers, his assistant manager; Elizabeth Jordan, his bookkeeper, and E. J. Tilton and T. H. Vicker, his star salesmen, with him to the new office. All four have been long in the Mutual office, and have proven their worth. Out of the dozen and a half employees left without a position by the closing of the Des Moines office, all but one are already at work in new positions.

Every good wish of the Des Moines film men goes with Mr. Ballantyne and his associates in their new location.

Iowa Exhibitors Visit in City.

Des Moines, Ia.—Several visitors were reported as calling at the various exchanges during the past week. Among them were Dr. R. S. Shane, of the Opera House in Pilot Mound; G. H. Peterson, of the Grand theater in Story City; H. H. Russell, of the Opera House in Humboldt; Mrs. Hazel Burkheimer, of the Electric in Lorimer, and Mrs. Clara Hoffman, of the Lyric in Sac City.

J. K. Black, who recently took over the Majestic theater in Fort Dodge from H. J. Lego, was in town, and most enthusiastic over the picture game in general and his own success in particular.

J. H. Kock stopped off in Des Moines for a call at the Blank office on his way back from Omaha. Mr. Kock manages the Orpheum in Oskaloosa.

Audubon Theater Instals Orchestra.

Audubon, Ia.—The Preston Brothers, of the Crescent theater in Audubon, have installed a new $7,500 Wurlitzer Orchestra. The Prestons have been exhibiting in this town for a couple of years, and in that time have never missed a week of showing, from one to three days, of Pathe Service.

INTERESTING TEXAS JOTTINGS.

Dallas, Tex.—John Lanfranconi, lately road man for the George Kleine System, has been promoted to booker in the Dallas branch.

A. Jules Benedic, old-time Consolidated, Bluebird and Gold Rooster special salesman in New Orleans territory, has joined the General forces in Dallas.

A number of well-known Texas managers have visited Dallas exchanges during the last week, the majority of them reporting business to be good. H. D. Baker, who conducts theaters at Lockhart, Smithville, Gonzales and Bastrop, was one of these. Mr. Baker is an ardent supporter of the allied cause. He saw service under the British flag in the Boer war in South Africa, and goes on a cork limb as a result. He booked some new Vitagraph releases on his last trip.

A. W. Pleus, for some time branch manager for Vitagraph at New Orleans, a promotion from salesman out of Dallas, is now a sergeant in the National Army at Camp Beauregard, Alexandria, La.

R. M. Clark has been promoted to be booker at the Dallas Mutual branch, promoted from road salesman. Manager G. C. Reed declares everything is "pretty."

Filmdom Doings in Pittsburgh Last Week

More Film Men Join National Service—Changes Among Theaters and Distributing Offices—Interesting Personal and Business Notes.

By Pittsburgh News Service, Pittsburgh, Pa.

Two More Roland & Clark Managers Join.

Pittsburgh, Pa.—The Rowland & Clark theaters, Westinghouse building, Pittsburgh, has just placed two additional stars on its service flag, which now bears twelve in all. A. J. Coyle, manager of the Arsenal theater, Butler and Main streets, was called to report for duty at Newport News, Va., on January 15, where he is now taking a course of instruction in submarine building. George Vogenberger, who for the past three years managed the Belmar theater, Homewood avenue and Bennett street, has enlisted in the Aviation Corps and is awaiting a call to the colors. Mr. Coyle and Mr. Vogenberger were two of the most able and popular members of the Rowland & Clark managerial staff, and their places will be difficult to fill. They are followed by the well-wishes of a host of friends, including their associates, patrons and members of the moving picture trade. Mr. Coyle has been succeeded at the Arsenal theater by John Riley, formerly with the Rex Amusement company. No successor to Mr. Vogenberger has been named as yet.

Joseph Klein Leaves for New York.

Joseph Klein, for several years past sales manager of the Paramount-Artcraft at Pittsburgh, has resigned that position to join the Metro organization as sales manager for the New York City, Albany and Buffalo exchanges. Mr. Klein leaves here January 19 and will assume his new duties in New York on January 21. Being a New Yorker, Mr. Klein is glad to return to his home city, but regrets leaving his wide circle of friends in the Pittsburgh trade. The Paramount has not yet named his successor here.

Weiland Film Gets New Films.

The Weiland Film Company, 210 Fourth avenue, Pittsburgh, one of the oldest exchanges in the city, has announced that it will enter the field with a new stock of up-to-date pictures in the near future. With this end in view, the concern has disposed of practically its entire big stock of subjects to foreign buyers. Manager A. A. Weiland states that options have been secured on a number of important productions which will be released soon.

Allan Snitzer Now With Jewel.

Allan Snitzer, formerly assistant manager of the Universal exchange at Indianapolis, Ind., has joined the Pittsburgh Jewel staff. Mr. Snitzer is a film salesman of broad experience, and his acquisition by the Jewel exchange is considered a valuable one. He will look after the city trade, while Leonard Goldstein will cover the balance of the territory.

J. F. Hatch Exploiting "The Whip."

J. Frank Hatch, the well-known film promoter and exhibitor, has closed negotiations with the Hudson Feature Film whereby he will again operate in this territory from the office of that firm at 804 Penn avenue, Pittsburgh. Recently Mr. Hatch acquired the rights on the elaborate production "The Whip," for Western Pennsylvania, West Virginia, Ohio and Kentucky, and he announces that work will be started in this territory in the near future.

Two Members of Staff Down With Pneumonia.

The staff of the Independent Film Exchange, local Universal office, Film Exchange building, Pittsburgh, has been crippled recently by the serious illness of two of its mainstays. C. A. Zipf, assistant manager, is suffering from pneumonia, and William Welsh, assistant booker, is confined to his home with the same ailment. Their associates and many friends hope for their speedy recovery.

Standard Film Service Opens Exchange.

A new film concern, known as the Standard Film Service, has opened an exchange at 210 Fourth avenue, Pittsburgh. The Standard announces that it will handle the two-reel Mack-Sennett-Keystone comedies, which have been re-edited and re-titled, and is offering an entirely new line of paper. Initial business is reported quite active.

R. Pielow Will Cover Erie District for Pathe.

R. Pielow, a well-known film salesman, has joined the staff of the Pittsburgh Pathe exchange, and will have charge of the Northern Pennsylvania territory, with headquarters at Erie. Mr. Pielow was formerly connected with the General Film in this city, but for the past four months has traveled out of the Pathe exchange at Albany, N. Y. His return here is welcomed by a host of friends in the trade.

R. C. Baasa has been made booker at the local Pathe exchange, succeeding Samuel Wheeler. Mr. Baasa is a graduate of Pathe's new school for bookers in New York City.

Penn Film Service Will Handle Camp Pictures.

The Penn Film Service, 938 Penn avenue, Pittsburgh, has taken over the films of the Cantonment Cinema Company, of this city, and will hereafter handle all bookings on these popular camp pictures. They are issued in two-reel lengths every other week, in conjunction with the publicity campaign by a local daily newspaper, and Manager Spero considers himself fortunate in acquiring these subjects for distribution in Western Pennsylvania and West Virginia.

"The Birth of a Nation," which is being released to motion picture theaters on a rental basis by the Epoch Company, will be represented in the Western Pennsylvania territory by Leon Victor, a well-known figure in local film circles. Mr. Victor has been handling "Intolerance" here for McCarthy & McSween. He states that "The Birth of a Nation" will be booked with full cooperation with the exhibitors in the way of advertising, music and projection. At present Mr. Victor is making his headquarters at the Hotel Chatham, Pittsburgh.

The East Liberty Cameraphone theater, East Liberty, ran "Intolerance" the entire week of January 14 and, with an extensive advertising campaign, Manager H. B. Kester reports having handled a capacity business. "Intolerance" recently broke box-office records for a week's run at the Strand theater, Erie, Pa.

Lewistown, Pa.—The firm of Barney & Smith, operating the Temple theater, Lewistown, Pa., has been dissolved, Mr. Smith retiring from the business. Mr. Barney, who is now sole owner, states that the Temple will continue to offer high-class pictures exclusively.

Mannington, W. Va.—J. Modi, manager of the attractive Idle Hour theater, Mannington, West Va., recently visited the Select exchange in Pittsburgh, and booked the entire output of Select pictures.

Geo. Moore Goes to Mutual.

George Moore, an experienced film man, has been added to the traveling sales force of the Mutual exchange in Pittsburgh. Mr. Moore was formerly booker at the Independent exchange here.

Nashville Jubilant Over Great Factory

Expect New Government Plant at Hadley's Bend to Boost Business of Every Description—Many Thousands Will Be Brought Here.

By J. L. Ray, Nashville, Tenn.

NASHVILLE, TENN.—A great era of commercial and industrial activity, resulting in a general prosperity to this section, will result from the establishment of the Government's $60,000,000 munitions plant in Hadley's Bend, just outside of Nashville on the Cumberland River. Daniel Cauffiel, real estate agent of the E. I. du Pont de Nemours Powder Company, returned to Nashville last week and exercised $350,000 worth of real estate options on property in the bend, and has wired for the money to be placed in the American National Bank of this city.

While the du Pont company secretly laid plans for the establishment of this greatest of Southern industries at Hadley's Bend, and was just about ready to close up for the deal, the Government decided to take over the transaction and operate on a military basis. The work has been kept secret, and the announcement through the Nashville Banner a short time ago proved a thunderbolt from a clear sky. It will be the biggest thing that ever turned south of the Mason-Dixon line, and will be larger than all private powder mills in the country combined. It will be twice as large as the new Government plant to be erected at Charleston, W. Va., and will employ from 15,000 to 25,000 men, who, with their families, will bring approximately 45,000 people into this section. A total of 8,000 workmen will begin at once on construction.

The establishment of this great enterprise here will call for new business of every description. It will mean big things for Nashville moving picture people, and in the mushroom city which is destined to spring up around the powder mills there will be new stores, new theaters, and other necessary establishments. It will increase realty values, especially in the eastern section of the city, and will be a stimulus to the suburban moving picture houses on that side, as well as offer opportunity for new houses.

The slogan of the city, "Nashville Offers Opportunity," is to become a reality instead of a myth.

Children Barred from Chattanooga Theaters.

Chattanooga, Tenn.—At the request of the commanding officer of Fort Oglethorpe, orders have been issued by the city government to moving picture theater managers to refuse admittance of children to all shows, on account of the prevalence of numerous cases of cerebro spinal meningitis. Theater men are willing to do their part in blotting out the epidemic by complying with the orders given.

Nashville Princess Not Sold.

Nashville, Tenn.—Manager Harry Sudekum has denied the report in a New York trade journal that the Princes theater of Nashville had been taken over by the Marcus Loew interests. "There is utterly no ground for this assertion," Mr. Sudekum said, "and the report has caused me no end of annoyance. Although I have been commissioned captain in the quartermaster's department of the Fourth Tennessee regiment, I will not give up my theater holdings in this city, and how the rumor gained circulation is more than I can understand." At the time the story was running the rounds in Nashville, three newspaper reporters were in Sudekum's office from two Nashville dailies, and he made a joint statement to the crowd.

Mobile, Ala., Has Live 2,000-Seat House.

Mobile, Ala.—The Lyric theater, at Conti and Joachim streets, is doing a good business through the dull period of cold weather and war pocketbooks. Two thousand seats are priced at 5 and 10 cents, and four performances, starting at 1, 3, 7 and 9 P. M. Fox pictures are featured, augmented by comedies. Being a coast town, many foreigners live here, and these people invariably drop in where the comedy banner is displayed. Road shows are shown at intervals at $1.50 and $2 prices.

Buffalo News Letter

By Joseph McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

Storm Upsets Film Shipments in Buffalo.

BUFFALO, N. Y.—A gale traveling about a mile and a half a minute visited Buffalo Saturday, January 12, and remained here forty-eight hours. During the storm shipments of film in and out of Buffalo were demoralized on account of lack of train service. Many of the exhibitors received their shows twenty-four hours late. Film sent c. o. d. was returned to the exchanges, with no checks accompanying the shipment. Of course the exchange had to pay the express charges both ways. During the gale very few ventured out to the shows so that business dropped far below average. A rising temperature on Monday was hailed with joy by the exhibitors.

Variety Forgot and Lost Its Current.

Buffalo, N. Y.—The Variety moving picture theater, Buffalo, overlooked the "light order" of the fuel administrator on a recent evening and was deprived of its electric current. The Variety is now doing business as usual, but its electric sign is darkened during "the six lightless nights" each week.

How It Goes in a Cold Exchange Office.

Buffalo, N. Y.—On two sides of the private office of Manager Mack of the Mutual, Buffalo, is a partition extending six feet from the floor. The remaining eight feet of space to the ceiling has been closed in with "twenty-four sheets."

The isolation of this office from the rest of the exchange has been necessary on account of the heat shortage. The bookkeepers, telephone operator, booking staff, etc., have been moved to Mr. Mack's headquarters, where they are working cheerfully, while wearing arctics and sweaters.

"On account of the inflammable condition of film the fire underwriters will not permit the exchanges to use oil or gas heaters, and as coal is a rarity we are making the best of the situation," said Mr. Mack.

Star at Lockport Burns.

Lockport, N. Y.—The Star theater, Lockport, N. Y., caught fire from a defective furnace Saturday, January 12, and was burned to the ground. The blaze started before the audience had arrived for the evening performance. Several valuable reels were consumed in the fire.

Dallas' New Queen Theater to Reopen

Recently Burned Theater Owned by Hulsey to Be in Shape Again Early in February—Dallas Theaters Want Lights Back—Other Notes.

By Douglas Hawley, Times Herald, Dallas, Texas.

DALLAS, TEX.—Hulsey's rejuvenated Queen theater is to open in Dallas early in February, after the expenditure of some $40,000 on improvements, following the fire which gutted the building last November. A new organ has been installed and interior appointments, rapidly nearing completion, are even handsomer than before. Manager John DeStefano is keen with anticipation against opening day. No selection has yet been made for the opening attraction.

Return Showing of "Modern Musketeer."

Fairbanks in "The Modern Musketeer" was brought back to the Old Mill for a three days' run on January 21-23 after four days, January 9-13, so popular did the film prove. Its first run was an object lession in titles.

Will Ask Administrator for Lights.

Dallas, Tex.—There is talk in Texas of an appeal in behalf of amusement places for a special ruling permitting lights on "lightless" Sunday nights. Its basis, if made, will be that Sunday is the big attendance day, and on that night none of the stores or other big users of electricity are burning their lights.

Pictures Now in the Majestic.

Waco, Tex.—Roy Dalton and A. L. Mitchell of Dallas have leased the new Majestic, Waco, built for a musical comedy house, and will run pictures. Messrs. Dalton and Mitchell have been highly successful with the Feature, Dallas, and the Waco house will be conducted along the same lines.

John Ezell Is Dallas Foursquare Manager.

Dallas, Tex.—With John Ezell as branch manager, the Foursquare Exchanges, Inc., has hung out a sign in Dallas. Jerome local appointment. Mr. Ezell is a native Texan and well known in the business. Abrams, general representative, made the

Trice Sneed Gets "Redemption" in Four States.

Dallas, Tex.—Trice Sneed, veteran buggy and implement traveling man, has purchased four states on "Redemption," featuring Evelyn Nesbit Thaw. E. T. Peter, formerly with the Cressey interests here, is associated with Mr. Sneed. The picture recently did $2,800 on a week's run at the Hippodrome, Dallas.

Dallas Waiting to See Biggers' "Agony Column."

Dallas, Tex.—Texas folks are looking forward to the coming of the Vitagraph "The Agony Column," built from Earl Derr Biggers' story, which appeared in the Saturday Evening Post. Biggers formerly worked on a Houston paper. He knows Texas like a book, and Texas people know him. His story of "Spindletop," the famous Beaumont oil hill, showed his acquaintanceship with the state. And, by the way, J. C. Clemmons, of the Tivoli theater, Beaumont, was in Dallas recently and booked "The Agony Column" on the strength of the Spindletop story.

Lots of Snow Will Help Crop.

Dallas, Tex.—Bob Moore, of the Moore theater, Vernon, is authority for the statement that snow ten feet deep in Texas is a fact. It drifted that deep between Vernon and Amarillo and blocked all trains.

"But it's sure helping the crops," he said. Mr. Moore, in addition to being a film house manager, is also manager for the great Waggoner cattle ranches in his country. George R. Guergens, of Washington, has taken much footage recently on West Texas ranches, showing conditions.

San Francisco Jottings.

Miss Norma Lichtenstein, daughter of I. H. Lichtenstein, of the Western Poster Company, was married at the Palace hotel on January 3d to Albert P. Reiss of Chicago.

The Atlas Educational Film Company has sent a DeVry projection outfit to Japan, and has disposed of ten of these within two weeks for use in homes and industrial concerns.

L. T. Paull, formerly of the Lyceum theater, Bakersfield, Cal., is now operating a theater for Uncle Sam at Fort McDowell, San Francisco.

Charles Rosenthal, representing the M. & R. Feature Film exchange, and E. M. Asher, of the T. & D. Film exchange, are both making a business trip to Los Angeles.

Sam Sax, of Portland, Ore., has purchased the Nixon theater on Polk street.

Vivian Preston, who formerly conducted the Ocean View theater, is now with the Progressive Motion Picture Company, in the stock department.

The Fairmont Theater company has been incorporated with a capital stock of $75,000 by George Appell, A. S. Newburgh, S. Gordon and H. A. Levinson.

A large marquis is being added to the theater at 644 Broadway, conducted by Mrs. Nellie Michaels.

J. H. Hart recently returned from a four weeks' trip through the northern territory for the California Film exchange.

Pietro Marino has been made leader of the new orchestra at the Strand theater.

Fred Kley, a director from Los Angeles, was a visitor here the first of the year.

A. L. Aron recently left for Portland and the Northwest with the feature production "On the Italian Battle Front."

Notes of the Film Trade in San Francisco

Floyd St. John Becomes Manager of the World Film Exchange—Sol Lesser Operated on for Appendicitis—Interesting Personals and Notes.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—A new branch manager for the World Film Corporation has been chosen in the person of Floyd St. John, and E. C. Jensen, the western division manager, who has been attending to the duties of this position for several weeks, will now be relieved of these. Mr. St. John is a newcomer in the film exchange business, but has had a wide business training and has taken hold of his new work with much enthusiasm. He finds World film productions well placed here and well liked, it being the proud record of this concern that it has never failed to secure a first run at a downtown house for any of its releases.

Sol L. Lesser in Hospital.

San Francisco, Cal.—Sol L. Lesser, head of the All Star Feature Distributors, Inc., who recently passed through a siege of sickness at New York, is now in a local hospital, where an operation for appendicitis has been performed. This has been successful, and at the present writing he is recovering in splendid shape.

Business Brisk with Breck Co.

San Francisco, Cal.—The Breck Photoplay Supply Co. is making the best of its old location on Turk street, and is establishing a record for machine sales that will be difficult to surpass, even when it moves to its new home on Golden Gate avenue.

The attention of exhibitors is called to our State Right list, commencing on page 649 of this issue.

Triangle President Visits San Francisco.

San Francisco, Cal.—H. E. Aitken, president of the Triangle, arrived here recently from Los Angeles to look over the local field and confer with manager Ben. F. Simpson.

Export Censors Are Busy.

San Francisco, Cal.—The extent of the film export business through this port has become apparent since the regulations went into effect that all film sent out of the country would have to be examined by customs officials. One lot of 45,000 feet was viewed one day recently, relays of officials being needed. Some of the films intended for use in Mexico are being sent to border towns to be inspected.

All Star Buys Hart Pictures.

San Francisco, Cal.—The All Star Feature Distributors, Inc., has purchased three William S. Hart productions, these being the one formerly known as "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska." Arrangements have been made to show all of these at the Casino theater. E. Gainsborg is here in the interests of the Foursquare pictures, and is making his headquarters at the offices of the All Star. The first three releases have already been booked at the Portola and Casino theaters.

De Lorme Forms New Connection.

San Francisco, Cal.—C. V. De Lorme, formerly manager of two houses of the Turner & Dahnken circuit, and recently with the Jewel theater of this city, has been made assistant to general manager H. L. Beach, of the Beach-Krahn Amusement Co., and is stationed at the Chimes theater, the latest addition to the chain of houses conducted by this concern. Mr. De Lorme has had a wide experience in the show business, having managed vaudeville, stock and moving picture houses.

Amusement Companies Incorporated.

San Francisco, Cal.—The Fresno Hippodrome Company has been incorporated with a capital stock of $40,000 by H. Zannettin, E. Soderstrand, D. Greenan and E. E. Smith. The Sacramento Hippodrome Company has been incorporated for a like sum by H. Zannettin, D. Greenan, E. E. Smith and D. B. Levin.

New Piedmont Theater Sold.

Oakland, Cal.—D. C. Rosebrook, who opened the New Piedmont theater a few months ago, has sold this house to J. Hellman and C. E. Burns.

Artistic Treat at California Theater.

San Francisco, Cal.—The policy of the California theater of promoting the musical interests of the community have met with such a mark of approval that a still further development along this line has been decided upon. A feature of the program that ushered in the New Year was the engagement of Anita Peters Wright's rhythmic dancers, fresh from the Orpheum circuit. The beautiful stage draperies and lighting effects of the new theater were used to excellent advantage in putting on this delightful act.

Northern California Notes.

Red Bluff, Cal.—The Ajax theater, on Walnut street, has been destroyed by fire, with a loss of about $8,000.

Richmond, Cal.—According to press announcements preliminary work has been commenced on a theater at Ninth street and Macdonald avenue by the Turner & Dahnken circuit.

Films to Fill Dark Time at Spokane Lyric

J. W. Allender Arranges to Show Special Feature Pictures Every Now and Then at Big Legitimate House—Special Stage Settings Promised.

By S. Clark Patchin, E 1811 Eleventh Ave., Spokane, Wash.

SPOKANE WASH.—Tuesday, Jan. 8, ushered in a new regime at the Auditorium theater, when J. W. Allender, manager of the Lyric theater, took over the Auditorium's "dark" time and will present moving pictures. He will enjoy the co-operation of Manager Charles W. York in the new venture.

Within the last year the Auditorium has been equipped with a new reinforced concrete operators' booth and the most approved projecting machines have been installed. The booth in all its appointments makes possible the presentation of the big film spectacles in the most modern manner and Manager Allender declares the Auditorium projection will be equal to any in the city.

Mr. Allender has secured a six-piece orchestra, under the direction of Charles Whitehead, and it will play the musical scores of all the pictures offered. Manager York will furnish a stage setting in the spirit and atmosphere of the picture that is being shown on the screen. Girl ushers in uniform will be used and their frocks will be changed from time to time to harmonize with the theme of the picture. Reserved seats will be the rule and only two performances will be offered daily, matinee and night.

The first picture to be shown under the new regime was "The Retreat of the Germans at the Battle of Arras" and "With the Stars and Stripes in France." These pictures proved a great success for Mr. Allender. By arrangement with the owners of the pictures part of the money earned by the pictures goes to allied relief work.

Following the opening picture Manager Allender will present Tyrone Power in "The Planter," the week of January 20. He is also negotiating for several large productions on the open market. His policy will be to offer nothing but exceptional pictures at the Auditorium.

Liberty Theater Adopts One-Price Schedule.

Spokane, Wash.—Manager Sam W. B. Cohn has been fixing fences for 1918 at the Liberty theater. Hereafter the one-price system will prevail on all pictures shown at that house. Three or four reissues are on the boards, but after their showing the Liberty will offer no more reissues or return engagement unless by public demand.

The Liberty, however, will continue to show the Mack-Sennett-Paramount comedies, and the Paramount and Arcraft productions will be its staples. Manager Cohn has secured the exclusive exhibitions rights on all releases starring Douglas Fairbanks, William S. Hart, Elsie Ferguson, Billie Burke, Charles Ray, Dorothy Dalton and George M. Cohan. He will also present pictures offered on the state rights basis from time to time.

Twenty cents for adults and 10 cents for children will be the admission policy to be strictly adhered to.

Pendleton Round-Up, 1917, Made by Pathe.

Spokane, Wash.—In the past year, 1917, for the first time, moving pictures of the Pendleton Round-Up were made by one of the old established producing companies and a Pathe release of the event was shown to capacity houses at the Liberty theater the last half of New Year's week. The Liberty presented a program of short features with this picture, including a Mack Sennett comedy, the Pathe news and a scenic film.

The Pendleton feature is considered especially attractive this year as a professional production.

Portland Exhibiting Conditions to Change

Street Car Lines in Oregon City Raise Fares and Suburban Exhibitors Expect to Reap Harvest—People Are Refusing to Use Lines to Go Downtown.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Exhibiting conditions in Portland are due for the biggest upheaval that has taken place in months. The relations between the suburban theater and the downtown house will be entirely changed, according to prediction by prominent exhibitors.

The reason is that a short time ago the state public service commission granted to the Portland Railway Light and Power Company, the Rose City's only traction concern, the right to raise the street-car fare in Portland to six cents.

The public is of course incensed at the commission's ruling. People are talking about it at all meeting places and vowing to boycott the street cars as much as possible. This means that there will be an acceleration of business in the suburban community centers, and the suburban exhibitors are not asleep on the job. On the other hand, they are preparing to grab the business and keep it.

Said W. E. Tebbetts, proprietor of the Alhambra theater, commenting on the situation: "People are talking, even in the theaters, about the raise in the street car fare to six cents, and they are pledging themselves to patronize the communities centers wherever possible. I predict a big gain in suburban business in Portland, and we are going to give our patrons such good shows that they will not care about going downtown."

The downtown men are not greatly worried about the condition, although it is causing considerable comment. With the present high film rentals with which exchanges have burdened the exhibitors there will soon be some worry, however, if the business falls off.

Globe Theater to the Front.

Portland, Ore.—The Globe theater, considered for some months by film men somewhat of a dead one in the exhibition game, is coming to the front again, according to all reports. The house is now directly in charge of Jack O'Neill, the owner of the building, and he is spreading himself to put it over.

In the palmy days of motion picture exhibition in Portland the Globe was one of the big houses of the town. It is located a little uptown, however, for transient business, and changes in managers and policies caused it to lose some of its prestige. However, manager-owner O'Neill has hit upon the policy of putting in consistently good pictures, and for the past five weeks the Globe's business has been excellent.

Mutual Breaks Record for Business.

Portland, Ore.—George Jackson, manager of the Portland Mutual office, has just completed an inventory of the business for the past twelve months and reports that all other annual business records have been shattered. The reason, he said, is that the exhibitors in the territory are all doing business. But Mr. Jackson is a modest young man and leaves it to somebody else to place the credit. He comes in for a big share of it. The Portland Mutual office has adopted a plan of cooperation with exhibitors that has been a winner.

Finley Animal Pictures for Release.

Portland, Ore.—Exhibitors in Portland and Oregon are looking forward to the release of the William L. Finley pictures of animal life that will soon be made through Universal exchanges. Mr. Finley's films were taken in Oregon, and wherever they have been exhibited at private showings they have caused much comment. Because of the popularity of Mr. Finley and his pictures in Oregon the Film Supply Company of Oregon, which is handling the product here, is making a special effort to see that they get over big.

Dean Collins, publicity expert for Universal, is handling the local campaign.

O. R. Hanson Doing Well.

Portland, Ore.—Exhibitors in this territory who remember the good service they used to get from O. R. Hanson, booker at the Mutual exchange, will welcome the news that this young man is rapidly forging ahead in the film game and is now in New York City in the capacity of efficiency booker for the entire system of exchanges.

Mike Rosenberg Comes North.

Portland, Ore.—Mike Rosenberg, of the De Luxe Feature Film, is back in the territory after a trip to San Francisco, where he signed up additional features for release through his company. Among the pictures that the De Luxe will handle are the Hart reissues. Louie Rosenberg, who is road man for the company, was a recent visitor in Portland preparatory to making his first tour to place the new pictures.

Holds Trade Showing.

Portland, Ore.—C. E. Waite, manager of the General Film Company's exchange, acted as host to about forty exhibitors and their wives and friends at trade showing of the Paralta pictures at the Sunset theater. "Madam Who" was the attraction. Mr. Waite reports the exhibitors to have received the presentation enthusiastically.

L. A. Todd, manager of General's Seattle office, passed through Portland en route to San Francisco to attend the conference of the west coast managers. He was joined in the trip by Mr. Waite.

Churches After Pictures.

Portland, Ore.—W. A. Stone, of the Service Film Company, reports that churches as exhibitors of moving pictures are rapidly coming to the front. Last week he put eight new ones on his list, and is having a hard time to see that they all get the kind of service they require.

Will Handle City Only.

Portland, Ore.—E. R. Simpson, formerly with Goldwyn, who was reported last week as going to work for Pathe, will be the exclusive city representative for this concern. H. O. Strom will handle the outlying territory. Pathe is the first concern to employ an exclusive city man here, and it is hoped that he will head a distribution office soon.

Goldendale Theater Sold.

Goldendale, Wash.—J. B. Leadbetter has sold the Star theater here. The purchaser is J. E. Clark, formerly a druggist at Yoncalla, Ore., who is a newcomer in the business. One of Mr. Clark's first acts was to cut the admission price from 10 and 20 cents to 5 and 15. The advisability of this procedure is doubted.

Advantages of Nearby Exchanges.

Portland, Ore.—G. A. McGill, of Kiggins and McGill, theater magnates over in Vancouver, Washington, believes in doing business as close to home as possible, and is practicing what he preaches. He says the Portland exchanges have been so accommodating to him that he is going to do business with Portland in preference to Seattle every time he has a chance. When shows booked in Seattle have been late in arriving or have failed to come at all he has been able to get shows at the Portland offices which have saved the day. Therefore he is thankful.

Speaking of supplying Seattle slip-ups, the Mutual exchange supplied five shows for Portland use one Sunday afternoon to take the place of Seattle shipments which failed to arrive. This is merely illustrative of the conditions with which Portland exhibitors must contend by reason of certain exchanges moving to the Sound City.

One exhibitor we know, living in a prosperous town adjacent to Portland, missed his shows from Seattle three times in one week and was compelled to open his matinees with a different picture than the one billed, to take down his paper each time, and then when the show did finally put in an appearance, four or five hours late, change his lobby back again. It is obvious that he lost money by the conditions. He has a high-powered automobile, and after exhausting his patience making long distance phone calls he hurried to Portland to meet the express train and save further hours of delay.

The train service between Portland and Seattle was put back to somewhere near normal a few days ago, and some of the difficulty will perhaps be corrected, but the fact that certain film companies moved their exchanges to Seattle will never be condoned.

Parker Back from 'Frisco.

Portland, Ore.—J. J. Parker, manager of the Majestic, is back in Portland again after a brief sojourn in San Francisco, where he was busy gathering a lot of new exhibiting ideas. The Majestic's one-a-week policy, which has been in effect since September, has proven very satisfactory, says manager Parker, and after comparing Portland's business with that in San Francisco he is entirely satisfied with the way the Majestic has been doing.

New Organ for People's.

Portland, Ore.—The People's theater will have a new organ; a real one this time, with lots of reeds and everything that a first-class organ should have. It is a Robert Morton instrument, and is being built and installed by the American Fotoplayer Company.

Snappy Shots from the Northwest.

Helena, Mont.—The new Marlow theater will open in the middle of February under the management of C. E. Eckhardt, formerly of Butte.

Kelso, Wash.—It is reported that C. G. Vaughn, owner of the Vogue theater, has leased a building here, which he will convert into a theater.

Nampa, Idaho.—A. E. Jones has purchased the Unique theater from Mrs. S. H. Howell.

Wolf Point, Mont.—George Sieverson will build a new picture theater here this spring.

Pocatello, Idaho.—N. B. Crossman has opened the American theater after having remodeled the house.

White Salmon, Wash.—John Lauderback has purchased the Leo theater from William Rudolph.

Portland, Ore.—M. Slaback, owner of the Mutual theater, has opened the Peninsula theater also. In this latter enterprise he is associated with R. Beeson.

Portland, Ore.—The Brooklyn theater, formerly operated by W. E. Estes, and closed for some time, has been reopened by Carl Schwartzbach.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

MORE SPOKANE NEWS.

Hippodrome Crowded to Watch Year Out.

Spokane, Wash.—Manager Walter C. Smith of the Hippodrome theater, gave a New Year's Eve "matinee" December 31, which started at 11.30 p. m. The theater was unable to handle the crowds. Reserved seats were set aside and went on sale early in the morning.

Spokane Pathe Exchange Shows Growth

Spokane, Wash.—Resulting from having his territory broadened since the reorganization of the Pathe when Fred C. Quimby was made general manager, Peter L. Carroll, Pathe branch manager, with offices at S 12 Washington street, Spokane, Wash., has enlarged his quarters and had his forces increased.

The company has made rapid strides in this territory since opening its offices here in March, 1914, with Mr. Carroll being in charge and alone at first. His territory now includes all of eastern Washington, all of northern Idaho, the northeastern section of Oregon and all of Montana. He now has twelve people in the offices and two men on the road, aside from covering part of the territory himself.

The traveling representatives for the branch are J. F. Bush and A. H. Cleland. William Lamont is booker, Philip Smith, formerly in the Kansas City office, is cashier; Hal Bennett is shipping clerk, Lottie Dittmore is head stenographer and Marie Harm is also employed as a stenographer.

Additional to the above Mr. Carroll has two inspection girls and a poster girl in the office aside from other help.

Mr. Carroll first started in this territory for the Pathe people March 17, 1914, and shortly afterward was given a booker to remain in the office. Both the Butte, Mont., and the Portland, Ore., offices were closed recently, and Mr. Carroll was given all of the Butte territory and all of the Portland territory east of the Cascade Mountains in Washington and the northeastern section of Oregon.

Lieut. Wm. Cutts Visits in Spokane.

Spokane, Wash.—Wearing the olive drab of Uncle Sam's fighting forces and the single silver shoulder bar of a first lieutenant, William Cutts, builder and first manager of the Liberty theater, renewed old acquaintances in Spokane Wednesday, Jan. 2.

Since leaving Spokane, in 1915, Lieutenant Cutts has been engaged in theatrical enterprices in Montana, was a member of the state legislature and an unsuccessful contender for the seat in Congress won by Miss Jeannette Rankin.

C. W. Bunn Visits Spokane Pathe.

Spokane, Wash.—C. W. Bunn, of Salt Lake City, special sales representative of the Pathe exchange for the northwest, was a visitor in the city December 31. He was in conference with P. L. Carroll, branch manager here.

SEATTLE NOTES.

Exchange Notes Around Seattle.

Butte, Mont.—The Mutual office in Butte has been closed, this territory coming under the direct supervision of the Seattle office.

Seattle, Wash.—Virgil Adams, booker at the Mutual office, has been very seriously ill with pneumonia in a hospital here, but is now beginning to recover.

Henry Pierson has come out from New York to handle the Fox Production, "Cleopatra," as a road show in the Northwest territory. Mr. Pierson is familiar with the territory from his former experience in it with musical comedies. P. S. Maddox will be Mr. Pierson's advance agent.

E. R. Simpson has left the Seattle Goldwyn office to become the Pathe representative in Portland.

Solving Problems of a Neighborhood House

Careful Planning for Patrons' Needs Turns Theater in Seattle's Best Residence Section from Failure to a Paying Investment.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—J. A. Crandall and G. S. Justi have been operating the Bungalow, a neighborhood theater, in the Capital Hill district of Seattle, for nearly a year now. Previous to this the theater had changed hands often, and its business had been desultory. By a study of the conditions prevailing in the neighborhood and analyzing these with reference to the preferences of their patrons the managers of the Bungalow have made their house a success.

The first condition to be considered was that Capital Hill is one of the highest class residence districts in the city, therefore only the best pictures would draw the business. On the other hand, Mr. Justi says that they have found it unwise to bring up from downtown a picture that has just had a phenomenal run in one of the large theaters because all his patrons will have seen it.

"Most of the people that our house draws from own automobiles," said this manager, "and those who don't can get downtown very quickly on the street cars. All the movie fans among them see the best pictures shown at the big downtown theaters, and when we have tried bringing the big successes directly up here we have invariably found them to be a 'frost.' Our best drawing cards are those really good productions that have not been shown downtown at all, such as the picture we are now showing, Metro's 'Romeo and Juliet.'"

Although Seattle is well supplied with motion picture theaters there are not enough big downtown houses to show all the good features produced, and the managers of the Bungalow find little difficulty in getting splendid productions that have never appeared in the city.

Changing the Kind of Pictures Often.

Another conclusion that these exhibitors have worked out from their experience is that in a neighborhood house it is much better to change the service every few months. A neighborhood house depends upon the same people month after month for their regular patronage, and those same people finally tire of seeing the same faces in different roles; they want to see new types and different acting. With the downtown theaters it is different, because the patronage is more transient. This is the way Mr. Justi explains this liking of his patrons for changes in service.

Before the admission tax was assessed the prices at the Bungalow were 10 cents and 5 cents. On November 1 the admission was raised to 15 cents for adults and 10 cents for children. Mr. Justi declares that instead of cutting down the gross receipts, as so many neighborhood houses have complained, this has increased profits. There may be a few less in attendance, he says, but the extra 3 cents more than makes up the deficit.

Film Board of Trade Discusses Rerouting.

Seattle, Wash.—At the weekly meeting of the Northwest Film Board of Trade on January 2 the chief subject of discussion was the rerouting of films so they might reach the exhibitors in the northern and eastern part of the territory in time for their shows. Two or three special cases also were considered by the board.

Casady & McKee Doing Work at Camp Lewis.

American Lake, Wash.—By request of Brigadier-General Foltz, commander at Camp Lewis, the National Army cantonment, the Casady & McKee Amusement Co. are installing temporary motion picture shows in the regimental recreation halls at Camp Lewis pending the completion of the amusement zone. C. M. Thall, general manager for Casady & McKee, who are a Tacoma firm, is looking after the work of installation. The amusement company now have plans ready for a large building, to be erected in the zone, to house their own picture show as soon as permission is given them to begin building.

N. F. Haas Takes Management of Empire Theater.

Anacortes, Wash.—Norvin F. Haas, former film man and theater manager of Seattle, has taken over the management of the Northwest Amusement Company, which operates the Empire theater in this town and several others in the vicinity.

Picture Houses in Alaska Deserted.

Seattle, Wash.—W. H. Code, who has come down from Alaska to spend the winter in Seattle, reports that the motion picture business, from Anchorage on down the southeastern coast of Alaska is suffering greatly from the exodus of all miners and construction men to Seattle to work in the shipyards.

"Even the Government railroad, under construction from central Alaska to the coast, is being deserted," said Mr. Code. "Men won't work for $4 a day and stand the cold and inconveniences of central Alaska when they can get $6 a day in this modern city, with its mild climate. All business is suffering as a consequence, and the motion picture business is coming in for its share."

Film Board of Trade Meetings.

Seattle, Wash.—The Northwest Film Board of Trade held its regular weekly meeting on January 8. It was found necessary to cut the meeting rather short, so a special star chamber session was called for Thursday, January 10.

J. Cheanur Buys Back Star Theater.

Port Angeles, Wash.—J. Cheanur, who sold the Star theater to O. Stahl last March, has just bought it back. Mr. Cheanur will take possession the first of February. He announces that no changes will be made except in service. Mr. Cheanur is head of a company that intends to build a new 500 capacity house in Port Angeles this year. Vaudeville and pictures will be shown in this theater.

Two Child Players Score Successes.

Seattle, Wash.—During the latter part of last week the Coliseum played "Pants," the Little Mary McAllister picture, as a sub-feature. In the minds of the audiences, however, it took the position of feature, judging by the enthusiastic comment it occasioned.

Another production in which a very youthful actress scored a big hit in Seattle recently was "The Little Patriot," featuring Baby Marie Osborne, at the Palace Hip last week. Although this is a vaudeville house, in which pictures are supposed to be shown only as fillers, the picture part of this program caused more comment than the vaudeville acts.

New Theaters and Changes.

Asotin, Wash.—A new motion picture theater is being built here by Reed & Norton. A. S. Norton, of this firm, formerly owned the Pastime theater of Nesperce, Idaho.

Grant, Idaho.—John McGowan has bought the old Princess theater, redecorated it and named it the Garfield.

Spokane, Wash.—Spokane has just acquired its second producing company. The new company is called the Titian Motion Picture Company. It will have its studio in the city.

Mich. Theaters Close Monday and Tuesday

Observe Order of the Michigan State Fuel Administrator and Keep Two Dark Dates —Paying the Footage Tax and Evading It.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—State Fuel Administrator's order is obeyed by Michigan theaters and they are closed down entirely on Monday and Tuesday. There is not much new to report on the film tax situation in Detroit. While quite a number are paying the film tax, they declare that it is only to one or two of the companies for special reasons. Many exhibitors state that the film exchanges have reduced the rental service more than enough to make up for the film tax, so that if such is the case the distributors or producers are really worse off with the film tax than they were before they put it on the rentals.

Universal and Paramount Exchanges Move.

Detroit, Mich.—Henry Fried, division manager at Detroit for the Universal, announces the removal of its offices and exchange to the fourth floor of the new film building. The Paramount and Artcraft exchanges have also moved to the new film building, which means that all of the exchanges who contracted for space there are now located in their permanent quarters. The only concerns not in the film building are the Harry I. Garson Productions, the Triangle, Casino Feature Film Co., and the Metro and Madison Film Companies.

Eugene Hamburg on Fixing Up Theaters.

Detroit, Mich.—Eugene Hamburg, of the Hamburg Co., frame and lobby display manufacturers of Chicago, is in Detroit for a few weeks lining up some excellent business in connection with his dealer, M. S. Bailey. "Now is really the time when the exhibitor should try to make his theater attractive inasmuch as business is a trifle off," he said. "It's really surprising the amount of improvement that most theaters can stand in the way of new seats, new carpets, another coat of paint, a little decorating here and there, better equipment in the projection department, to say nothing of fixing up the lobby with attractive posters and lobby frames for displaying posters, advertising matter and photos. A few hundred dollars spent to fix up a theater will more than pay for itself in increased receipts at the box office. The trouble is to make the exhibitor see it that way."

New Lincoln Square Ready Easter.

Detroit, Mich.—S. J. Stoughton, of Chicago, former district manager for Paramount in the Middle West, and for a while in charge of the Chicago office, is the prime factor in the Lincoln Square Amusement Co., which has leased the theater being erected at Fort, Junction and Cavalry avenues, Detroit, which will seat 2,000 people and open around Easter. An order for approximately $2,000 worth of equipment was placed recently with the United Theater Equipment Corporation at Detroit for Power's machines, Hallberg generator, velvet gold fibre screen and other theater supplies and equipment. The theater is owned by Louis Smilanski and Sam Levy, of Detroit. The theater is only a part of the building, which will contain something like 300 living apartments, three stories high, and at least 30 stores.

Nat Charnas Enlists in Q. M. C.

Benton Harbor, Mich.—Nat Charnas, half owner of the Orpheum theater in Benton Harbor, and former manager, has enlisted in the quartermasters' division at Jacksonville, Florida. Nat writes the World that he enjoys his new career very much, and is anxious to get "over there."

G. S. Trask Managing U. S. Exhibitors' Booking Corp.

Detroit, Mich.—George S. Trask, for a number of years manager of the Mutual exchange in Detroit, has been appointed manager of the Detroit office of the United States Exhibitors' Booking Corporation, succeeding Dave Blythe, who is now at the Drury Lane theater. Mr. Trask, since leaving the Mutual, has been in the promotion game.

Interesting Trade Jottings.

Detroit, Mich.—Dave Prince, of the General Film Co., Detroit, reports a goodly number of Paralta bookings, among them being the Martha Washington theater in Ypsilanti, Paul Schlossman of Muskegon, and C. B. Snell of Ionia.

"The Birth of a Nation" started a week's engagement at the Washington theater, Detroit, with possibilities that it will run a second week should business hold up. Prices were not advanced for this engagement. John Kunsky has booked "Cleopatra" (Fox-Standard) to follow the Griffith picture, and it also may remain for two weeks.

Goldwyn's production, "The Auction Block," is proving the best attraction of the past sixty days, according to reports by exhibitors. Every theater running this picture so far has broke the week-day house record.

Alpena, Mich.—The Temple theater, Alpena, was destroyed by fire on Jan. 8, the fire occurring after the house was emptied at the night show. The loss was $15,000. It will be rebuilt.

Kalamazoo, Mich.—The Fuller theater in Kalamazoo, Mich., has been sold to George Spaeth, former manager, and Col. W. S. Butterfield. Mr. Spaeth remains in full charge. It is the plan of the new owners to remodel the theater and fix it up both inside and out. The policy will be vaudeville and big pictures.

Twenty-five employees of the John H. Kunsky Enterprises in Detroit are now in active service of the Government for the war period, some already being "over there." A service flag in honor of the 25 hangs in all of the Kunsky houses.

J. G. Fineberg Opens Office in Detroit.

Detroit, Mich.—J. George Fineberg, president of the Theater Equipment Co. of Minneapolis, distributors in the northwest for Simplex as well as manufacturers of Teco products, has opened a Detroit office at room 202 in the new film building, and has appointed the Michigan Motion Picture Supply Co. in the same building as dealers. Mr. Fineberg has the Michigan rights to Simplex machines and Simplex parts, and he plans to go after business just as hard as he has been doing in the Northwest. C. R. Speers, treasurer of the company, was a recent visitor in Detroit, conferring with Mr. Fineberg.

M. S. Bailey Takes Motiograph Agency.

Detroit, Mich.—M. S. Bailey Co., new film building, Detroit, has taken the Michigan agency for the Motiograph, and a campaign of selling is already under way. At the recent convention of Michigan exhibitors at Jackson Mr. Bailey exhibited the 1918 model and it created a very favorable impression.

Dawn Masterplay Gets Two More Live Ones.

Detroit. Mich.—The Dawn Masterplay Co., 501 Owen building, Detroit, has just annexed two more well-known film men to their live wire organization—Larry Hayes, former assistant manager of the Majestic theater in Jackson, Mich., and formerly in the selling end of the film business, is one. The other man is Art Hoganson, former booker and house manager of the Rialto theater, Detroit. The Dawn plays all features either on percentage of rental.

Cleveland News Letter.

By M. A. Malaney, 218 Columbia Building, Cleveland, Ohio.

Associated Film Exchanges Elect New Officers.

CLEVELAND, O.—E. A. Eschmann has resigned as president of the Associated Film exchanges of Cleveland. Sam Morris has been chosen in his place. E. J. Schmidt was chosen as vice-president. Mr. Schmidt was manager of the Victor Film Service.

Mr. Eschmann went to the New York offices of the World Film Corporation. Mr. Morris is the Ohio manager for Select Pictures.

Jewel Exchange Now in Victor Film Office.

Cleveland, O.—The headquarters of the Jewel Productions, Inc., in Cleveland, have been removed from the Columbia building to the Victor Film exchange, 850 Prospect avenue. The Jewel Productions, of course, will be handled as a separate department at the Victor, but under the supervision of E. J. Schmidt, manager.

R. A. Moran Made Mutual Manager.

Cleveland, O.—There's an old face on a new job at the Mutual Film exchange in Cleveland. R. A. Moran has been promoted from a salesman's position to that of manager, succeeding Walter Lusk, who resigned recently to become manager of the First National exchange.

Dillonvale Miners Will Have Shows.

Dillonvale, O.—As an indication of the fact that war workers need entertainment, and plenty of it, the U. S. Coal company has purchased from the United Theater Supply Corporation, Cleveland, Powers projecting machines, and has fitted up an exhibition room for film performances. The coal company is doing this to provide entertainment for the miners who work in the company's mines near Dillonvale.

Majestic at Lorain Taken by Peter Tender.

Lorain, O.—Peter Tender of the Ohio Theater company of Alliance, Ohio, has taken over the Majestic opera house here and after putting in new equipment reopened it.

Men Stars More in Demand.

Cleveland, O.—Following the recent visit of Wallace Reid to Cleveland, two of the first run theaters of the city have booked his new pictures.

These houses are the Mall and Alhambra, which run new pictures simultaneously. The first one to be shown at those theaters will be "Rimrock Jones," January 17, 18 and 19.

The Alhambra and Mall theaters also booked the Jack Pickford pictures and after booking these stars' pictures, they gave out the following statement:

"Women make up the greater part of photoplay audiences, and the men generally go to see the pictures which the women with them have picked out.

"Women are more interested in men stars than in girl stars. Using this logic we have added two more men stars to our list, instead of a man and a woman."

"For the Freedom of World" Shown at Camp Sherman.

Cleveland, O.—About 25,000 men at Camp Sherman, Chillicothe, Ohio, were treated to an exhibition of the Goldwyn feature, "For the Freedom of the World," Christmas week.

Manager Bandy arranged to show this picture at the camp and sent Fred Schram down to the cantonment. It was shown several times each day, Friday and Saturday, December 28 and 29.

The boys were greatly interested in the picture and voted it a very realistic production.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

By Right of Purchase (Select).
Cheating the Public (Fox).
The City of Purple Dreams (Exhibitors' Operating Corp.).
The Cloven Tongue (Pathe).
The Fighting Grin (Bluebird).
The Forbidden Path (Fox).
Gates of Gladness (World).
The Gun Woman (Triangle).
Hell's Crater (Universal).
Her American Husband (Triangle).
The Hired Man (Paramount).
His Robe of Honor (Paralta).
The Imposter (Mutual).
In Bad (Mutual).
Innocent (Pathe).
The Knife (Select).
Les Miserables (Fox).
Madame Spy (Universal).
Men Who Have Made Love to Me (Essanay).
A Mother's Sin (Vitagraph).
Revelation (Metro).
Stella Maris (Artcraft).
The Widow's Might (Phramount).

BY RIGHT OF PURCHASE.

Joseph M. Schenck Presents the Charming Star Norma Talmadge in the Story of a Loveless Marriage That Ended Well.

Cast.

Margot Hughes.....Norma Talmadge
Chadwick Himes.....Eugene O'Brien
Mrs. Hughes.....Ida Darling
Dick Derwent.....William Courtleigh, Jr.
Donald Nugent.....Charles Wellsley
Madge Sears.....Florence B. Billings

Directed by Charles Miller.

The Story: Margot Hughes is a butterfly society girl who sells herself to the highest bidder. Her husband does not press his ownership "by right of purchase," and his delicacy is misunderstood by her and she thinks that love is lost to her. She goes to France to serve the cause of humanity. There they meet again and understanding comes.

For the Program: A loveless marriage that turned out differently.

Norma Talmadge's newest triumph.

Advertising Phrases: Cupid reigns mid shot and shell.

He bought her hand, but he won her heart.

Feature These Players: Norma Talmadge, with reference to Ghosts of Yesterday, The Secret of the Storm Country, Poppy and The Moth, if you have played these.

Eugene O'Brien as the man she marries for money.

Stunt Suggestion: Do window work with hand-lettered legends such as "Wife for Sale," "Want to buy a wife?" with instructions to apply at your theater on the playing dates to see By Right of Purchase. For lobby display get a collection of battle-front pictures from the newspapers or news service. Cut out tiny cupids from valentines or other sources and paste them against the skies of the pictures. Letter a title card, "Even on the battle front Cupid manages to work his wiles and in By Right of Purchase (A Norma Talmadge picture) he brought two loving hearts together midst bursting shells. (Date)."

Advertising Aids: Two styles each, one and three-sheets. One each, six and 24 sheets. Half sheet window cards. Die-cut heralds. Lobby displays, 8x10, 11x14 and three 22x28, including picture of star. One, two and three-column scene cuts. One-half, one and two-column star cuts. Press book.

Released in February.

CHEATING THE PUBLIC.

William Fox Presents the 1918 Cinemelodramatic Message on Food Profiteering With An Unusual Cast of Characters.

Cast.

John Dowling.....Ralph Lewis
Chester Dowling.....Bertram Grassby
Bull Thompson.....Tom Wilson
Mary Garvin.....Enid Markey

Directed by Richard Stanton.

The Story: John Dowling is the boss of Millvale, a grasping, greedy profiteer, who underpays his employees and overcharges them for their food. At last the goaded slaves strike and Dowling jeers. They attack his home and he shoots down a "trespasser," backed by the law. When Mary comes to remonstrate, he attacks her and during the struggle he is shot. In spite of all pleas Mary is condemned to suffer death punishment, but at the last moment the truth comes to light and Mary is saved after a tremendous automobile chase.

For the Program: A thrilling drama on a timely topic.

The peonage of the mill towns.

Advertising Phrases: Food profiteer pays death penalty.

Girl nearly pays with life for another's crime.

Feature These Players: Play up the size and importance of the cast rather than any particular players. There are twenty-two chief characters in addition to a large number of extras.

Stunt Suggestions: Make up half a dozen transparencies such as are carried in political parades with "Down with Dowling." "Don't cut our pay and raise food prices, too," etc. Place electric lights inside and use for a lobby display on showing dates. For a street wagon use the legend "The worst white slaver is the unfair employer. See Cheating the Public (house and date)."

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Released January 20.

THE CITY OF PURPLE DREAMS.

The Exhibitors' Operating Corporation Presents William N. Selig's Seven-Act Screen Version of the Famous Novel of the Same Title.

Cast.

The Derelict.....Thomas Santschi
The Girl.....Bessie Eyton
The Anarchist.....Fritzi Brunett

Directed by Colin Campbell.

The Story: A derelict of the streets is knocked down by an automobile and the girl passenger, finding that he is not seriously hurt, gives him money with the advice to "Keep clean and stay clean." A few days later he meets another girl; a fiery anarchist, who draws him into her circle of Reds and vainly seeks to win the love he has already given the unknown girl. At the behest of the band he demands money "for the cause" of a wealthy manufacturer, who submits to blackmail in fear of violence, but the Derelict destroys the check when he finds he has blackmailed the father of the girl he loves. He resolutely forces himself to a position of importance and affluence to win the girl, but the realization of his dreams comes only after a hard-fought battle.

For the Program: A famous novel realized upon the screen.

He journeyed far to reach the City of Purple Dreams.

Advertising Phrases: Blackmails father of the girl he loves.

Kept clean and stayed clean for the sake of unknown girl.

Feature These Players: The three players named are all stars and should be equally featured.

Stunt Suggestions: The catch phrase used, "Stay clean and keep clean," lends itself well to window work, such as soap in a drug store, laundry supplies in dry goods and hardware stores, laundries, dry cleaners, etc. All cards should start off with "Stay clean and keep clean was the advice that made a millionaire of a Derelict in The City of Purple Dreams at (house and date). We can help you, etc." For street work use a tramp with a card: "This is the way I looked when I started for The City of Purple Dreams, but I was a millionaire before I reached my journey's end. See the play at (house and date)." For the lobby coat all electric bulbs with purple to get the proper shade and if possible use purple fabric for drapes for frames.

Advertising Aids: One, three, six, eight and twenty-sheets. Lobby cards. Cuts and mats. Lobby displays.

State rights.

HELL'S CRATER.

Universal Presents Grace Cunard in W. B. Pearson's Vivid Story of the Dance Hall Girl Who Was Made a Miner's Slave.

Cast.

Not stated.

The Story: Jim Shamrick spends two years in the desert developing his mine, and then he seeks a good time in a mining camp. Bill Gordon was prepared to give anyone a good time in his dance hall, but his idea of a good time was getting his victim drunk and robbing him. This he did to Jim with the aid of Cherry Maurice, but Jim was not as willing a victim as the others. He carried Cherry off to his mine, Hell's Crater, and for a year he makes a drudge of her. Then he takes her back, broken and toil-worn, to meet a fresh surprise.

For the Program: Slaved for a year in Hell's Crater for man she learned to love.

Miner's revenge gained him dance hall wife.

Advertising Phrases: Dance hall queen made miner's drudge.

She lost her beauty, but she gained a soul.

Feature This Player: Grace Cunard as the dance hall girl.

Stunt Suggestions: For a window display show a chamois bag holding about half a

pint, supposedly filled with gold dust. The bag can be [illegible] with a string; [illegible] a small bottle [illegible] of sand [illegible] into the glass. Have the sign read: "Most miners were contented to exchange their gold for a bottle of whiskey and knock-out [illegible] found out he had been robbed, he abducted the dance hall queen and—but see Hell's Crater at (house and date) and enjoy the [illegible]. For the lobby, build a crater around a barrel. Paint the inside red and [illegible] with red and yellow paper with a cut-out of Miss Cunard from the [illegible]. If you can, [illegible] kept in motion by an electric fan. Tarpaulin, cloth or [illegible] can be used to form the outside of the crater.

Advertising Aids: One style each, one, three and six-sheets. One sheet of star. Black-and-white lobby display. Heralds. Slides. Player cuts, scene cuts. Press book.

Released January 14.

THE CLOVEN TONGUE.

Pathe Presents the Russian Art Film Corporation's Production of the Story by Pushkin With Lesienka.

Cast.

Glasha Antonova ..... Nadya Lesenka
Stephen Koronsky ..... P. A. Baksheef
Nicolai Orloff ..... N. V. Panoff
Sonia Orloff ..... Sophie Karabana

Directed by Chester Sabinsky.

The Story: Nicolai Orloff, one of the petty nobles of Russia, becomes enamored of Glasha, but Orloff's housekeeper, and so thoroughly does she dominate him that she completely changes his nature. Sonia, returning from boarding school, finds her father harsh and tyrannical, and she turns for comfort to Prince Alexis, a neighbor. Glasha tries to win the Prince for herself, seeking to separate the young people by insidious lies, but she goes too far and brings upon her own head the destruction she sought to work on others.

For the Program: Another of the remarkable Russian Art Films.

Pushkin interpreted by his fellow-countrymen.

Advertising Phrases: A Russian story by famous Russian players.

You have seen the Russian ballet. Now see the pick of Russian stage stars.

Feature These Players: Give general emphasis to the fact that these dramas are played by casts of representative players from the leading theaters.

Stunt Suggestions: For the lobby get any portrait of a woman, not the picture of a film player, and attach a red flannel tongue split into a fork at the end. Letter the card, "The Devil has cloven hoofs, His agents have cloven tongues. See the famous Pushkin story (with a remarkable cast of Russian Players) at (date here)." For a street wagon use a big "Russia Wins" and in smaller letters "Pathe's Russian productions have captured the interest of the film fans. See Pushkin's The Cloven Tongue at (house and date)."

Advertising Aids: Usual.

Released January 20.

THE FIGHTING GRIN.

Bluebird Presents Franklyn Farnum in the Story of a Strenuous Elopement by R. E. Bradbury and F. H. Clark.

Cast.

Margie Meredith ..... Edith Johnson
Billy Kennedy ..... Franklyn Farnum
Harold De Vandeveer .... J. Morris Foster
Otis Kennedy ..... Charles H. Mailes
Amos Meredith ..... Fred Montague

Directed by Joseph de Grasse.

The Story: Billy Kennedy and Margie Meredith have been sweethearts since childhood and the mere fact that their fathers object does not worry them in the least. Even Papa Meredith's determination to marry Margie to the man of his choice (and he's a pretty poor picker), does not worry them a lot and Billy wins the girl and $20,000 after stirring up several parts of the country and defeating a fake marriage.

For the Program: He exceeded the speed limits, but he won the girl.

A novel elopement with a dozen original twists.

Advertising Phrases: Robbed a saloon for his marriage fee.

No faint heart won this fair lady.

Feature These Players: Franklyn Farnum as the active eloper.

Edith Johnson as the girl who was worth all the trouble.

Stunt Suggestions: If you have a local fire alarm system, print up cards reading "Fire alarm! If your father wants you to marry a milksop, call out the department and turn the hose on him. See how it's done in The Fighting Grin at (house and date)." Tack these above the boxes, being careful not to cover or interfere with the box Cover your territory fully. It is best to see the fire chief in advance. If there is time for advance work have a slide made of Farnum's smile, blocking out all other features. Letter this: "Whose is this fighting grin? Watch the screen for details." Follow with the same slide lettered for the play. The same stunt may be worked in the lobby through a bromide enlargement, first showing only the smile and later adding the details. Or for a "prop" display get a toy Pullman and a freight car. Letter it "She went west in this (Pullman) and he was shipped in this (Freight), but they met and it wound up in this (brass curtain ring). See all about it in The Fighting Smile (date)." The cars and ring should be fastened to the card at their proper places.

Advertising Aids: One style each, one, three and six-sheets. Stock one-sheet of star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Heralds. Slides. Scene cuts one and two columns wide. Press sheet.

Released January 28.

THE FORBIDDEN PATH.

William Fox Presents Theda Bara in E. Lloyd Sheldon's Illuminating Story of the Art Colony of Greenwich Village.

Cast.

Mary Lynde ..... Theda Bara
Robert Sinclair ..... Hugh Thompson
Felix Benavente ..... Sidney Mason
Mr. Lynde ..... Walter Law
Barbara Reynolds ..... Florence Martin
Mrs. Lynde ..... Wynne Hope Allen
William Sinclair ..... Alphonse Ethier

Directed by J. Gordon Edwards.

The Story: Though her parents have lived in the famous Greenwich Village section of New York City for many years, Mary Lynde has been carefully brought up and knows nothing of the gay art colony. She is delighted when an artist asks her to pose for a Madonna he has been commissioned to paint, but while posing she falls a victim to the wiles of Robert Sinclair. Her father turns her from the house and later Sinclair turns her adrift and she falls to the sodden level of the low dives. There the artist finds her, while in search for a model for a picture of "Sin," and once more she meets Sinclair and wrecks a unique revenge.

For the Program: The Madonna of Washington Square.

Trusting love, turned to hatred, plans unusual revenge.

Advertising Phrases: Same model served for Madonna and for Sin.

Unwilling groom is denounced and deserted at the altar.

Feature These Players: Theda Bara, as the model.

Hugh Thompson as her evil genius.

Stunt Suggestions: For window work get hold of a few good color prints of the Madonna and display with a card "She posed for a Madonna, but her second picture was as Sin, for between the two she had sunk to the lowest depths, yet she came back to happiness and love. See Theda Bara in The Forbidden Path at (house and date)." For lobby display use the regular stills supplied by the company.

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Released January 27.

GATES OF GLADNESS.

William A. Brady Presents Madge Evans and George MacQuarrie in a Charming Story of the Studios and the Better Things Beyond.

Cast.

Beth Leeds ..... Madge Evans
Myron Leeds (Her Father) .... Niles Welch
Roger Leeds (Beth's Uncle), George MacQuarrie
Mrs. Myron Leeds ..... Rosina Henley
Mrs. Colton ..... Gerda Holmes
"Boy" ..... Baby Joan
Norah ..... Mrs. Stuart Robson

Directed by Harley Knoles.

The Story: Myron and Roger Leeds are rivals for the favor of Helen Palmer. Myron wins her hand and his stern father cuts off his allowance because he had other plans for his son. Some years later Roger is the head of the house and Myron is a struggling artist. Roger loses his little son and to bring him comfort Norah introduces Beth, Myron's little daughter, into Roger's home as her own niece and an attachment is formed that paves the way—after a dramatic situation—to reconciliation.

For the Program: Famous World kiddie star in a charming role.

The Gates of Gladness open wide for Madge.

Advertising Phrases: With daughter's aid robs brother for starving wife.

Bought a baby for two-bits to give bereaved uncle.

Feature These Players: Madge Evans in an particularly sympathetic role.

George MacQuarrie as her uncle.

Stunt Suggestions: For a lobby attractor set up a pair of posts with a double gate, opened. It can be done without infringing the fire laws, let the gates open inward to the box office. Above use the legend "The Gates of Gladness are wide open. Come in and find enjoyment." You can probably induce many store keepers to hook up with the Gates of Gladness idea, the gates leading to their particular wares with a reference to your attraction. With a little effort you can make the title a local catchword for a few days. If you can locate a key cutout through your printer, send keys to the Gates of Gladness to your patrons.

Advertising Aids: Free advance poster. Two styles each, one and three-sheets. One six-sheet. One two-column cut and two ones. Lobby displays, 8x10, 11x14 and 22x28. Two color heralds. Slides. Press sheet.

Released January 28.

THE GUN WOMAN.

Triangle Presents Texas Guinan in a Cyclonic Story of the Old Hell-Roaring West by Alvin J. Heitz.

Cast.

The Tigress ..... Texas Guinan
The Bostonian ..... Ed Brady
The Gent ..... Francis McDonald
The Vultures ..... { George Chase. Thornton Edwards
The Sheriff of La Mesa .... Walter Perkins

Directed by Frank Borzage.

The Story: The Tigress was the owner of Hell's Kitchen, the toughest dance hall in La Mesa. She was quick at repartee and quicker with her gun, and the camp respected her aim if it did not admire her

aims. Then the Tigress fell in love and staked the Gent to the bank roll to go out and make a decent home for her in a decent land. When she found that he had used her money to run a gambling hell in a new mining camp and never intended marriage, she did not shoot him, but gave him thirty days in which to make good—and then she went and collected, in full.

For the Program: She was tough, but she was a woman.

Texas Guinan as the Tigress of Hell's Kitchen.

Advertising Phrases: The tougher they are, the softer they get, and the Tigress sure was tough.

Never jilt a woman who can shoot.

Feature These Players: Texas Guinan as the toughest woman in the west.

Ed. Brady as the Bostonian.

Francis McDonald as The Gent.

Stunt Suggestions: If there is a nearby rifle range offer a month's pass to the woman who makes the best revolver score. Display the targets in the lobby and try and get some well known women to give you the first targets to set the example. Get the hardware stores to display pearl-handled revolvers alongside the real guns with a sign, "The Gun Woman did not pack a pair of toys. She took a chance with the men and used man-sized guns. We have revolvers to suit all tastes." Hook up with stills of the play and a lettered card. Dress your ticket seller in sombrero and leather jacket for the showing dates. Probably a large size play suit will serve. Over the box office put a large sign, "Check your guns when you buy your tickets." Do as much as you can to give the lobby a western air. For street work repeat the phrase "Never jilt a lady who can shoot. See The Gun Woman and what happened to the man who did (house and date)."

Advertising Aids: Two styles of one-sheets. One each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Press sheets. Electros and mats.

Released January 27.

THE HIRED MAN.

Thomas H. Ince Presents Charles Ray in An Original Story by Julien Josephson of a Hired Hand Who Made Good.

Cast.

Ezry Hollins.....Charles Ray
Caleb Endicott.....Charles French
Walter Endicott, his son...Gilbert Gordon
Mrs. Endicott, his wife.....Lydia Knott
Ruth Endicott, his daughter.....Doris Lee
Stuart Morley.....Carl Ullman

Directed by Victor L. Schertzinger.

The Story: Ezra Hollins, though a hired man, is ambitious because he loves Ruth Endicott, his employer's daughter. Ruth, not knowing of his love, helps him with his studies, though secretly, because she knows her father would not approve. Ezra passes his entrance examination, but at the last moment gives his tuiton money to save the brother of the girl he loves from the results of his peculations from the bank. His failure to go to college is misunderstood, but in the end his name is cleared and Caleb is proud of his chosen son-in-law.

For the Program: The "Typical American Boy" in a typical New England play.

A son of the soil, but no soiled son.

Program Phrases: A New England idyl with wonderfully realistic background.

Burned midnight oil in old barn lantern.

Feature These Players: Charles Ray as the man who wanted to do better things.

Doris Lee as the girl who helped.

Stunt Suggestions: Get the local stationer to place a battered lantern in the center of a display of school books with the sign: "It's a good thing for young eyes that they do not have to study by the light of a lantern as did Charles Ray in The Hired Man, at (house and date)." The hardware store might be coaxed to display a similar lantern as the center of a display of more modern types, with a card, "Charles Ray, in The Hired Man, studied for college by the light of the old barn lantern. Had he come here he could have obtained a much better light at no greater price. See the trouble he had at (house and date)." For the lobby play up the husking bee which supplies a part of the local color, decorating the lobby with ears of corn and other products, not forgetting a couple of red ears. If you can find no red ears try a can of transparent red enamel or varnish and package dye.

Advertising Aids: Two each, one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Photos of star, 8x10. Ten cuts each on star and production one, two and three columns in width. Photogravure. Mats and advertising layout mats. Slides. Press book.

Released January 28.

IN BAD.

American Presents William Russell in a Story of a Strenuous Young Society Man Who Prefers Sparring Matches to Pink Teas.

Cast.

Monty .....William Russell
Victoria.....Francelia Billington
Lefty.....Bull Montana
Slick.....Carl Stockdale

Directed by Edward Sloman.

The Story: Monty prefers pugilism to pink teas and his first meeting with Victoria is when his trainer, Lefty, knocks him over the ballustrade of his Aunt's home and casts him at Victoria's feet. Victoria is not impressed, but it is love at first sight with Monty. But association with Lefty brings about his arrest as a pickpocket and Aunt Theodosia leaves him to his fate and goes treasure hunting with Victoria. Monty follows them to South America and Victoria is forced to admit that there are times when an athlete makes a handy husband.

For the Program: The strenuous life of a society scrapper.

The courtship of a society athlete and a dainty debutante.

Advertising Phrases: Rescues his bride from Aztec treasure vaults.

Victoria did not approve fighting until Monty fought for her.

Feature These Players: William Russell, as Monty.

Francelia Billington as the finical society girl.

Stunt Suggestions: Get the sporting goods store to make a display of boxing gloves, foils, and similar goods, with a card, "Monty cared more for boxing than billiards, but even if it did get him in bad, it got him out good. See In Bad at (house and date) and chase those frowns away." Borrow displays for other windows if you can. In the lobby show a gauze shirt and a pair of trunks with a card, "This is all the clothes Monty had on when he first met Virginia. No wonder he had to follow her to South America to win her. See all about it in In Bad (date)."

Advertising Aids: One style each, one, three and six sheets. Unmounted banner. Lobby displays, 11x14 and 22x28. Slides. One-half to three-column cuts and mats. Program cover cut. Press sheet.

Released January 21.

INNOCENT.

Pathe Presents Fannie Ward in An Adaptation of A. H. Wood's Stage Success of the Same Title by George Broadhurst.

Cast.

Innocent.....Fannie Ward
John Wyndham.....John Miltern
Louis Doucet.....Armand Kalitz
Peter McCormick.....Frederick Perry

Directed by George Fitzmaurice.

The Story: Innocent has been brought up within the confines of a high-walled Chinese garden and knows nothing of the world. When her guardian returns to Paris, taking her with him, her lack of experience leads her into grave troubles and Wyndham kills the man who has, as he thinks, led her astray. Then, broken in spirit and finances, he returns to China and in the well-remembered garden Innocent comes to him, still worthy of her name.

For the Program: Fannie Ward in a famous stage success.

A fanciful story of China and Paris.

Advertising Phrases: A play that startled even Broadway.

Love in a Chinese Garden.

Feature This Player: Fannie Ward in one of the best opportunities she has had in pictures.

Stunt Suggestions: Have tag cards printed up with "I am innocent" in very large letters and below in six or eight-point type "See me at (house and date)." Provide with string loops and pass out to the young people, who will cheerfully become walking advertisements for the sake of the changes to be run on the phrase. For lobby work use the "Love in a Chinese Garden" and strive for an oriental effect with lanters and drapes. If you can get a miniature Japanese garden, it will be just the thing for a lobby attractor and these are to be had in most of the larger towns.

Advertising Aids: Usual.

Released January 27.

HIS ROBE OF HONOR.

Paralta Plays, Inc., Presents the Illustrious Star, Henry B. Walthal, in a Romantic Story of Political Intrigue, By Ethel and James Dorrance.

Cast.

Julian Randolph.....Henry B. Walthall
Roxana Frisbee.....Mary Charleson
Laura Nelson.....Lois Wilson
"Boss" Nordhoff.....Noah Beery, Jr.
Bruce Nelson.....J. J. Dowling
Robert Partland.....Ray Laidlow
Million Mulligan.....Fred Montague
Clifford Nordhoff.....Eugene Palette
"Carrotts".....Guy Newhard

Directed by Rex Ingram.

The Story: Julian Randolph, a disreputable lawyer, gains an ad interim appointment to the Supreme bench as a reward for fixing a jury that acquits the brother of the political boss of a charge of murder. He was promised the nomination for the full term at the next election, but gains it only through threat of exposure of a bigamous marriage contracted by the boss. Then comes love for a noble woman and the question whether he shall take defeat with honor or gain seeming honor at the cost of his manhood. It is a momentous problem, but he makes a decision that proves him worthy of the robes of honor.

For the Program: Return to the screen of its greatest star.

A drama of loot and love.

Advertising Phrases: Shall he cast aside his shame-stained ermine.

Fixed jury to gain position on bench.

Feature These Players: Henry Walthall as the lawyer remade by love.

Mary Charleson as the woman worth while.

Stunt Suggestions: Backing up the press book suggestion, get some leading suffragist to write an article on the influence of women on politics. Then get someone to answer. Considerable free newspaper work can be done for this story if handled adroitly. Use plenty of window display, with the lobby stills for attractors and cards featuring Walthall's return to the screen. Try to suggest that it is an event. If you can get hold of a painting of Walthall use that for the lobby. Do not try for any freak stunt.

Advertising Aids: Two styles each, one and three-sheets. One six-sheet. Lobby displays, 8x10, 11x14 and 22x28. Slides. Rotogravure heralds. Cuts. Press book.

Released January 15.

(Department continued on page 722)

Calendar of Daily Program Releases

Releases for Weeks Ending February 2 and February 9, 1918

(For Extended Table of Current Releases See Pages 728, 730, 732, 734.)

Universal Film Mfg. Company

MONDAY, JANUARY 28, 1918.

02865 UNIVERSAL PRODUCTION—The Phantom Riders (Five Parts—Drama)

02866 NESTOR—Vamping the Vamp (Comedy)

WEDNESDAY, JANUARY 30, 1918.

02867 L-KO—Barberous Plots (Two Parts—Comedy)

02868 UNIVERSAL ANIMATED WEEKLY—Issue No. 9 (Topical)

SATURDAY, FEBRUARY 2, 1918.

02869 UNIVERSAL SCREEN MAGAZINE—Issue No. 56 (Educational)

02870 UNIVERSAL CURRENT EVENTS—Issue No. 38 (Topical)

02871 UNIVERSAL SPECIAL—The Red Ace (Sixteenth and Final Episode "Virginia's Triumph"—Two Parts—Drama)

02872 UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 10 "The Rescue"—Two Parts—Drama)

02873 UNIVERSAL SPECIAL—Finley Nature Studies No. 3 "Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel)

MONDAY, FEBRUARY 4, 1918.

02874 UNIVERSAL PRODUCTION—Painted Lips (Five parts—Drama)

02875 NESTOR—The Great Sea Scandal (Comedy)

WEDNESDAY, FEBRUARY 6, 1918.

02876 L-KO—The Donkey Did It (Two Parts—Comedy)

02877 UNIVERSAL ANIMATED WEEKLY—Issue No. 10 (Topical)

SATURDAY, FEBRUARY 9, 1918.

02878 UNIVERSAL SCREEN MAGAZINE—Issue No. 57 (Educational)

02879 UNIVERSAL CURRENT EVENTS—Issue No. 39 (Topical)

02880 UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 11, "The Line of Death") (Two parts—Dr)

02881 UNIVERSAL SPECIAL—The Bull's Eye (Episode No. 1, "First Blood") (Two parts—Drama)

02882 UNIVERSAL SPECIAL—Finley Nature Studies No. 4 "Birds of Crag and Cavern" and "Gems of the Adriatic") (Scenic split reel)

Mutual Film Corporation

MONDAY, JANUARY 21, 1918.

02865 MUTUAL STAR PRODUCTION—In Bad (American—Five Parts—Drama) 4FR5

02866 MUTUAL WEEKLY—Issue 4 (Topical) 4W1

TUESDAY, JANUARY 22, 1918.

02868 STRAND—Their Little Kid (Comedy) 4CST1

MONDAY, JANUARY 28, 1918.

02871 MUTUAL STAR PRODUCTION—Beauty and the Rogue (American—Five Parts—Drama) 5FM5

02872 MUTUAL WEEKLY—Issue No. 5 (Topical) 5W1

TUESDAY, JANUARY 29, 1918.

02873 STRAND—Somebody's Widow (Comedy) 5CST1

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supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

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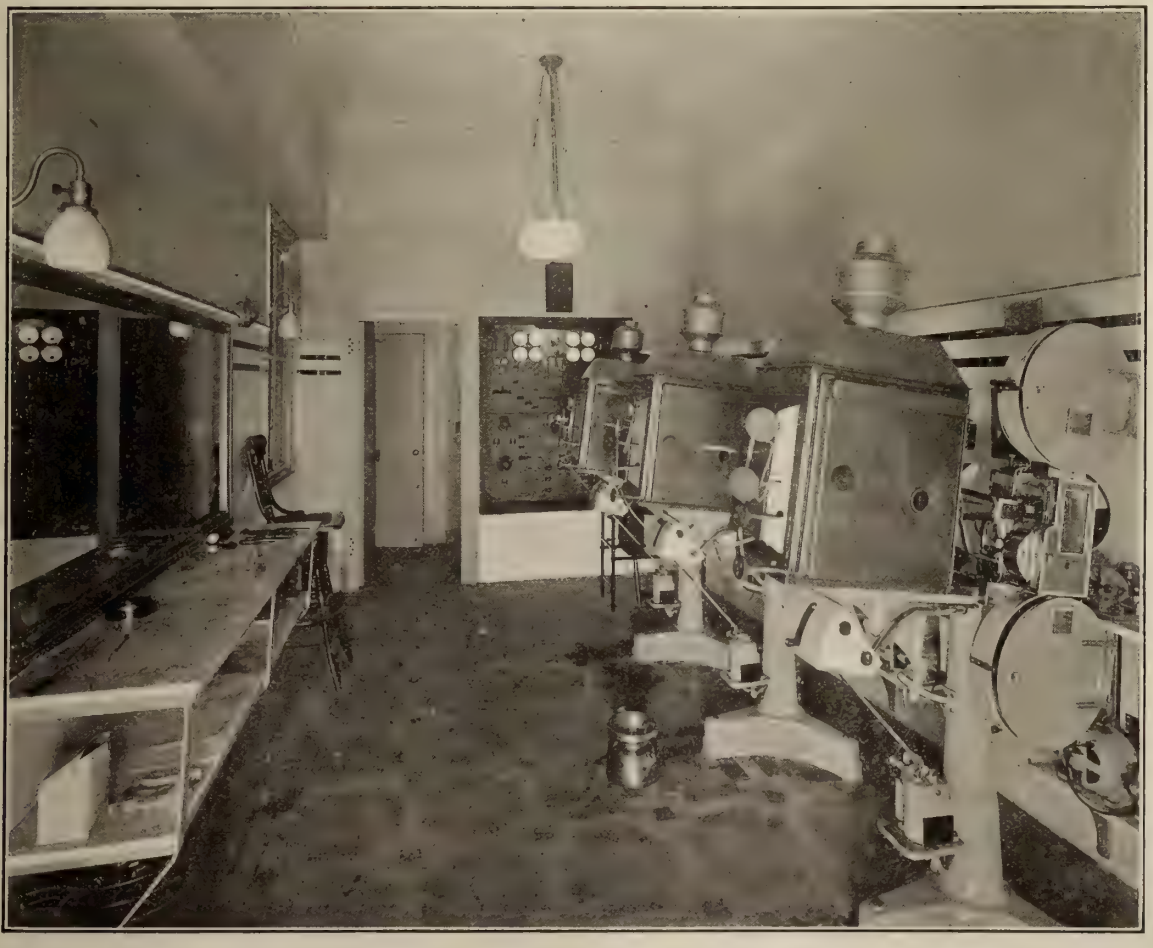
Simplex

Do not be misled

Lately we have told you of some Simplex installations in the best Theatres of the East; but please don't let this give you the idea that there is anything local about this preference for the Simplex.



Just now we are thinking of three San Francisco Houses—the Progress, the New Mission, and the New Fillmore, of the Kahn & Greenfield Circuit, under the management of Mr. Louis Greenfield—and all Simplex-equipped.

Here we show the Operating Room of the last-named theatre, pronounced by Mr. F. H. Richardson, the Projection Expert, as the finest he had seen.

It is further evidence that Exhibitors *everywhere* appreciate that Permanently Perfect Projection Pulls the People and the Profits.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

HER AMERICAN HUSBAND.

Triangle Presents E. Magnus Ingleton's Story of Orient and Occident and the Fate of a Man Who Trifled With the Love of Cherry Blossom.

Cast.

Cherry Blossom.....Teddy Sampson
Miriam Faversham.....Leota Lorraine
Herbert Franklyn.....Darrell Foss
Tokimassa.....Thomas Kurihara
Yoshisada.....Misfo Seki
Kato Nakamura.....Jack Abbe

Directer by E. Mason Hopper.

The Story: Herbert Franklyn, known as "Mr. Butterfly" because of his many affairs of the heart, turns to the Orient when Mildred Faversham breaks their engagement. In Japan Franklyn meets Tokimassa, a wealthy merchant, and his daughter, Cherry Blossom. Cherry Blossom loves Kato, her father's secretary, but the old man has ideas of an international alliance that shall bring East and West into closer touch, and Cherry Blossom and Franklyn are married. Returned to America, Franklyn soon tires of his wife and neglects her for Miriam, whom he persuades to renew the engagement, his marriage having been kept a secret. But he goes to see Cherry Blossom once more and the profligate of the West meets the vengance of the East.

For the Program: Dainty Teddy Sampson in another charming Japanese part.

"For the East is East and the West is West."

Advertising Phrases: Cherry Blossom was no Mme. Butterfly.

"Mr. Butterfly" and Miss Cherry Blossom.

Feature These Players: Teddy Sampson as Cherry Blossom.

Darwell Foss as Mr. Butterfly.

Play up the Japanese actors.

Stunt Suggestions: A Japanese lobby is easily contrived and may run from a few lanterns to elaborate floral decorations if the material is handy. Japanese flags should be available to all Exhibitors and the crossed colors of Japan and the United States may drape the lobby frames. Dry goods stores can hook up their oriental goods with the picture through window displays with lobby photographs as attractors. A little incense burning in the lobby will help much to create atmosphere.

Advertising Aids: Two styles of one-sheets, one each three and six-sheets. Herald in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Press sheet. Cuts and mats.

Released January 27.

THE IMPOSTOR.

The Empire All-Star Corporation Presents Ann Murdock in a Charles Frohman Success, By Leonard Merrick and Michael Morton.

Cast.

Mary Fenton.....Ann Murdock
Blake Walford.....David Powell
Charles Owen.....Lionel Adams
Loftus Walford.....Richie Ling
Mrs. Walford.....Charlotte Granville
Mrs. Fowler.....Eleanor Seybolt
Mrs. Owen.....Edyth Latimer
Mr. Hampton.....Charles Mussett

The Story: Penniless, half starved, and unfamiliar with the big town, Mary Fenton asks Charles Owen for aid. He thinks it something of a lark to take the innocent, confiding girl to his hotel for something to eat and a chance to get warm, but he is discovered by friends in what might have been a compromising situation and to pass it off he introduces Mary as his wife's sister. She is made much of by his circle of acquaintances until Mrs. Owen returns and then Mary takes the only way out—frank confession and is an impostor no longer.

For the Program: A delightful little romance of a many-sided city.

Charles Frohman's "Baby star" in an international stage success.

Advertising Phrases: One good lie requires another and then several more.

A lesson to all married—and unmarried —men.

Feature These Players: Ann Murdock in one of her stage successes.

David Powell as Blake Walford, who loves the Impostor.

Lionel Adams as the man who makes her an Impostor.

Stunt Suggestions: Try and get one or two of the one-sheets into windows as the center of a clothing display with a card, "Ann Murdock displays the extreme Paris fashions in The Impostor (house and date). We show in our own stock models you are more likely to want to wear—but see her clothes, by all means." Get the real estate agent to use a card, "We have homes that rent from (minimum) to (maximum). If you want to see an apartment that rents for $240,000 a year see the suite used in The Impostor at (house and date). These scenes were made in the Hotel Plaza, New York, and the few rooms rent for $20,000 a month." For the lobby get eleven cards about 15x20. Letter each with a single letter to form the title, but put them up, "The Imposter." It will keep you busy explaining that you did it on purpose, but you'll know that the title has been seen.

Advertising Aids: One style each, one, three and six-sheets. One-half column cut. One, two and three-column cuts and mats. Cover cut 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

Released January 14.

MADAME SPY.

Universal Presents Jack Mulhall in a Timely Story of Prussian Espionage by Lee Morrison in Which He Impersonates a German Baroness.

Cast.

Robert Wesley .....Jack Mulhall
Admiral Wesley .....Wadsworth Harris
Margaret Wesley .....Maude Emory
Hanson, the Butler.....George Gebhart
Phyllis Covington .....Donna Drew
Baroness Von Helda.....Claire Du Brey

Directed by Douglas Gerrard.

The Story: Bob Wesley did not acquire much education at college, but he was the star "actress" of the dramatic club. This did not help around examination time, so he was dropped and sent home. It was a blow to his father, Admiral Wesley, but it turned out that Jack's one accomplishment was, for the moment, of greater importance to the country than Sanskrit and trigonometry, for he impersonated a German baroness and rounded up a neat little bag of Prussian spies.

For the Program: Jack Mulhall becomes a perfect lady.

College star turns skill at impersonation to good account.

Advertising Phrases: American Admiral's son as a German baroness.

Sleuthed in skirts to defeat a German plot.

Feature These Players: Jack Mulhall as the Admiral's son.

Donna Drew as his sweetheart.

Stunt Suggestions: For the lobby nothing could be better than the "Foreign spies admitted free," used in the press book. For street work the same thing can be done, with cards lettered in large type: "Are you a German Spy? And in smaller type: "If you are, you will be admitted free to the (house and date) to see Mme. Spy. If you are not, pay real money to see a real play." Run a string of hangman's nooses across the lobby with a "Welcome Spies!" banner suspended from them. Run the string straight across the lobby or across the sidewalk if you have opportunity.

Advertising Aids: One style each, one, three and six sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

Released January 21.

MEN WHO HAVE MADE LOVE TO ME.

Essanay Presents the Famous Author, Mary MacLane in a Startling Drama of Her Own Life as Written and Played By Herself.

Cast.

Mary MacLane .....Herself
The Callow Youth.....Ralph Graves
The Literary Man.....R. Paul Harvey
The Younger Son.....Clif Worman
The Prize Fighter.....Alador Prince
The Bank Clerk.....Clarence Derwent
Husband of Another.....Fred Tiden

The Story: Most persons recall the sensation the first confessions of Mary MacLane made when they were published. For her newest revelation she turns to the screen for her audience, and she tells the story of six lovers, with the addenda, "There were more—may there be others. One's loves are so real while they last." But the bank clerk lasted only nine days, and none of them were stayers.

For the Program: Mary MacLane's very human document.

If all were as frank as Mary MacLane what a turmoil there would be.

Advertising Phrases: "Down the line with Mary and Dan Cupid."

Six sweethearts in ninety minutes. Going some!

Feature This Player: Center your publicity upon the star.

Screen Stunts: Your stores may have some of the MacLane books. Display them with a card: "Mary MacLane's books are frank, but see her screen story at (house and date) and you'll understand her books better." For a teaser line before showing use, "Girls, have you the nerve of Mary MacLane?" and "How many sweethearts have you had?" For mail work issue invitations to meet Mary MacLane at your house and date. For the lobby use the introduction to her story: "Six piquant love episodes in my life—all of them damnably real."

Advertising Aids: One, three, six and 24 sheets in six colors. Window cards in six colors. Lobby displays, 11x14 and 22x28. Black and white stills. Portrait photos. Announcement sildes. Three one-column and one two-column mats. Two each one and two column cuts. Press sheet.

Released in February.

LES MISERABLES.

William Fox Presents a Ten-Part Realization of Victor Hugo's Famous Work From An Adaptation by Frank Lloyd.

Cast.

Jean Valjean .....William Farnum
The Bishop .....George Moss
Javert .....Hardee Kirkland
Fantine .....Sonia Markova
Cosette:
At eight .....Kittens Reichert
At eighteen .....Jewel Carmen
Marius .....Harry Spingler
Eponine .....Dorothy Bernard
Gavroche .....Anthony Phillips
Thenardier .....Edward Elkus
Mme. Thenardier .....Mina Ross

Directed by Frank Lloyd.

The Story: Jean Valjean, sentenced to the galleys for stealing a loaf of bread to keep his sister and her children from starvation, serves nineteen years. On his release an encounter with a great-hearted bishop works a miracle, and the beast again becomes a man. But he is hounded by the police until at last he is enabled to get the better of Javert, his chief tormentor.

For the Program: A world-famous classic brought to life.

The gospel of the oppressed.

Advertising Phrases: The symphony of a soul.

William Farnum's greatest role.

Feature These Players: William Farnum as Jean Valjean, one of the best characterizations of his screen career.

Jewel Carmen in the role that brought her stellar honors.

Hardee Kirkland as the police inspector.

Stunt Suggestions: Work up interest in

the schools and libraries. If you have the film on Saturday give a special morning performance for school children, giving their teachers tickets to a regular showing. Sell out a performance to the local literary or school society, giving them a chance to profit on the sale. Work the book stores for window displays or cards. Letter the cards: "Of course you will see 'Les Miserables" at (theater and date), but have you ever read the book? We have it." Name the stores on a special slide. For the street use a gang of galley slaves with ball and chain. Start as far ahead as possible to work up interest.

Advertising Aids: Two each, one, three and six sheets. One 24-sheet. Lobby displays 8x10 and 22x28, the latter in colors. Slides. One and two column advertising mats. Scene mats. Press book.

Released February 10.

A MOTHER'S SIN.

Greater Vitagraph Presents a Screen Version of The Seven Stars in Their Courses, By Hilda Sharp, Arranged By Edward Montagne.

Cast.

Patrick Yardley .....Earle Williams
Celia Graham .....Miriam Miles
Yardley .....Ernest Maupin
Vincent Tessier .....Denton Vane
Lady Fitzpatrick .....Betty Blythe
Rosa .....Louise Du Pre

Directed by Tom Mills.

The Story: Patrick Yardley is disowned by his father when he comes to confess his financial straits. The old man explains that Vincent's mother had run away, and since he was unable to reach her he has planned to take vengeance upon her son. He has named Vincent, a nephew, his heir, but he discovers that Vincent is unworthy and changes his will again in favor of Patrick; but the boy does not come into his inheritance until it is almost too late to be of use.

For the Program: Usurping heir smirches his cousin's name.

Faint heart nearly lost fair lady.

Advertising Phrases: Social leper steals fortune and good name.

She doubted, but her heart spoke true.

Feature These Players: Edward Earle in a congenial role.

Miriam Miles as Celia.

Denton Vane as the evil nephew.

Stunt Suggestions: The basic idea of this story, the father who disinherits his own son because his wife eloped and he cannot punish her, should be played up in a series of "question" advertisements. If your town is small enough work with the local paper in a prize contest for the best letter for or against Yardley's action. Help along with a couple of letters suggesting the general line of action, and make the prize a month's season ticket.

Advertising Aids: One style each one, three, and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Slide. Heralds. Plan book. Press sheet.

Released January 28.

REVELATION.

Metro Presents the Famous Russian Actress, Alla Nazimova in a Seven-Act Adaptation Based Upon Mabel Wagnalls' Novel, A Rose Bush of a Thousand Years.

Cast.

Joline .....Nazimova
Paul Granville .....Charles Bryant
The Prior .....Frank Currier
Duclos .....Syn De Conde
Fra Augustine .....John Martin
Pierre .....Eugene Borden
Mestaire, the Innkeeper..Philip Sandford
Count Adrian De Roche...Bigelow Cooper
The Monastery Gatekeeper....True James
German Officer .....Dave Turner
Patin .....Fred Radcliffe
Fochard .....A. C. Hadley
Madeleine Brevort .....Hazel Washburn

Directed by George D. Baker.

The Story: Joline, a "Daughter of Joy," becomes enamored of Paul Granville, a poor artist, and as his model enables him to win fame in a series of startling canvases. A wealthy patron of art commissions Paul to paint The Madonna of the Rose Bush, and he feels that a new model is needed; but the jealous Joline drives them away, and they start for the monastery, where the miracle of the rose bush is supposed to have occurred. There a monk declares that in Joline he has seen the Virgin, and some chord in her better nature is touched. She leaves Paul, but is reunited when she, a Red Cross nurse, finds him wounded upon the battlefield.

For the Program: An amazing tale of cabaret and cloister.

The story of a Madonna from Montmartre.

Advertising Phrases: Miracle wrought in model's soul.

Leaves cloister for the fields of death.

Feature This Player: Center the advertising upon Mme. Nazimova, whose work in "War Brides" will still vividly be remembered.

Stunt Suggestions: The best results will be gained through a generous use of the lobby displays as window cards, with a printed or lettered card announcing the house and playing dates. Most newspapers will take more than the usual amount of press work on this, and the legend upon which the story is based will give the basis of one good story. Special announcements, engraved or in one of the "shaded" type faces, should be sent to a select list if you can get a list large enough to justify the expense. Do not attempt to use any lobby attractor other than photographs unless you can get a rose bush in bloom in allusion to The Madonna of the Rose Bush.

Advertising Aids: Two styles each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper work. Slide. Heralds. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Mats and cuts.

Special release.

STELLA MARIS.

Artcraft Presents Mary Pickford in One of the Most Important Productions of Her Brilliant Career, as the Dual Heroines in William J. Locke's Novel.

Cast.

Stella Maris, Unity Blake..... } Mary Pickford
John Risca .....Conway Tearle
Louise Risca .....Camille Ankewich
Lady Blount .....Ida Waterman
Sir Blount .....Herbert Standing
Agatha Linden .....Josephine Crowell
The Nurse .....Mrs. Coonleu

Directed by Marshall Nielan.

The Story: William J. Locke's novel of "The Star of the Sea" offers two wonderful character studies—Stella, the lovely, cherished daughter of the rich, and Unity Blake, the abused orphan, whose love leads her to make smooth the paths of the man she adores, though this entail the extinction of her own life. Miss Pickford in this dual role sounds the full gamut of the human emotions.

For the Program: Mary Pickford's supreme effort.

The Daughter of Love and the Child of Hate.

Advertising Phrases: The Pickford photoplay supreme.

Two Mary Pickfords in a single play.

Feature These Players: Miss Pickford in the first dual role she has ever played.

Conway Tearle as the man she loves in both characters.

Stunt Suggestions: Use the cut-outs suggested in the press book if within your resources, or for a window display a very respectable "sea" can be contrived with blue cloth, which need not be cut. Center with a gilt star, with Miss Pickford's head and the double title, "Stella Maris" (Star of the Sea), with house and date. Work the book stores and libraries on the Locke books. A window display of marine pictures might be arranged, with a card for the display. For street work use, "Can you imagine 'Little Mary' without the Pickford curls? See Stella Maris (house and date)." This might be repeated in the local hairdresser's window if you have one.

Advertising Aids: Two styles each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Rotogravure one sheet. Ten cuts each on star and production, one to three columns. Cartoon cut. Heralds. Adverting layouts. Slides. Heralds. Press book.

Released January 21.

THE WIDOW'S MIGHT.

Jesse L. Lasky Presents the Famous Impersonator, Julian Eltinge, in a New Play by Marion Fairfax, Written Especially to Fit His Unique Talents.

Cast.

Dick Tavish .....Julian Eltinge
Irene Stuart .....Florence Vidor
Horace Hammer,
Gustave von Seyffertitz
Mrs. Pomeroy Pomfret.....Maym Kelso
Red .....James Neill
Pete .....Larry Steers
Cob .....George McKenzie

Directed by William C. de Mille.

The Story: Dick Tavish, a young New Yorker, decides that there is money in cows, and he buys a western ranch. When the novelty has worn off he decided there is monotony as well. Then he falls in love with a girl on a calendar, and life takes on a new interest, particularly after he discovers who the girl is. The fact that her uncle swindled him on the ranch does not matter. He figures he can take care of the uncle, and he does, but not until he has been forced to masquerade as a woman, and have half the men at a fashionable resort fall in love with him.

For the Program: A widow's wiles in widow's weeds.

Dainty dresses and daring deeds.

Advertising Phrases: The most perfect woman of them all.

Clothes do not make the man this time.

Feature These Players: Julian Eltinge in his third Paramount production.

Florence Vidor as the girl on the calendar.

Stunt Suggestions: Make a cut-out of one of the three sheets and place before it a large doll in baby clothes. On a card ask the question: "Is baby looking at mama or papa? For the answer see Julian Eltinge in 'The Widow's Might' (date)." Use for lobby display, and repeat in windows, if desired. Don't make the mistake of working with mourning goods displays. Those who have use for mourning will resent the bad taste. Against a window of handsome gowns use a card: "Hundreds of men can make women's clothes, but only one man can wear them as Julian Eltinge does in 'The Widow's Might' (house and date). See him. It's a treat!"

Advertising Aids: Two styles each one, three and six sheets. Photogravure. Lobby displays, 8x10, 11x14 and 22x28. Photos of star, 8x10. Ten cuts each for star and production, one to three columns wide. Mats for same. Advertising layout cuts. Slides. Press book.

Released January 28.

THE KNIFE.

Select Pictures Presents Alice Brady in the Pertinent Melodrama of the Same Title by Eugene Walters—Screen Version by Charles Maigne.

Cast.

Kate Tarleton.....Alice Brady
Robert Manning.....Frank Morgan
Billy Meredith.....Crauford Kent
Louise Meredith.....Helen Lackaye
Jimmy Bristol.....Paul Doucet
Stella Hill.....Alice Hollister
Hampton Gray.....Jennie Walker
Detective Ellis.....Frank Evans

Directed by Robert G. Vignola.

The Story: Kate Tarleton is a firm believer in divination and her belief in the fates leads her, while on a visit to New

York, to fall into the trap of a white slaver, masquerading as a fortune teller. She is rescued from her terrible situation, but her reason is unseated. How her surgeon-sweetheart restores her to sanity and the unique revenge he takes upon the miscreants forms an unusually absorbing drama.

For the Program: A Broadway hit made better for the screen.

Alice Brady eludes the slaver's snares.

Advertising Phrases: Fake fortune teller pays terrible price for misdeeds.

Fortune teller was slaver's agent.

Feature These Players: Alice Brady as the superstitious young Southern girl.

Frank Morgan as Manning.

Stunt Suggestions: For window work use fortune telling layouts with cards, leaves in teacups or other forms of domestic divination to vary the displays. Use the sign, "Tell your fortune at home, if you will, but beware of fortune tellers. For the reason see Alice Brady in The Knife at (house and date)." Work in connection with window cards. If you can get hold of some local woman who is clever at telling fortunes, open your house for a morning fortune telling matinee the first day of showing and have her tell the fortunes of those who apply. Advertise well in advance and try to work up some talk. Mask your seeress and make a mystery of it. Of course, each fortune should include some reference to the play.

Advertising Aids: Two styles each, one and three-sheets. One each six and 24-sheet. Half sheet window cards. Die-cut heralds. Lobby displays, 8x10, 11x14 and three 22x28, including portrait of star. One, two and three-column scene cuts. One-half, one and two-column star cuts. Press book.

Released in February.

Film Stories

General Film Company, Inc.

ESSANAY.

THE WATER POWERS OF EASTERN CANADA (One Reel Scenic).—The extensive part played by water in the industries of Eastern Canada is vividly revealed in this Essanay scenic reel. The countless falls and rapids in the Provinces of Ontario and Quebec are shown as well as the sluice gates capable of generating 160,000 horse power. The artistic side of Canada is not omitted, for some picturesque vistas along the St. Maurice River are shown, including Grand Mere Rock, which reveals the perfect profile of a grandmother type. Niagara, the famous water falls, was photographed for this picture, with its "harness" that generates 2,000,000 horse power. The industries dependent on this source of power supply you will also see.

NEXT (One Reel Comedy).—When the worthless husband refuses to fire up the furnace, his wife, weighing a full three hundred pounds, decides to go to work and be independent. She answers an ad asking for lady barbers. The lady barber shop is reaping a harvest, due to their staff of pretty girls, who coax in the patronage. And not the least patronizing of these patrons is the worthless husband. He and a dozen others partake in the various services the pretty girls render, from shaves to shines and manicures. And many are the flirtations carried on between the customers and the fair employes. The husband comes back for the third time that day for a shave. By that time his wife is established as one of the tonsorial artists. When she sees him in the chair and hears from the proprietress that he has been flirting with the girls, she orders him tied down and then smears his whole face and head with lather. After that punishment is inflicted, she turns him over her knee and spanks him.

A ROMANCE OF RAILS AND POWER (One Reel Scenic).—An Essanay leading actress takes an interesting part in this scenic. Virginia Valli appears in a story woven around the electrification of railroads. This picture reveals how the eastern railroads are employing the use of electric locomotive power and how, in many ways, it proves more efficient and cleanly than the steam mode of propulsion. You will also see some of the scenes along the railroads.

BROADWAY STAR FEATURE.

THE THING'S THE PLAY (One of the O. Henry Series—Two Parts).—The cast: Helen (Mildred Manning); Frank Barry (Jack Crosby); John Delaney (Rex Burnett). Directed by George Ridgewell.

When Frank Barry married Helen Mayo, John Delaney, who also loved Helen, became bitterly jealous. One-half hour after the wedding ceremony while Helen was preparing to depart on her honeymoon, John Delaney stole into her room and begged her to fly with him. While he was kissing her hand in a last farewell the door was suddenly opened and Helen's husband entered the room. John Delaney quickly disappeared by way of the window and fire escape. Frank would listen to no explanation from Helen. Flinging her from him roughly, he rushed from the house like a madman.

Twenty years elapse. Helen conducts a little novelty shop and lets rooms. Ramonti, a bearded violinist, takes lodgings there and a strong attachment soon springs up between him and Helen. Then another lodger arrives, a man in the early forties, with strange, mysterious, haunting eyes. He also displays great interest in Helen, but her preference is for the violinist.

One day Ramonti declares his love, telling Helen the story of his life. When a young man he had been found lying in the street with a deep wound in his head, and taken to a hospital in an ambulance. His life up to the time of leaving the hospital was a total blank to him. He knows not who he is nor where he came from. His concern manager gave him the name of Ramonti. Now, Helen loves Ramonti, but has become convinced that lodger number two is her husband who has come back after twenty years. And then lodger number two also declares his love to Helen, begging her forgiveness for the wrong he has done her, and she learns that he is John Delaney and that Ramonti, the violinist, whom she really loves, is Frank Barry, her long lost husband.

THE FIFTH WHEEL (One of the O. Henry Series—Two Parts)—The cast: Thomas McQuade (W. L. Rodgers); Mrs. Van Smuythe (Lydia Yeamans Titus); Prof. Cherubusco (Charles Wheelock); Annie West (Patricia Palmer); Mr. Walter (Chet Ryan); Mrs. Walter (Clare Toner). Directed by David Smith.

Thomas McQuade, the Van Smuythe's coachman, having been discharged for drunkenness, has joined the Bed Liners in Madison square. It is freezing cold. Standing beside him is a young man, shabby but neat. They exchange confidences and Thomas learns that the young man has just been discharged from a hospital without a penny, his wife and child having been obliged to return to her mother. He had married against the wishes of his unforgiving relatives. Just then an automobile dashes up Fifth avenue and when opposite the Bed Line drops an extra tire. Thomas catches it and returns it to the owner, expecting at least a dollar for the service, but, instead the imposing gentleman asks him mysteriously if he knows the Van Smuythes, and on learning that he does, Thomas is forthwith taken to a palatial house in the Seventies and fed on cold fowl, tea biscuits and wine. While thus pleasantly occupied two women are mysteriously ushered into a side room, where his host, Prof. Cherubusco, the great clairvoyant, tells them that the Chaldean Chiroscope has been successful, for had it not said "By the fifth wheel of the chariot he shall come?" But the professor, learning instead that Thomas is the Van Smuythe's ex-coachman, throws him into the street. So back to the Bed Line goes Thomas, where he resumes his conversation with his new friend. Suddenly a sturdy girl rushes up to him. It is Annie, his sweetheart and maid at the Van Smuythe's, whom he has not seen for a month. She says his old position is waiting for him, but suddenly catching sight of the other man the screams, "Mr. Walter!" And then it appears that she had accompanied her mistress to the great clairvoyant and he had hold her where she would find her sweetheart, and she had also found "Mr. Walter." After paying the carfares home she vows to give her remaining $11.85 to Professor Cherubusco, "the greatest man in the world."

JAXON FILM CORPORATION.

A DAUGHTER OF UNCLE SAM (Episode No. 2—One Reel).—The cast: Jessie Emerson (Jane Vance); Captain Leonard Taylor (William Sorelle); Henry Von Prague (Henry Carleton); Lieutenant Blake (Lewis Dayton).

Lieutenant Blake, having completed the model of his theoscope, invites his cousin, Jessie, to witness the initial test. This remarkable invention enables its user to pry into secrets hidden by walls and distances. Word of its completion is speedily carried to Von Prague by Blake's assistant, a spy. Looking through the theoscope, Jessie observes a battleship sailing for action in foreign waters, and in the air a government aeroplane performing unusual stunts. She also finds that she can peer through the walls of an apartment house, and is so enthused over the invention that she urges her cousin to give it to the government at once.

The following day Blake meets General Norton, who becomes interested in the theoscope and arranges to send Blake to Washington with it that night. Von Prague hears of these plans and determines to learn the secret of the invention which would make secret military operations, night raids and aeroplane bombardments impossible. Two false bluejackets meet Blake at the pier. He finds too late he is not being taken to his ship. The sailors overpower him and take him to the den of the plotters, where he is offered the choice of giving up the secret of his invention or death. He chooses the latter, and then the spies offer him money. This, too, is refused, and in the fight that follows Blake knocks down Von Prague and is about to escape when he is set upon from behind and knocked out. He is dropped through a trap into the river. Jessie, with the aid of the theoscope, locates Blake in the den of spies, and immediately rushes to the river to rescue him.

SPARKLE COMEDY.

THE BEST OF A BAD BARGAIN (One Reel).—Billie, the chauffeur, has won the heart, but not the hand, of Sussie, the daughter of his employer. Bibbs, a prude, has the parental approbation of his struggle for Sussie's hand. When Sussie shows that she has something to say in the matter, the parents decide it is time to send their daughter to a discipline school. Billie is on the scene at the moment of her departure and receives a note from Sussie telling him she is being packed off to school and begging him not to desert her. While Sussie is introduced into the school, Billie is trying to find an escape for her. He hits upon the plan of getting all the girls out by inviting them to a show. The girls climb out of the windows in their pajamas, dress on the lawn, and leave for the show. When they get to the box office, Billie and Sussie sneak away to get married.

In the meantime, Miss Prim discovers their absence and notifies the police, apprising them of the clue left by the program which had been found. Billie and Sussie arrive on the scene just before the police, and Billie manages to fool them while they are seeking the other runaways. Billie then tells Sussie's father that they are married and Dad makes the best of a bad bargain.

Universal Film Mfg. Co

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 7 (Jan. 16).

Ice Boats Race for Pennant in Heavy Gale.—The "Ingenue" wins the New Jersey State championship in exciting contest on the frozen Shrewsbury.—Red Bank, N. J.

"Tank" Bank Leads Drive in British Financial Offensive.—Mud-stained veteran of Sir Julian Byng's victory near Cambrai captures war-

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
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Fifty Thousand	7.50
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bond dollars in Trafalgar Square.—London, England. Subtitle: Surrendering their bank rolls.

Pasadena Revels in Roses While Ice-Bound East Shivers.—Four persons overcome by heat at Rose festival while temperature drops and death rate rises for frozen Atlantic Coast cities. —Pasadena, Cal. Subtitle: A "tank" of roses.

Chicago Snow-Bound by Big Blizzard.—Much suffering and tieups of railway lines caused by heavy snow fall and 60-mile-an-hour gale.—Chicago, Ill.

Beating the Lurking Pirates of the Sea.—Progress on America's shipbuilding program grows by leaps and bounds, calling for approximately 11,000,000 tons by 1919.—Houston, Tex. Subtitles: "Ships! Ships! Ships! Then more ships!"—Premier David Lloyd George. "Put your shoulders to the wheel. We must have ships!"—Edward N. Hurley, Chairman U. S. Shipbuilding Board.

Oh, Boy! Broadway is Thankful There Are no Sightless Nights.—De luxe and delightful styles in coats and lingerie of the musical "Flo Flo" illuminate the lightless nights of the former "Great White Way."—New York City. Subtitles: These claim no exemption from the draft. The "watch your step surprise." A bat navigates without eyesight, but who wants to be a bat? Oo, la, la! The Princess Slip. No wonder the Prince fell! La Marseillaise—the spirit of France, The "Diamond Horse Shoe," "Royal Ermine." "Silver Chinchilla." "Queen of Sheba." Vera Michelena as the "Flo Flo" girl.

Cross Country Runners Go "Over the Top."—Youths, many of them of Uncle Sam's Army and Navy, prove their endurance in city to ocean race.—San Francisco, Cal. Subtitle: "Twenty-three" is a lucky number for Eddy Stout.

America Takes Part in Great Allied War Council.—Pictures just released by the Censor show American, Japanese, British and other delegates to unity conference of countries fighting Germany.—Paris, France. Subtitles: The delegates from the Mikado. "We mean to stand by the French democracy to the death!"—Premier Clemenceau of France. General Currie, Commander-in-Chief of Canada's valiant forces in France. Pershing, on whose shoulders rest America's fate in the war, confers with General Tasker H. Bliss, Chief of the U. S. Army General Staff. Colonel E. M. House, President Wilson's confidential advisor, and Chairman of the American War Mission.

French Avenge Crippled "Kiddies" of London. —Giant German Zeppelin, one of five brought down by French aeroplanes while returning after "successful military attack" on English school houses.—Bourbonne-Les-Bains, France. Subtitles: Like some prehistoric monster, the Zeppelin lies—a tribute to French aerial marksmanship. The commander's gondola, intact, is placed on exhibition in Paris. Skeleton of another of the air vultures, brought down in flames. The great dirigibles have proved a costly failure, smashing another German dream. Count Zeppelin, their inventor, died with a broken heart.

Cartoons by Hy Mayer.

NESTOR.

WHO'S TO BLAME?" (Jan. 21).—The cast: Mr. Popp (William Franey); Mrs. Popp (Gale Henry); the sister (Lillian Peacock). Directed by Allen Curtis.

Mr. Popp was promised a raise. But the prospects were bad, so he decided to bust up the business by coming down late and going home early. At eleven Mr. Popp strolled into the dining-room to find the table littered with baby clothes. This was a great shock to him, for he didn't know—that his wife was making dresses for the Red Cross dollies, so he departed for the office with the happy thought that he was about to become a father. Soon he received a phone call from the maid, asking him to come home, that there was a surprise awaiting him. Mr. Popp came home to find the baby sitting up in the carriage, smiling happily. He phoned the office and asked the boys to come over to see the baby. Then, to his dismay, he learns that it is not his baby. Here was a perplexing situation for poor Popp. After sister and her baby had gone, Popp and Mrs. Popp rushed out to find a baby for the time being. Seeing a baby carriage near they wheeled it into their home, just as the boys arrived. "Doesn't the baby resemble its mother?" queried the apparently happy father; but the bunch couldn't see it, for, on close inspection, the baby was found to be a Jap. Suddenly the sky broke, and the owner of the child rushed in and claimed its own. But Popp would get his raise, so he adopted a whole orphan asylum and succeeded.

L-KO.

ASH-CAN ALLEY (Two Parts—Jan. 23).—The cast: Sally O'Malley (Eva Novak); Sylvester Soapsud (Eddie Barry); O'Malley (Bob McKenzie); Sofia Soapsud (Eva Heazlett); Grandpop Soapsud ("Pop" Jones). Directed by Dick Smith.

O'Malley was a bricklayer, and when he fell heir to thirty million dollars, he had a violent attack of social aspiration for himself and his daughter, and nothing would do but he must marry the Widow Sofia Soapsud, and that his daughter must marry a duke.

But the villains conspired with Wun Lung Woo to marry the daughter and secure the fortune. Wun Lung Woo practised the gentle art of laundry in the front part of his shop, and the exact science of torture in the torture chamber in the rear. He had various devices such as mechanical beating apparatus, feather ticklers for the soles of the feet, and a washwringer adapted to taking the starch out of victims. But the victims survived the ordeals of this torture chamber, and came through triumphantly to the usual movie finale—a wedding, with all of the fuss that Ash-Can Alley could kick up.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 15—"Hell's Riders"—Two Parts—Jan. 26).—"One hundred dollars to the man who brings back either one—dead or alive," said Doctor Hirtzman, head of the foreign Secret Service agents, when he saw that Virginia Dixon and Constable Winthrop had followed him across the border. Virginia having overheard Doctor Hirtzman planning to send the platinum home by boat, discovers an American ranch nearby and goes for help. It meant everything to the United States for Virginia to get the planitum which the foreign Secret Service agents had stolen. So, together with a band of cowpunchers, they start in pursuit of the fleeing secret agents, who had enlisted the aid of a hired hand of cattle rustlers and outlaws to help them reach the boat in safety. Virginia overtakes them and a gun fight ensues, in which Doctor Hirtzman, who has the plantinum in his possession, is thrown from his horse. Virginia, seeing her chance to get the platinum, makes a mad dash for it, but she is pursued and unhorsed.

THE MYSTERY SHIP (Episode No. 9—"The Black Masks"—Two Parts—Jan. 26).—"Hey, don't kill her, Fong!" shouted Harry Russel, formerly Betty Lee's fiance, when his Chinese henchmen were about to stab Betty who was held prisoner by him. Also held prisoner in the same house, was Miles Gaston, who had joined Betty in her effort to recover the treasure. Miles Gaston was menaced by a ferocious beast who was just then in the act of springing at him. His doom seemed sealed, when the Mystery Man opened for him an avenue of escape. He succeeded in rescuing Betty, and after avoiding a terrific explosion which was planted by "Spider," head of the waterfront gang, working in league with Harry, they reached Los Angeles to find the treasure missing. That night, while in the restaurant, he is decoyed by a clever ruse to the home of a secret society, and there accused of knowing the hiding-place of the treasure. Gaston's protestations of innocence are futile and only tend to arouse the anger of the members who take Gaston into the torture chamber in order to exact the truth from him. In the meantime, Betty is kidnapped from her home by the gang.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 55 (Jan. 29).

The day of the mine salter will come to an end when engineers and investors in gold mines and others, see Screen Magazine No. 55. Its opening gun is an expose of the methods of promoters who shoot gold leaf into a bogus mine to make it appear like an eighteen-karat reality.

One woman has found that it is extremely profitable in this day of increasing milk values to raise goats, and the Screen Magazine tells you just how she is doing it. One of the most interesting chapters in this issue shows how all manner of commodities can be manufactured, wrapped and delivered without being touched by human hands. Through the courtesy of the National Packing Machinery Company, the entire elaborate process of mechanical packing is interestingly detailed.

But the big subject in this Screen Magazine is the first motion picture ever made of naked human bones in actual movement. It is made through an X-ray tube with elaborate machinery, all of which is shown, and enables a person to see on the screen the manner in which the elbow joint works, the knee cap performs, and one's ankle operates in real life. By aid of the fluoroscope an examination of the human stomach is also possible.

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UNIVERSAL CURRENT EVENTS.

ISSUE NO. 37 (Jan. 26).

Dynamite Defeats King Winter's Alliance With Kaiser.—Ice blocked, interrupting work on America's great warship progress at Government's new "Victory" destroyer plant, is broken by use of explosive, permitting delivery of coal. —Somewhere on the North Atlantic Coast. Subtitles: The dynamite is thawed out in warm water, prior to inserting the fuse. The explosive is lowered to a depth of four feet. "Let 'er go!" "After the battle."

Canoe Tilting Suggested As Army Bayonet Exercise.—Uncle Sam's military instructors should find some hints in the "annual plunge" of the San Diego Rowing Club.—San Diego, Cal. Subtitle: Either of these boys would make a good bayonet drill-master.

Tornado Demolishes Town, Sweeping Houses Before It.—Driving through center of the city, terrific wind storm destroys 75 buildings and injures many persons.—Leesville, La. Subtitle: Storm traces that suggest the handiwork of the Hun in France.

Spectacular Fire Wrecks Big Theatrical Warehouse.—Scenery of "The Mikado" and many famous productions goes up in smoke when William A. Brady warehouse is destroyed.—New York City. Subtitles: Billows of smoke hang over the city like a pall. Low water pressure and the cold hinder the fire-fighters.

Dig Down! Come Across! Buy Your Baby Bonds Now!—"Movie" stars urge purchase of Uncle Sam's war saving stamps.—Universal City, Cal. Subtitle: Uncle Sam needs your help! This means YOU!

(New York Only.) Chinese Tong Master Buried As a Christian.—Tom Lee, "Mayor of Chinatown," who brought about peace between the warring Chinese tongs, is laid to rest with Christian ceremonies.—New York City.

Aided by Allies, Italians Halt Great Hun Offensive.—French reinforcements dash across the border into Italy, turning the tide of battle against the Teutons on the Italo-Austrian front. —Somewhere Along the Franco-Italian Border. Subtitles: Arriving in Turin. The Chasseurs, famous light cavalry, on the way to give the Austro-Germans a taste of French steel. M. Painleve, former French Premier, after attending the inter-Allied conference at Milan. Off for the front!

"Ships! Then More Ships!" Is Slogan to Win the War.—One of Uncle Sam's vast shipyards under construction, where fifty vessels may be built at once.—Somewhere on the Atlantic Coast. Subtitles: In the bee-hive of industry, working day and night. The United States controls 113 shipyards. This is one of them. "In these 113 yards there are being built today 1,395 vessels with a total tonnage of 8,246,308, and the greater part will be completed in 1918."—Edward N. Hurley, Chairman U. S. Shipping Board. A battery at work. Pile-driver—not guns. The war will be won with ships, and America will supply them. Shipway No. 1, where, within two weeks, the first keel will be laid.

Official U. S. War Film. America's Mailed Fist Ready to Strike the Hun!—Pershing's field artillerymen learn fascinating art of smashing German trenches.—Somewhere in France. (Released by the Committee on Public Information through the American Red Cross.) Subtitles: Picking up a hot one. Artillery horses are temperamental brutes, at times. The condition of the horses is important, and veterinarians watch them constantly. Grub-time is a festive occasion. The army canteen is popular. The horrors of war can't overcome Yankee chivalry. Uncle Sam's nephews are "Daddies" to the French orphans.

Cartoons from the World's Greatest Newspapers.—"A Case of Now or Never," by Ding, in The Omaha Daily News. "False Faces," by Harding, in The Brooklyn Eagle. "Only a Matter of Time," by Thomas, in The Detroit News.

ISSUE NO. 36 (Jan. 19).

Turf Favorites Clash in Opening of Winter Racing.—Fast track and 7,000 fans greet "Dick Williams," victor in the inaugural handicap.—New Orleans, La. Subtitles: "They're off." "The glasses—quick! Dick Williams leads!" The winner.

Roaring Pit of Flames Destroys Coast Resort.—Thousands see Hotel Redding completely consumed in most spectacular fire the Pacific Coast has known in years.—Redding, Cal. Subtitles: As usual, Universal cameraman is Johnny-on-the-spot. Blackened and charred skeleton walls crash to earth.

Hee-haw! Bullets Not Only Danger of Army Life.—What makes a mule wild? Ask the Chicago boys of the 108th Engineer train breaking them in for service with Pershing. Camp Logan, Houston, Texas.

"For Allah and Liberty" is Cry of Nomad Arabs Fighting With the Allies.—In the oasis of Gidda the dare-devil riders of the desert mobilize under the flag of Mecca to wage war on the crescent of the Sultan of Turkey.—Somewhere in the Arabian Desert. Subtitles: Under command of Gen. Djafer Pasha, the tribesmen advance to drive the Turks from the Arabian foothills. Brothers in arms of our own boys, they too fight for Democracy. A Turkish outpost is taken by storm. Dazed by the fanatic zeal of the Arabs, the Turkish garrison surrenders. Turkish prisoners. Blessed be Allah! The children of the desert return victorious. "Ships of the Desert" serve as ambulances for the wounded.

Alaskan "Dogs of War" Aid Famous "Blue Devils."—Among eternal snows of the Vosges Summits powerful Arctic "Huskies" of the Alpine Chasseurs recover wounded from the crags and crevices of the battle-scarred mountain sides.—Somewhere in the Vosges. Subtitle: O'er the often red-dyed carpets of snow the courageous brutes dash to the dressing stations.

Official U. S. War film of Pershing's Boys in France.—"Suicide Squads," as machine gunners are called, learn details of the deadly weapon from French veterans of many battles. (Released by the Committee on Public Information through American Red Cross.) Subtitles: The "gasoline mule" hasn't yet entirely supplanted the famous American jack-ass. Nothing mechanical can long puzzle Yankee ingenuity. Properly directed, a machine gun can cut a breach in a trench wall. "Now for a crack at the aerial slayer of babies!" Pay day in France is as welcome as Sunday on the farm. Every man leaves a bit as payment on a Liberty Bond. Is everybody happy?—oh, boys!

Cartoons from the World's Greatest Newspapers. Subtitles: "He'll Never Find the Keyhole Unless He Sobers Up." By Plaschke in The Louisville Times. "Our Coal Substitute." By Chamberlain in The Philadelphia Evening Telegram. "Smoothing Out Transportation Wrinkles." By Rogers in The New York Herald.

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HEARST-PATHE NEWS NO. 4 (Jan. 9).

Hoboken, N. J.—Firemen from three cities are called out to fight a disastrous blaze which completely destroys a large paper factory. Subtitles: Nearby munition plants are endangered as the fire spreads. Trying to keep the firemen warm despite the zero weather.

Chicago, Ill.—Thrill after thrill is furnished winter sport fans as the country's champion ice-skaters compete in the annual derby. Subtitles: Hooping it up for the finish. Snow sports, Winchendon, Mass. Childhood days again and the delights of the toboggan slide.

San Pedro, Cal.—Wash-day at the Naval Training Station finds the Jackies right on the job, and like all else, they do the job thoroughly. Subtitles: If mother could see them now; what dutiful sons—of Uncle Sam. You can tell a man by his pets; here's the Jackie's.

Everywhere in France.—All France pays tribute to the memory of her honored dead—her loyal sons who gave their "last full measure of devotion." Subtitles: At the graves of the martyrs; their deeds will live forever. A monument to the sacrifice of humanity that real peace on earth may prevail.

Los Angeles, Cal.—In order to conserve coal for making light and heat, this city opens one of the largest water-power plants in the world. Subtitles: The spillway, where the water takes a 1,000-foot drop. Giant dynamos convert this tremendous power into electricity.

Poughkeepsie, N. Y.—Most people shudder at zero weather; to others it is a boon. Icemen reap an unusual harvest, due to the long cold spell. Subtitles: The large blocks are then cut into the ordinary size cakes. Ice abounds

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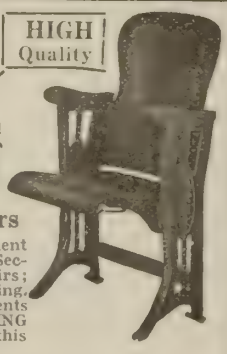
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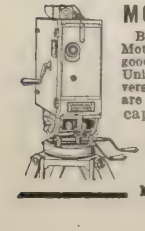
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Remember LaFayette.—Let us repay our debt to France by each American city adopting a ruined city, is the aim of a national movement started by the Hearst papers. Subtitles: All Northern France is a heap of ruins; scarcely a stone left untouched. On the Aisne. Reims, once a peaceful, prosperous city; this is it now. Chauny after the visit of the Huns; scores of other cities suffered the same fate. A new France is to rise from this ravaged and war-wasted land. She helped us in time of need. Snall we not lend her a helping hand.

Washington, D. C. (Local).—Members of the Capital's fire department utilize spare moments to make trench candles for the boys in camp. Subtitles: The rolls of paper are then dipped into paraffin. Loading a box for shipment to the Red Cross.

Somewhere in New York (Local).—A second contingent of army motor-trucks makes the overland journey to an Atlantic port for shipment to France. Subtitle: In some places the roads are blocked by the heavy snowfalls.

Boston, Mass. (Local).—In the presence of the executives from other New England states, Governor McCall is inaugurated for his next term. Subtitle: The Governors of the New England states and their staffs.

HEARST-PATHE NEWS NO. 5 (Jan. 12).

Somewhere in N. Y.—(Except New York.) A second contingent of army motor trucks makes the overland journey to an Atlantic port for shipment to France. Subtitle: In some places the roads are blocked by the heavy snow falls.

New York City.—The Bellevue Hospital Unit is determined to get "Over," and is prepared with the latest life-saving device to defy U-Boats. Subtitles: Presto! Twenty seconds and you are ready to meet any emergency. Icebergs, submarines—nothing in the briny deep can scare this human fish.

Rockland, Me.—(Except New York.) Starting in the business district, a terrible conflagration of unknown origin soon threatens to destroy the entire city. Subtitles: Millions of dollars' damage is done as house after house is consumed. Many buildings are torn down to stop the spread of the fire.

With the Stars and Stripes "Over There."—Official U. S. War films released by the Committee on Public Information through the American Red Cross. Subtitles: The American Expeditionary forces at the training camp in France get their first lessons in handling French machine guns. French chasseurs teach Uncle Sam's boys how to assemble a machine gun. On the target range—getting their eye on old Fritz. Learning how to feed the gun. Returning to camp. The ammunition is hauled in carts drawn by mules. Official War pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

San Francisco, Cal.—Only babies these, but see them go! They have their big brothers "skinned a mile" when it comes to speeding it up. Subtitles: And when it's time to get up and get "under"— So close to earth—no room for a smash-up when only the "wheels" go rolling on.

Notice.—The War Department asks the Hearst-Pathe News to announce that: Men who registered in the draft are officially informed that "Signal Corps (Land Division)" should be added to Question 8, on Page 4 of the Questionnaire.

Washington, D. C.—The new War Council, appointed by Secretary Baker in reorganizing his staff for vigirous prosecution of the war: Subtitle: Secretary Baker (center) and General Bliss, Chief of Staff, to his left.

American Aims.—In an epoch-making address to Congress President Wilson clearly and definitely proclaims the goal for which the country is fighting. Subtitles: The Kaiser's plans of Mittel-Europa and world domination. The conditions for a lasting peace as set by the President. Bleeding Belgium must be evacuated and restored, as the first healing act of the world-war. King Albert of Belgium. The right of small nations to live, free and independent, must be definitely and forever settled. "The people of the United States are ready to devote their lives, their honor and everything they possess" to make the world safe for Democracy.

In Arabia.—(For New York City only.) Far in the East, the germs of Democracy have reached the nomads of the desert, and many Arabian tribes enlist in the struggle against the Turks. Subtitles: Emir Faical, King of Hedjaz and Grand Sheriff of Mecca, reviewing some of his troops. Medieval methods of warfare are picturesquely presented as they leave for the front on Camels. Bringing wounded to the base hospital on the oasis of Gidda. A batch of Turkish prisoners. The Arabs have not lost their historic prowess in battle.

THE HIDDEN HAND (Episode No. 8, "The Slide for Life"—Two Parts—Jan. 13).—The cast: Doris Whitney (Doris Kenyon); Doctor Scarley (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); The Hidden Hand (? ? ?).

As the seventh episode came to a close the Hidden Hand was about to attack Doris and Ramsey as they were escaping from the fire trap. Quick action on the part of Doris supplemented by Ramsey's prowess routs the Hidden Hand, and Doris and Ramsey rescue Verda while the Hidden Hand's house burns up.

Later, at the Whitney home, one of the Hidden Hand's henchmen gives Verda a letter stating that the will is in an Adirondack hunting lodge belonging to Trask, the Whitney lawyer, who was killed. He instructs her to place this in a secret drawer in the library table. Verda follows instructions. While Doris and Ramsey are in the garden the butler discovers the note regarding the will and is reading it when Scarley takes it from him. Doris and Ramsey enter and decide to hasten to the hunting lodge to find the will. Scarley also has the same end in view.

Doris and Ramsey hasten to the hunting lodge and from a distance see Scarley entering. When they reach the lodge they find Scarley bound and gagged. He says he came to save the will and saw the Hidden Hand burning papers in the fireplace. He attacked him but the Hidden Hand overcame him and bound him. Ramsey says the story is false, but Doris is inclined to believe Scarley. Ramsey issues an ultimatum, saying that if Doris believes Scarley and allows him to remain he will go. Scarley says he will not embarrass Doris and leaves. The Hidden Hand's henchmen, who have been accompanied by Verda, tap the telephone wire and ring the bell to the hunting lodge telephone. Ramsey, fearing a trap, answers it with care. As he takes the receiver off the hook a trap-door under the phone drops. The Hidden Hand, who has joined his henchmen, thinks Doris is alone in the hut and sends one of his men to capture her. Ramsey overcomes him and throws him down through the trap door into the cistern beneath the cabin.

When the Hidden Hand and his henchmen advance on the hunting lodge Doris and Ramsey escape. They are pursued and rush over a high bridge. The Hidden Hand has divided his forces and Ramsey and Doris are trapped in the middle of the bridge. A cable from the bridge reaches to the earth many hundreds of feet away. Ramsey, pulling a pair of handcuffs from his pocket, clicks them around his wrists and, with Doris clinging to his waist, swings off from the bridge and they slide down the cable to the ground. One of the Hidden Hand's henchmen takes off his belt and starts to make the same dangerous slide. Doris and Ramsey, in safety, see him coming, and Ramsey draws his revolver, fires at the gangster as he swings along in midair. The bullet finds its mark in the gangster's body. He lets go his hold upon the belt and drops into the river and is carried away by the rapid current. The Hidden Hand stands in helpless rage on the bridge while Doris and Ramsey escape.

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ALLAN A. LOWNES
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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 720.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.

ESSANAY SCENICS.

Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.
The Bay of Fundy.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).

MERKEL FILMS.

Me and Gott, Our Heroes, Four Famous Battles of the Civil War (one part—Cartoon and Novelty).
Power Pro and Con, England's Leaders on Land and Sea; The Capture of a Moonshine Still (One part—Cartoon and Novelty).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 13, 1918.

The German Curse in Russia (Five parts—War Film—Donald C. Thompson).
The Hidden Hand (Episode No. 8—"The Slide for Life"—Two parts—Drama).
Argus Pictorial No. 5 (One reel—Educational—Argus Laboratories).
Our National Park, Yellowstone Park—Its Wonders and Oddities (One Reel—Travel—Ralph Earle).
The Movie Dummy (Two parts—Comedy—Rolin).
Happy Hooligan—Hearts and Horses (Half reel—Cartoon) and My Lady's Furs (Half reel—Educational) (International Split Reel).
Hearst Pathe News No. 6 (Topical).
Hearst Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JAN. 20, 1918.

The Cloven Tongue (Five parts—Drama—Russian Art).
The Hidden Hand (Episode No. 9—"The Jets of Flame"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 1—"Phantom Fame"—Two parts—Drama—Balboa).
The Big Idea (One Reel—Comedy—Rolin).
Bruges—Before the War, Belgium (Half Reel—Travel Colored Pathe) and In Blossom Time (Half Reel—Educational—Pathe).
Katzenjammer Kids—"Rub-a-dud-dud" (Half Reel—Cartoon) and Making Linoleum (Half Reel—Educational) (International Split Reel).
Hearst-Pathe News No. 8 (Topical).
Hearst-Pathe News No. 9 (Topical)

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfeit Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel — Educational — International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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OPERATOR desires position southern northwestern states. Four years' experience, best reference. W. E. Wiliams, 350 Simmons Ave., Huron, S. D.

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THEATER WANTED—Will pay cash for picture theater, town not less than 6,000. Must be well located, situation so capacity can be made 450 or over. Will pay $50 for information of good location to build theater. N. C., care M. P. World, N. Y. City.

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EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST, COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

CONTENTS of moving picture supply house for sale, including features and single reels. S. H., care M. P. World, N. Y. City.

FOR SALE.—Bargain, slightly used Power's 6B and Fort Wayne compensarc. Address W. Hendra, 169 David St., New Bedford, Mass.

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List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 720.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).
Jan. 16—Number 7 (Topical).
Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).

NESTOR.

Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).

SPECIAL PRODUCTION.

Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Lis Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCEEN MAGAZINE.

Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).
Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 8)—"Hidden Hands"—Two parts—Dr.).
Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode—"Virginia's Triumph"—Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).

UNIVERSAL CURRENT EVENTS.

Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).

TRIANGLE KOMEDY.

Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.

KEYSTONE COMEDY.

Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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Motion Picture Handbook

for Managers and Operators
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Third Edition

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 720.)

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).

STRAND.

Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).

BIG V COMEDIES.

Jan. 7—Sleuths and Surprises.
Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Dec. 24—Episode No. 1—"The Oath" (Two parts—Drama).
Dec. 31—Episode No. 2—"Loaded Dice" (Two parts—Drama).
Jan. 7—Episode No. 3—"The Unscaled Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).

FAVORITE FILM FEATURES.

Jan. 7—The Trap (Two parts—Drama) and A Change in Luggage Checks (One Reel Comedy).
Jan. 14—Under the Daisies (Two parts—Dr.) and A Model Young man (One Reel Comedy).
Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy.
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).

Feature Releases

ARTCRAFT PICTURES CORP.

Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—The Heart of Romance (Five parts—Drama).
Feb. 3—Jack Spurlock—Prodigal (Five parts—Drama).
Feb. 10—The Moral Law (Five parts—Drama).

FOX STANDARD PICTURES.

Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Jan. 27—The Forbidden Path (Six parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).
Feb. 3—Son of a Gun (Two parts).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Dec. 8—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy — Edison Perfection Picture.)
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy—Edison Perfection Picture).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series — One Reel — Comedy — Edison Perfection Picture).

SELECT PICTURES CORP.

Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.
February—The House of Glass.
February—The Knife.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).

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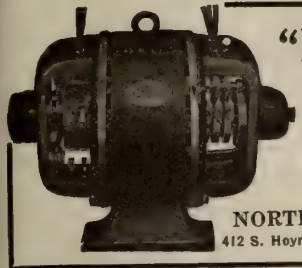

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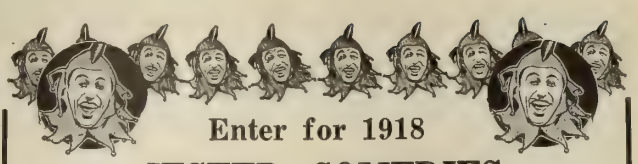

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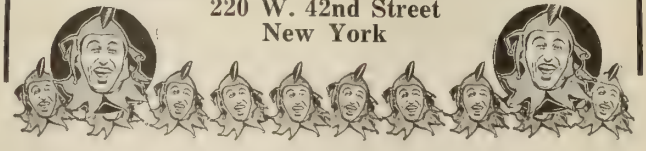

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 720.)

Refer to this week's issue of Territorial Right Holders, commencing page 649.

ADVANCED M. P. CORP.
1493 Broadway, New York.
The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.
15 William Street, New York.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.
Times Building, New York.
The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.
1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

JULES BURNSTEIN.
1457 Broadway, New York.
Shame.

CHRISTIE FILM CORP.
Los Angeles, Cal.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
220 West 42d Street, New York.
I Believe (Seven Parts—Drama).

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

M. S. EPSTEIN.
729 Seventh Avenue, New York.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

FUN-ART FILMS, INC.
Aeolian Building, New York.
A Rag, a Bone, and a Hank of Hair (Two Parts—Comedy).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Longacre Building, New York.
Raffles, the Amateur Cracksman.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Nov. 15—The Pest (Two Parts—Comedy).
Dec. 1—The Bandmaster (Two Parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two Parts—Comedy).
Jan. 15—The Barber (Two Parts—Drama).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).

SUBMARINE FILM CO.
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The Submarine Eye.

TRIUMPH FILM CORP.
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The Libertine.

TWEDE COMEDY CO.
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The Recruit.

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The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

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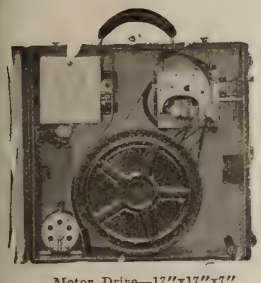

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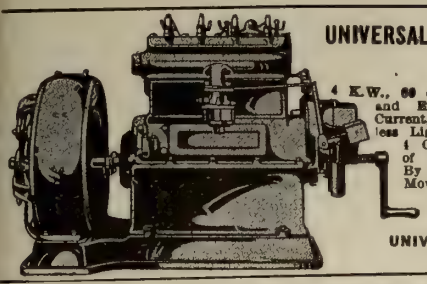

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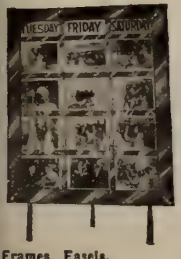

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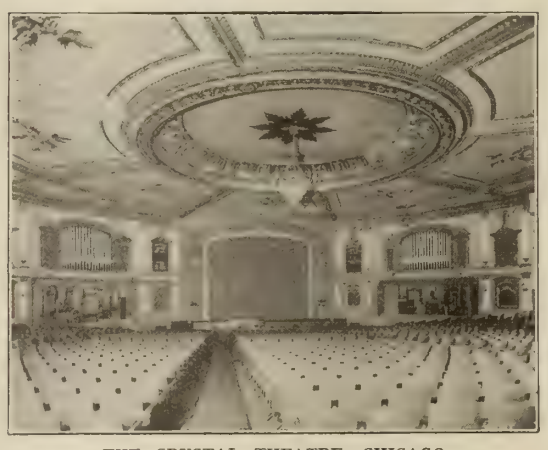

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Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

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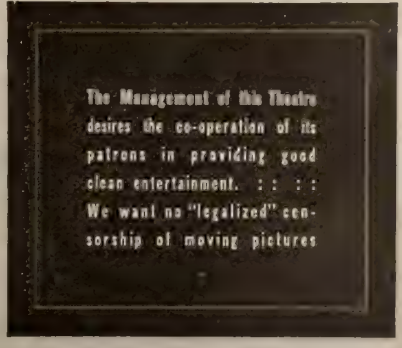
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desires the co-operation of its
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We want no "legalized" censorship of moving pictures

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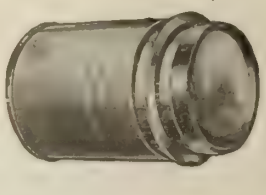

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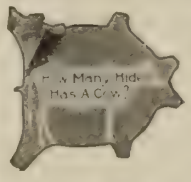

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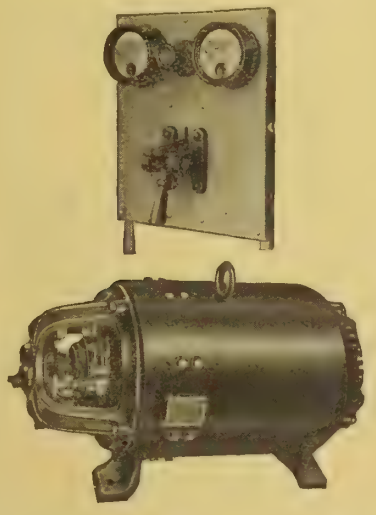

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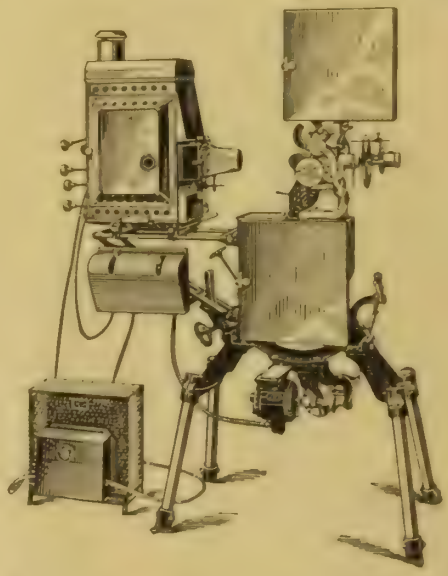

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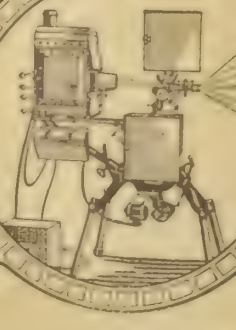

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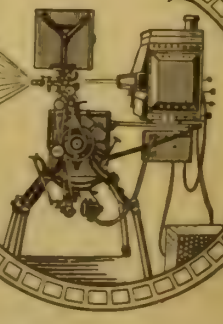

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Founded by J.P.Chalmers in 1907

Goldwyn pictures

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"Profit, five exhibitions, $447.12."

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"The PRICE of a GOOD TIME"

CREATED by Lois Weber—the Belasco of the Screen—producer of that other great TITLE, PICTURE and BOX-OFFICE success, "WHERE ARE MY CHILDREN?"

FEATURING Mildred Harris, whose "Linnie" has touched the country's heart.

Wire your reservation immediately. Your biggest money-getter of 1918 W-O-N-T W-A-I-T!

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ALL FIRST CLASS PICTURE THEATRES—Ask When!

MAKE YOUR THEATRE A SHOW HOUSE!

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It is THE Show of the Year.
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ALICE BRADY

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"WOMAN AND WIFE"

adapted by Paul West from Charlotte Bronte's

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Directed by Edward José

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—carry the stories appearing in motion picture form in Paramount-Bray Pictograph and illustrate them with still pictures.

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The millions of readers of these magazines are interested in seeing these subjects on the screen.

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You owe it to yourself to have a few reels screened for you at the nearest Paramount Exchange.

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The Champion Cook in the Laughter Kitchen

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In "His Hidden Purpose" he takes a pretty girl, an old swimming hole, a pile of lingerie, a funny man, a belligerent ram, and a barrel.

Then he mixes them all up into the biggest, wildest batch of joy the "laughter kitchen" has ever turned out.

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Benjamin Chapin

BENJAMIN CHAPIN

in

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A series of dramatic film stories of America in the making

Written, directed and produced by Benjamin Chapin

Advertised in Twenty Magazines

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The magazine advertising is only part of the campaign. Direct-by-mail appeals already have created a demand for "The Son of Democracy" in each school, each woman's club, each patriotic society, each library and each children's organization in your city.

The Business Is Waiting for You—Seize the Opportunity

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A Paramount Series

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"The Guilty Man"

A. H. Woods presents

His Broadway Success

"THE GUILTY MAN"

By Ruth Helen Davis and Charles Klein. Irvin V. Willat, Director

Supervision Thomas H. Ince

The Personality in the Motion Picture

A motion picture is a matter of personalities. It is the work of men and women, not of machines.

Every detail of "The Guilty Man" was contributed by a big personality. A. H. Woods, the great producer; Thomas H. Ince, the noted director; Ruth Helen Davis and Charles Klein, the authors who wrote this story that astounded Broadway.

A Photodrama That Will Be the Talk of Your Town

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Millions have read the story
Millions will want to see the Photoplay

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My FOUR YEAR'S in GERMANY

Adapted for the screen by Chas. A. Logue
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Millions of admirers have clamored for her—and *here she is at last in a splendid Goldwyn achievement.*

This internationally-beloved artist returns to the screen lovelier than ever, in a story of love and mystery and thrills—and again you see her wonderful smile, but this time with *a tear.*

Goldwyn stakes its reputation on and is proud to release this profit-making picturization by George Loane Tucker, of

MABEL NORMAND *in* Dodging A Million

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Released everywhere: January 27.

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Think Of a Beautiful Bride Taking Her Rejected Suitors on Her Honeymoon!

CAN you imagine the feelings of the frantic husband, with three lovesick rivals at his elbow?

Can you picture the many plots, the jealousies, suspicions and accusations?

And, can you imagine anyone on earth who can get the drama and the fun out of this role so wonderfully as

MADGE KENNEDY

with her eyes and her smile.

The story is

OUR LITTLE WIFE

from the stage success by AVERY HOPWOOD.

It is directed by Edward Dillon and once more all America will applaud "the girl who became famous over-night."

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TRIANGLE

How Do You Value a Picture?

There are different ways. How does this way appeal to you?

The value of a moving picture to an exhibitor is entirely dependent upon the amount of money that it will bring into his box office. This is independent of whether the picture contains a star, is made by any particular producer or is founded on an unusually interesting story.

A photoplay that does not return an exhibitor a reasonable profit is a failure. Beyond question—isn't it?

Our problem is two-fold—first, to distribute pictures that will be box office attractions and second, to sell them to exhibitors at prices that will leave them a profit.

There are a few motion picture stars whose popularity is sufficient to nearly always draw a crowd. Pictures made with these stars have the first requisite of success—that of being box office attractions. If, however, these pictures are sold at prices so exorbitant that exhibitors cannot realize a proper return from them, they lack the second requisite—that of profit. It therefore follows that from the exhibitor's point of view they are not successful productions.

EDNA GOODRICH

in "Who Loved Him Best?"

Conspicuous beauty of two continents, famed for her stage successes in London and New York—
More beautiful than ever and more gorgeously gowned
Cast as studio star and sculptor's model in a play of art and love— laid in New York's famous Greenwich Village

Available February 4 at exchanges of Mutual Film Corporation

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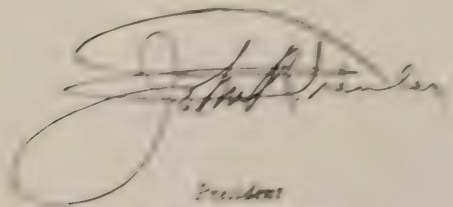
This word in this day of daily crises means more than it has meant before. Every day is an emergency.

Service to theatres is the biggest thing in the motion picture business now.

Mutual goes the limit to serve—the super-utmost is behind the film. If it can be done Mutual will do it and do it first.



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Chicago

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Suppose your betrayer drove you to the depths— would you make him pay?
WILLIAM FOX PRESENTS
THEDA BARA
in The FORBIDDEN PATH
A THEDA BARA SUPERPRODUCTION
WRITTEN BY E. LLOYD SHELDON
DIRECTED BY J. GORDON EDWARDS
A BEAUTIFUL MODEL WHO BECAME A VAMPIRE
BOOK NOW AT NEAREST EXCHANGE
STANDARD PICTURES
FOX FILM CORPORATION

A thrilling tale of a fighting lover

WILLIAM FOX PRESENTS

TOM MIX in SIX-SHOOTER ANDY

Scenes in the great wild west

Story by Bernard McConville
Staged by S. A. Franklin

CONTRACT NOW AT NEAREST BRANCH

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One a week 52 a year

FOX FILM CORPORATION.

n these "heatless days" an exhibitor can still keep
his theatre warm if his place is crowded with people

William Fox Presents Henry Lehrman's

SUNSHINE COMEDIES

With the guarantee to keep your patrons warm with laughter

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HUNGRY LIONS IN A HOSPITAL
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A MILK-FED VAMP
ROARING LIONS *and* WEDDING BELLS
HIS SMASHING CAREER
DAMAGED-NO GOODS

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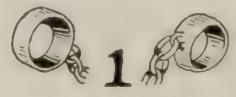
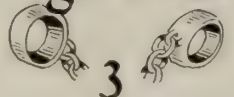


1

"Revelation" *with The Great* Nazimova

2

"Lest We Forget" with Rita Jolivet



3

"Legion of Death" with Edith Storey

4

"Pay day" with Mr and Mrs Sidney Drew

5

"Blue Jeans" with Viola Dana

Read the reasons in the pages that follow.

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WITH

The Great

NAZIMOVA

Directed by George D. Baker

A special de Luxe production

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for first second and third run theatres.

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WITH

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MR. *and* MRS. SIDNEY

DREW

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DARING

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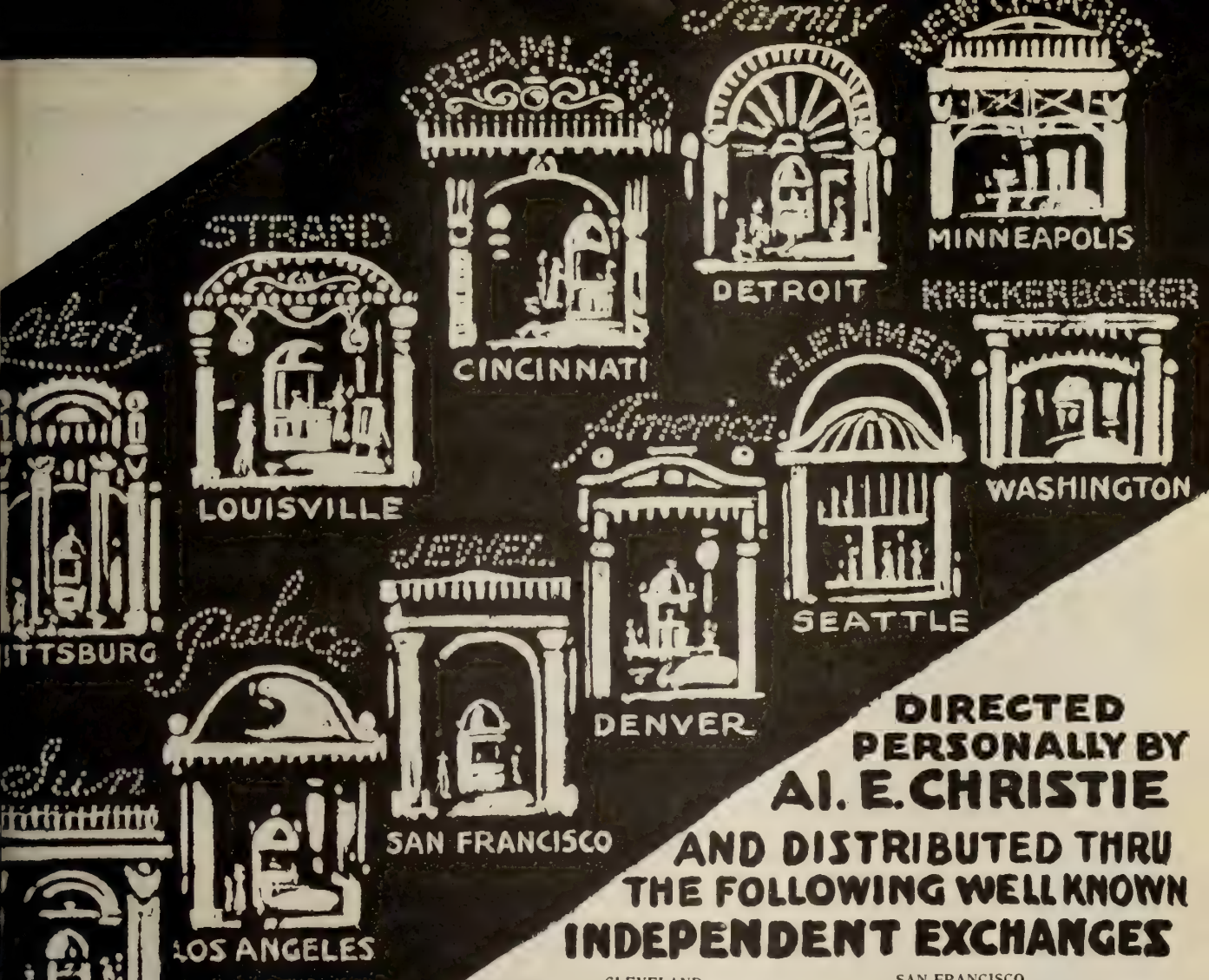

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"Gift O' Gab"
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"Young Mother Hubbard"
Presenting Mary McAlister

"Fools For Luck"
Presenting Taylor Holmes

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Presenting Mary McAlister

"Open Places"
Presenting Jack Gardner

"The Golden Idiot"
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Perfection Pictures

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By

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¶ "A photoplay serial that will serve as a strong reminder of the danger the United States has run from the Kaiser's representatives at Washington.

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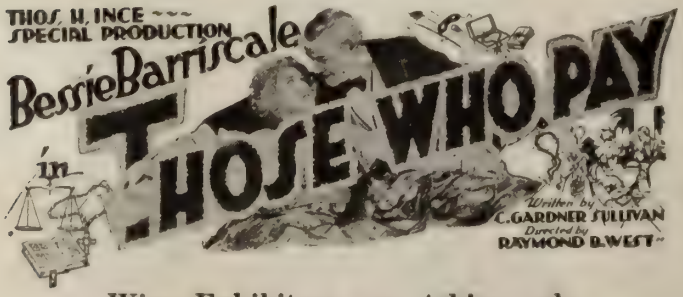
that the newspapers and billboards of the country are fairly swamped with their advertising.



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KING BEE KING BEE KING BEE KING BEE KING BEE E.R. JR.

OUT OF 100 PICTURES

reviewed in December by "SCREEN OPINIONS," the independent Chicago critic, which is recognized as one of the fairest reviewers in the field,

100% of the Paraltas

were chosen as two of the seven

"PICK O' THE PLAYS"

A MAN'S MAN

"Our Opinion," from

Screen Opinions

This is a light-hearted affair, full of action and fun, very well acted, with settings that look good, and good, clean-cut photography. The story is a breezy, entertaining tale, and there are chuckles all the way through. Kerrigan takes the part of the impulsive, reckless, happy-go-lucky Webster in good shape, although he is given a trifle to crowding up front stage whenever the opportunity presents. The cast has been well chosen. The big scenes—the scenes of the revolution and the fighting in the streets, have been handled very well. We would label this one a very worth-while picture that should please almost any audience of ordinary intelligence.

MADAM WHO

"Our Opinion," from

Screen Opinions

There isn't a let-up of interest throughout the entire seven reels of this Civil War play. Both the action and acting are fine. The story is told clearly, although it is a tangled plot, and the suspense is worked out very well. There are many film scenes of the Civil War—and many tense moments. We'll say it's a ripping, gripping war drama. Perhaps the idea of its being a war drama will discount its value somewhat, but seeing as it is a Civil War play and has nothing to do with the present strife, we hardly believe it will. Good music will help it immensely. The print reviewed was rather dark.

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PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

Writing in the Picture Play Magazine, the greatest critic in the United States, Mr. Alan Dale, says:—

"'Madam Who' is a particularly excellent picture. Miss Barriscale can give points to many a star who relies upon her 'emotional possibilities.' The 'close-ups' of Miss Barriscale's horror-stricken features are most vivid and admirable. It is the best piece of emotional work that I have seen in many a day, and some of our 'legitimate' stars might feel proud of it.

"Scenes in a night camp, and the view of a burning city and its evacuation, with rioting and pillage, lift 'Madam Who' into a prominent position. I should say that it is a distinct advance in the picture art—and I emphasize the word 'art.' Here's my hat off to Miss Barriscale."

NOW BOOKING

J. Warren Kerrigan *in*
"A Man's Man"
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
"His Robe of Honor"
By Ethel and James Dorrance Direction, Rex Ingram

Coming! The Motion Picture Plus (?)

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will shortly present

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The Lady Beautiful of the Screen

in a specially written photoplay version of

"A ROMANCE OF THE UNDERWORLD"

By PAUL ARMSTRONG

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ON THE SIX ACT SUPERPICTURE

"THE NATURAL LAW"

featuring

Marguerite Courtot

with

Howard Hall and George Larkin

adapted from the Broadway Stage Success of the same name which ran for Eight Months at The Republic Theatre, New York

VARIETY says of the picture:

"THE NATURAL LAW" CAN BE SET DOWN AS ONE OF THE FEATURE SUCCESSES OF THE YEAR"

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LAUGHTER
TEARS &
HONOR

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IN A FILM VERSION
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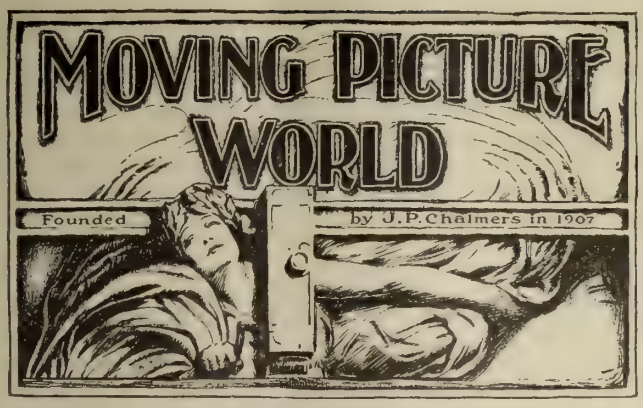

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 9, 1918

Facts and Comments

THERE is an encouraging bit of information elsewhere in this issue concerning the condition of business in a number of important centers of the United States and of Canada, reported by MOVING PICTURE WORLD correspondents. The critical reader will find much in these reports to justify the conclusion that the picture business is not going to the demnition bowwows after all. The general tone of these reports is optimistic, notwithstanding the fact that they were written at a time when weather conditions and coal shortage were about at their worst.

*

These reports should put a stop to the stories that have been given out by certain members of the trade who can see nothing but calamity and failure ahead of them. It is well to remember, when our little band of knockers get their hammers out, that they really represent themselves alone and that the conditions they complain of are their own troubles and not those of the trade at large. In the very nature of things this business of ours is too big and too important to fail utterly. The force of thousands of men and millions of dollars is too great to be so easily overcome.

* * *

MOTION pictures have been given credit for doing a lot of things beside turning dull hours into pleasant ones for picture theater patrons. Without enumerating the picture's many accomplishments we note the latest—a booster of real estate values. This does not include the operation by which the profiteering landlord demands three hundred dollars a month rental for a picture theater location which brought him only thirty dollars as a grocery store. B. A. Aughinbaugh, a school principal at Mingo, Ohio, tells about it in a story printed in this issue regarding the work he is doing with pictures in a country district. "Have we succeeded in our original intention?" he asks, and answering his own question he says: "Time is too short to report that, but I do know that a farm recently changed hands here at three hundred dollars per acre, that a year ago would not have brought half that sum, because the purchaser said he wanted to live here where the community was alive."

*

In effect the work of the enterprising school principal with motion pictures had made attractive a farm region that was previously as dead as the proverbial doornail, all of which should stir the imagination for the motion picture man who is looking for more fields to conquer.

* * *

THE mania for mergers that has been occupying the attention of the merry gossips of the trade has resulted in another "boomer." The five-company combination distributing interests which was talked about has gone into the discard. It was an ambitious plan but investigation revealed the incompatibilty of the interests concerned, so the plan was dropped. Theater mergers, though, seem to be going on as usual and time may reveal something startling along that line.

*

Something like a merger has taken place within the Paramount organization. The Paramount and Artcraft distributing corporations have ceased to exist legally and the Famous Players-Lasky companies become the parent organization. All branch exchanges, of which the Paramount and Artcraft corporations owned but fifty-one per cent., are now exclusively owned by the Famous Players-Lasky Corporation.

NOTICE TO THE TRADE.

Commencing Monday, January 28, the offices of the Moving Picture World will be closed on that and each Monday thereafter up to and including Monday, March 25, in accord with the order of the Federal Fuel Administrator.

As a consequence thereof the Moving Picture World will close its forms on Tuesday of each week during that embargo, circulating in the mails and on the newsstands one day later than usual.

Exhibitors in the Lead

By Louis Reeves Harrison

DO YOU know why old Sock-and-Buskin is getting worried? His theaters are only half filled with people who buy their tickets, while there is a solid line at the box office of leading picture shows, with many small ones doing business "as usual." Not only the regular theatres, but the vaudeville houses, are suffering from a depression unprecedented in the history of the amusement world, and they don't seem to have the faintest idea why. They say it is "The War" in an indefinite sort of way and let it go at that. Meanwhile, in all parts of the country, veritable palaces are being erected for presenting pictures, and they are generously patronized when managed with skill.

Of course there are failures—there always will be—and men who are never satisfied to make good money, but, like hungry Oliver Twist, are always calling for "More," but a trip across the continent recently made by a keen observer revealed very little pessimism among live exhibitors, but to the contrary, a healthy optimism and a vigorous progressive tendency which promises much for the future of moving pictures. I have made a small personal examination of conditions through traveling men, and reports all indicate a sense of confidence opposed in every particular to the attitude of gloom shown by most trade papers.

The tendency to exaggerate the evils of any business is a bad one. It helps no one. And, if the truth be told, it reflects a sort of small-town spirit, that of limited vision, which cannot see beyond very restricted limitations. I make this assertion, and I can back it up, that the picture shows of this country would be crowded, every one of them, if they were given the right kind of product to exhibit.

Reduced to a very simple proposition, the motion-picture exhibitor is giving the public a better run for its money than can be found in any other form of indoor entertainment. Where he is not doing so it is not from lack of the right spirit, but from lack of facilities or from faulty judgment, and these cases constitute the occasional exceptions to a very general rule. The right spirit prevails, and, *more than that, the motion picture exhibitor is less hampered by tradition and far more progressive than the average theatrical producer.*

The Old Showman, who has a lot of faithful followers, both behind the scenes and in front, plays on a Chinese fiddle of one string and never sings but one song, "Give the People What They Want," from one year to another without variation. Why not? It sounds good to him. "It is not our business," he says, "to educate, but to cater to public taste." What has been done shall always be done. There is no need of attempting to change his mind—it is that of the turnip, feed, seed and die. And he imagines the rest of us are turnips.

The present world upheaval has no other meaning for the Old Showman than that it interferes with his business. At a time when our minds are aflame, our hearts throbbing their utmost, because of great vital issues we are called upon to meet, he announces that certain old theatrical stars will appear in certain old stage successes of the past. This is "giving the people what they want" with a vengeance. At the same moment, thousands upon thousands of moving picture patrons are applauding educationals more than they are reflection of popular plays of other days—there is about as much real live material of present interest in our features as there is nutriment in a turnip.

Go to any big picture show in the country, where the finest of feature plays and the finest of educationals are shown and note which is received with most favor. The people never went to the exhibitor and told him, "We want educationals." He was bold enough to give the people what they *should have*. The motion picture exhibitor of today is nearly a generation ahead of the theatrical producer in that one respect.

Why is it that there is not a good orchestra in any New York legitimate theatre today? Motion picture houses have gobbled up all the best musicians. Even the merry vaudeville houses are suffering—and such a headache! Their orchestras consist of the cornet-a-pistons, superlatively loud and blaring, with the weak support of a piano and a handful of other musical instruments, and a leader who tries to help the actors be funny at pitiful moments. Their masterpiece is "What d'ye want to make those eyes at me for?" This is supposed to be "what the people want" by the average vaudeville manager.

While the long-suffering people who like a good variety performance are good-naturedly tolerating the star, a lady who *was* good thirty-five years ago, or listening to imitations of Anna Held, Eddy Foy and Eva Tanguay, or the corseted young man with a nicely made-up face, who has a pianist of his own, and shows a new set of teeth while singing with a breath of perfumed cigarettes, "Over they-re, Over they-re," or the two Jew comedians, with derby hats pulled back on their ears, some of the grandest music ever heard in New York is being given to the people in splendid motion picture houses and receiving ovation after ovation from audiences which pack those places from orchestra to dome four and five times a day seven days in the week.

Though I have had nothing to do with the executive part of this splendid work, I rejoice down in my secret heart. Right in this same cozy corner of the MOVING PICTURE WORLD, four, five, six, and even seven years ago, I constantly urged the exhibitor to give his audience a beautiful combination of music and the picture, if he would succeed in the highest degree. It is a pleasure to watch those visions of long ago gradually materialize, palaces of grandeur and beauty rise like those of Aladdin where were none at all. On every train of thought there should be at least *one* man at the front looking ahead.

Exhibitors are not only far in advance of theatrical managers, but they are gradually evolving ideas and ideals which may compel a revolution in producing and distributing methods. The exhibitor may not be theoretical—he may be very practical—but he will take a chance, try something new to see how it goes, explore as he goes along, partly because he has been venturesome from the outset. He is like the pioneer who started this country going, not easily discouraged by an occasional set back, ready to adapt himself to conditions which cannot be helped, or to forge ahead through sheer power of grit.

This does not mean he is infallible. It means that he is a tremendous factor in the progress of this new art toward a future undreamed of in our present philosophy. He is neither a crank nor a pessamist because he is not satisfied with what has been done and is now going on—he is inclined to use his influence and direct his efforts toward advancement and improvement, regardless of those producers and those trade papers who oppose innovation and change. He is moving onward toward those more influential forms of entertainment which the people *should have*.

Mystery or Art

By Edward Weitzel

ONE of the blessings in this life vouchsafed earnest souls is the joy of discovery, although scores have followed the identical path before, and many a Christopher Columbus, searching the domains of art, has brought back word of the same wonderful land. This is a wise provision. It is only just that seekers after the truth should feel the glow of pride that comes from discovering a gleam of knowledge. even if a little careful research would have revealed the fact that this same beam of light was known to workers in this field of endeavor the world over.

Current Opinion in its January number quotes from an article in the Los Angeles Times Illustrated Magazine devoted to the art of the Japanese actor, Sessue Hayakawa, and asks, "Is the higher art of the movies to come from Japan?" The reason for this query was the following scene which took place when the actor's associates saw his efforts in "The Cheat" thrown on the screen for the first time:

"It was the spectacle of an actor who could register great emotional effects without moving a muscle of his face. It dawned upon them, as it has probably dawned upon others, that this Japanese screen star was calling upon mysterious sources of power of which we western people know nothing. Questioned on the subject, Hayakawa gave a characteristically oblique answer. 'We are all trained from childhood never to betray emotion with our faces. We had an actor in Japan named Danjuro who could sway an audience more powerfully than Billy Sunday. He didn't fling his arms about. He didn't move a muscle. He stood in the center of the stage absolutely motionless, his face absolutely without expression. He stood there rigid until it seemed as if you must scream to relieve the tension.'

"Hayakawa, on the screen, obtains his most pronounced effects by this same repressed method. He refutes the theory that motion pictures can never tell a great story because there are no words; that subtle, psychological effects cannot be shown simply by gestures. On the contrary: 'Words are the crude things. It is words that cannot tell a subtle story.' 'But gestures? Can you tell the story of a man's soul struggle by wriggling your hands?'

"'I do not wriggle my hands," said Hayakawa with dignity. 'Neither do I make gestures. If I want to show on the screen that I hate a man I do not shake my fist at him. I think down in my heart how I hate him and try not to move a muscle of my face; just as I would in life.'

"The truth is that this Japanese has opened to the western world ideas on art to which we were strangers and still are strangers and always will be, perhaps."

The soundness of Hayakawa's views on the higher art of the screen is beyond dispute; but it is not given to all motion picture actors to employ the same method with equal results. That it is something the western world has never known and may never understand or that it comes from "mysterious sources of power of which we western people know nothing" is a bit of fine writing that will bring a smile to the face of any good American who ever saw Minnie Maddern Fiske in "The Light from St. Agnes'." The play is a tragedy in one act, and what Hayakawa says of Danjuro standing motionless or of his own way of expressing hate would apply, word for word, to Mrs. Fiske's acting in the strongest scene of her play.

The part the American actress takes is that of the mistress of a drunken, sullen brute, who learns that she has come under the influence of a sister at a nearby church, and threatens to leave him. The good woman who wrought the change of heart in the wretched girl is now lying dead in the church just beyond. As the drink-crazed man sits eating his supper and muttering threats against his companion and the dead sister, the repentant girl stands looking out of the window, motionless, expressionless, but every thought that is passing through her mind is conveyed to the audience with that same subtle power employed by the Japanese. You read the bitterness and self-loathing that have come to her now that she realizes for the first time her own sin and shame. Finding that he cannot shake her determination to leave him, the man threatens to go to the church and drag the body of the nun into the street. The girl springs forward to stop him, and he strangles her to death. The morning sun, reflected on the gold cross on the spire of the church, streams in at the window and shows a crucifix clasped in the dead Magdalen's hands. The actress makes the entire play marvelously impressive; but never more so than when she stands by the window silent and motionless.

There isn't any mumbo-jumbo to this: just the natural result of intelligence, feeling and a real genuis for acting. Its psychology should not be difficult to understand, if many of the commonest experiences of life are recalled. Even the human back is capable of expressing several degrees of emotion; and, under certain conditions, silence becomes positively eloquent. The application of this law to its fullest extent will give the screen a power that is not limited to the actors of the mysterious East.

Humanizing History

By Robert C. McElravy

J. N. DARLING, or perhaps it was the inimitable Mr. Briggs, had an amusing cartoon in The New York Tribune not long ago, in which the small boy of the future was pictured gazing at a bulky volume just being brought to a close by an old man representing the year 1917. The old man was looking down at the startled youth and saying, "Just wait till you get to me, young man!"

There certainly is an interminable amount of history in the making these days, and coming generations will find many additional chapters demanding the closest possible study if they would understand events prior to and immediately following the memorable month of August, 1914.

But the small boy of the future is going to have one great aid in his historical researches that men of the present day did not have. That aid will be moving pictures. He will not have to dig for all his facts through heavy and dreary volumes; he will not have to exercise his imagination in wondering what kind of a man the Kaiser was; he will not have to speculate vaguely about air raids and trench warfare and the submarine. He will find reel upon reel of valuable data in moving picture form to enlighten him; he will have "canned" history of the most graphic and thrilling sort to make things easier for him.

It is doubtful if even adult persons of today are fully awake to the tremendous extent of this record of current events that has been accomplished by the camera. It has mirrored and reflected back in scattered form, through the medium of weekly and semi-weekly pictorial reviews, all sorts of sidelights on the great war. The average observer has caught entertaining glimpses, here and there, of war preparations in the various countries, Red Cross relief work, troops in training, visiting commissions and close-ups of prominent statesmen and military leaders. But the record has gone further than this. Intrepid cameramen have gone into the very heart of battle to

get pictures of war in its most awful form; they have penetrated No Man's Land with the boys going over the top; they have gone up in warplanes and swept the battle fields below with their cameras. Some of this has been done as the result of individual nerve and enterprise and much of it has been by official military appointment.

Taken altogether, when the weekly reviews have been sifted down and the three-reel and five-reel collections of war views have been enumerated and itemized, there is going to be an invaluable legacy to pass on to future generations. The life of the negatives on which these views have been taken is problematical, but it is to be hoped that inventive genius will find some way to preserve their usefulness for the ages. Some way should be devised to make this pictorial record as everlasting as the pyramids.

Schools and colleges, libraries and all sorts of institutions of an educational sort will need copies of these pictures. They will play as important a role in the historical curriculum of the future as compendiums like Gibbon's "Rome" or Carlyle's "History of the French Revolution." They will, indeed, supplement the written accounts of the present war in an illuminating way. History will be humanized and brought home to the student as never before. He will see the Kaiser reviewing his troops before the camera months before the war began and thus gain something of an idea of Germany's immense preparations; he will have views of the shattered towns and cities of Belgium, France, Serbia and other countries invaded by the foe; he will have glimpses of cabinet and parliamentary meetings in the countries involved; he will see Kerensky and Lenine in oratorical combat before the freed hosts of Russia; he will see President Wilson stating the American terms of peace to the foes of freedom. Great men of the present will never be as aloof to the world as men like Napoleon and George Washington must remain.

So it will not be such hard sailing for the boy student of the future as might be imagined. The moving picture seems destined to be a great aid in teaching the young idea how to shoot, or how not to shoot, whichever is to be the lesson he will draw from the world agony of the present day.

Bright Spots

By Sam Spedon.

WITH apologies to Lina Guilbert Ford, we quote the following with a slight change:

"There's a silver lining through the dark clouds shining—
Turn the dark clouds inside out till the "biz" comes back."

Instead of pointing out all the dark spots in the present crisis through which we are passing, let us point out a few of the bright ones.

The public is cheerfully paying the war tax on admissions. The Government didn't oblige the theaters to shut down during the five consecutive heatless days, nor the one heatless day a week. They were allowed to remain open on the ten proscribed Mondays and close on Tuesdays, as requested, instead. The fifteen-cent war tax imposed by producers is practically done away with, or greatly modified.

As an evidence of confidence in the future we have new theaters being opened and erected in different parts of the country. Also new producing companies starting. An old theatrical manager in New York, for instance, is building a new studio and a new chain of theaters in various cities. Another indication is the taking over of the old Lubin studio, in Philadelphia which is being remodeled preparatory to extensive producing. We are not saying whether the entrance of these new enterprises is going to benefit the industry or not, but they are indicative of a looked for boom and abiding faith in the increasing possibilities and the stability of the industry.

We have all had our fling about the threatened shut down of five days, the coal shortage and railroad congestion, blaming the Government for its lack of wisdom and its shortsightedness. Those of us who lived at that time will call to mind the blizzard of 1888, when business all over the country was paralyzed for ten days or more. The writer will never forget it—he was married that year. The civic government learned a lot through that blizzard. Today we are all benefited by it. We can't blame the Government for clogging up the river with ice, so we in New York and the East can't get coal that is in sight in New Jersey. If blizzards, earthquakes and other vagaries of the elements are endured because they can't be cured, we should accept the inevitable conditions of war with the same becoming grace for the good of the rest of mankind and the establishment of democracy and enduring peace. We have all got to grin and bear it. The more we grin the sooner and easier we will get through it. No use trying to fool ourselves or anybody else by saying it should be as good as it was. It never will be the same. It was abnormal. Don't borrow trouble. "Sufficient unto the day is the evil thereof." We feel like quoting poetry again. If we quote correctly, Longfellow said:

"Let us then be up and doing
With a heart of any fate;
Still achieving, still pursuing;
Learn to labor and to wait."

Echoes From Tuesday's Closing

By Sam Spedon.

TWENTY exhibitors gathered together last Wednesday, made loud and vehement protestations against one of the distributing companies for charging them for rental on Tuesday when they were closed by the Government. They said all the other companies made no charge for that day, willing to bear their share of the patriotic sacrifice made for the welfare of the nation. Even where they had made a contract for a feature for Monday, Tuesday and Wednesday most of the companies canceled Tuesday's showing. The exhibitors thought that this was rubbing it in by this same company and made it appear as if they were still further trying to pass its share of war taxes on to the exhibitors.

Not a Blue Monday

In almost every instance the theaters report a land office business on last Monday. They say they made enough money that day to cover Tuesday's overhead and pay their help on that day. They noted that many persons who attended the first showing stayed for the second. They found the theaters so comfortable they stayed in to keep out of the cold.

Old Home Day

Tuesday, while their theaters were closed, was a busy day for the managers. They found time to go over their books and arrange their advance programs, not to mention a chance to get acquainted with their families.

S. R. O. at Exchanges

Wednesday morning found the exchanges crowded with exhibitors all intent on making arrangements for new bookings to meet and discuss the Tuesday closing question, particularly Lincoln's Birthday, which falls on Tuesday, February 12th.

World Correspondents Describe Business Conditions

Cold Weather and Scarcity of Fuel Hurting Attendance, but the Situation Generally Is Sound

THE Moving Picture World herewith presents to its readers a resume of business conditions in the United States and Canada. From all points east of the Mississippi River come complaints of cold weather and scarcity of fuel. These unexpected complications of a situation already none too good by reason of the rising prices of commodities and the concentration in practically every household on Liberty Bonds have operated against the exhibitor of motion pictures. It is a combination of circumstances against which there could have been no provision. While it has hurt, it is reasonable to assume from a reading of the letters that the injury is not serious—that when weather conditions again are normal and the country straightens out for its full strength drive against its enemies the motion picture again will come into its own.

We commend to our readers the interesting letter from our Toronto correspondent, immediately following, wherein Mr. Gladish points out that the experience of Canadian picture men during the last three and a half years probably may serve as an example of what showmen in the United States may expect to encounter in the coming year or more. The correspondent says that in Canada the country undoubtedly is in a stronger position than it ever has been before—and it is so because of the war; that they are doing things not on account of the war, but because of the war.

While there is pessimism in some sections, we think our readers will agree that taking the situation by and large there is justification for optimism, that the story six months from now, or even less, will be a different tale. But here is what the correspondents have to say:

Conditions in Canada Fair to Good.

Moving picture business conditions in Ontario are fair to good, generally speaking. This statement is based on the reports of numerous exhibitors and the words of a number of exchange managers in this territory, as well as indications apparent to the writer.

During the first year of the war, conditions were generally regarded as poor. During the third year of the war, Ontario exhibitors practically all admitted that they were making money. The statement was made quite often during 1917 that money could be made out of any theater in Canada, providing ordinary horse-sense and showmanship methods were used, no matter how long the house in question had been considered a white elephant in previous years. Proof of this declaration was seen in the manner in which several dark houses in Toronto had been reopened and were being continued in operation. Two small theaters on Yonge street, Toronto's main thoroughfare, were not reopened, however, because there did not seem to be enough exhibitors to go around and the existence of the two houses did not seem to be necessary.

Then came the slump in December, 1917. For many reasons, the combination of which was well nigh killing, the bottom dropped out of things temporarily. There was a big Government loan campaign, Federal and municipal elections, the Halifax disaster, very bad weather, Christmas shopping—everything but bad war news. Immediately after the holidays, however, business again bounded upward and exhibitors are once more smiling.

The trend of events in Canada during the past four years probably serve as an example of what may happen in the United States during the next year or two, because it is plainly evident to this warring race of Canadians that the people of the U. S. A. are passing through the same experiences that were felt in the Dominion during the first year of the war for Canada. The same excitements, thrills, qualms, hesitations, doubts and determinations are being noticed in the American Republic from the Canadian viewpoint. Canada now seems to be holding fast, however, in spite of all adverse influences. This country weathered the storm and is now more or less cocky in viewing the manner of doing things. The country is undoubtedly in a stronger position than it has ever been before because of the war. The people seem to be more independent and fearless of threatening obstacles. They are doing things not on account of the war, but because of the war. Note the fine distinction?

Rentals are somewhat higher in Ontario these days than they were two or three years ago, but the exchanges declare that the exhibitors are getting far better value. Then, the slight advances in rental charges are only in keeping with the general increases in all other fields. But there are yet quite a number of exhibitors right in Toronto, who are not paying more than $60 a week for complete film service with paper. These houses are not running junk pictures either.

Canadian exchanges are complaining that they are up against it far more than the exhibitors in the field. They complain of the vast territory which they are called upon to cover for comparatively small business. Out in British Columbia, for instance, fourteen exchange companies are trying to do business, it is pointed out, when there are only sixty-two theatres to be served. The Winnipeg offices of the exchange companies cover the Province of Manitoba, part of Saskatchewan at least and the northern section of the Province of Ontario. There are probably only two hundred theatres in this vast expanse. Toronto exchange offices have it comparatively easy with about three hundred theatres under their thumb. Montreal exchanges are also doing quite well with the several hundred theatres in their territory. In the Maritime Provinces, however, there is another problem. Most every distributing house must have a branch in St. John, N. B., and exchange officials frequently declare that the cost of exchange licenses, overhead expense and many other details make the business in that section anything but a gold mine. Yet they continue to give the exhibitors there what they want. Canadian exchanges with six offices are called upon to cover a territory practically equal to the area of the whole United States, and the number of theatres in Canada does not exceed nine hundred. On account of this situation, there has been much talk of amalgamations and withdrawals. Several amalgamations have taken place recently, while one company has just closed its branches in Winnipeg and Vancouver in order to reduce overhead expenses.

The exchanges continue to insist that the exhibitors are doing fair business while the officials of some exchanges declare that they are doing far more business than they did two years ago. Manager Barrett, of the Toronto Vitagraph office, for instance, voices the opinion that his latest business returns are splendid and he is particularly optimistic about conditions. There are others.

The large theatres in the big centres have not been getting all the business. Two or three large houses have been giving cause for worry, but locations, policies and other features are partly to blame. There is very little competition any more between the photoplay houses and the legitimate theatres because the former have been getting a great share of business. One actor of the speaking stage recently declared in Toronto that the stage play companies would soon have to carry their own audiences around with them in order to be sure of having them. Several large film theaters have been opened in Toronto recently and, in each instance, the cry has been that there are enough theaters already and that the new-comers would surely fail. One new house was said to be too far away from anything to amount to much. Yet this theater has made good from the start. The Toronto vaudeville houses have been playing to capacity for months. Another big Loew theatre is contemplated for Toronto and will be built this year, it is declared. These houses owe a measure of success to the pictures which they play up in all newspaper advertising.

A Loew theater seating 2,900 was opened in Hamilton, Ontario, on New Year's Eve. Hamilton has a population of 110,000 and a house of this size was immediately classed as a tremendous enterprise for such a city when there were already a number of good houses already on the ground. Yet it is reported that 38,000 Hamilton people paid admissions at the new theater during the first five and one-half days of its operation. A large exclusively film theater in Montreal has been enjoying spasmodic success during the past five months, but it is apparently holding its own in spite of the fact that the house passed into the hands of a liquidator one year ago. The location of this theater is said to be its drawback, but yet it is being operated more or less successfully. If it could only be moved a few blocks it would be a huge success.

Ontario exhibitors do not enjoy the privilege of giving Sunday performances of any kind and, therefore, the exhibitors of the Province of Quebec have a far better chance

of profiting. In Quebec they grind out the pictures hour after hour all day long for seven days in the week. In Ontario comparatively few houses hold matinee performances at all. Ontario exhibitors frequently complain that films which they receive after being used in Montreal are in rotten shape because of the manner in which they are punished with overwork. Many exchange men display a preference for the Quebec field because they declare that there is more money in the business in that territory than in Ontario. Sunday shows make the difference, it is declared.

Arthur Cohen, controlling three moving picture theaters in Toronto, recently declared that the people want entertainment and diversion and not amusement in the plain sense during war trials. That is the reason, he said, that moving picture theatres were doing well.

A notable development in the moving picture business in Ontario during the past year has been the employment of lobby displays to attract the people. Exhibitors are learning that a special front helps materially in drawing the crowds. Two years ago no lobby displays were ever seen in Toronto. Now most everybody is doing something more with posters than merely slapping them against the frames. They've come to the cutouts, scene reproductions and large signs. This feature undoubtedly has helped to stimulate and maintain healthy business.

A number of local exhibitors have told the writer on occasions during the past six months that they wished they could get to their brothers in the States with an assuring message to the effect that they need not be afraid of war's effect upon their business. They had been through the mill during the past three and a half years and they had become blase in the face of war's burdens and drains, taxes or no taxes.

Little Trouble at Cincinnati.

In spite of the war tax, which has made amusements of all sorts, including moving pictures, more expensive than formerly, and in spite of the tendency toward saving and economy caused by the war itself, with its demands for conservation of all sorts, Cincinnati moving picture exhibitors have as a rule suffered little, if any, in the volume of business they have handled. That is, they have not been able to attribute any reduction in business to the war or to causes growing out of the war. It is true that so far this winter business has run considerably below the average with most exhibitors, but this seems to be due entirely to the really frightful weather conditions experienced. Early in December, and again at this writing, temperatures below zero, accompanied by heavy snows, made it difficult or impossible for people to get out, either to go to picture shows or for any other purpose, and, at the same time, the fuel shortage, which affected gas as well as coal, made it hard for exhibitors to keep their houses warm. These causes, of course, affected attendance; but they have nothing to do with the war, except in so far as the coal shortage is due to the war. Certainly the great struggle cannot be blamed for the bad weather, although there are theorists who have been trying to do exactly that.

While several small houses have closed in Cincinnati during the past year, in no case can this be traced to bad business due to the war. On the other hand, there have been a number of sales lately, indicating that a moving picture house is still regarded as a good buy, and the completion of the handsome Gifts theater, by McMahan & Jackson, together with the fact that the work of the Palace Amusement Company on its beautiful new building and theater is going right ahead, proves pretty thoroughly that the leaders in the business have no fear of conditions in 1918.

There are some exhibitors who view the future with a gloomy eye; but there are always exhibitors who look on the future this way, and who could anticipate bad crops and so forth if the war did not give them a more prominent reason for pessimism. As a matter of fact, while it is all but certain that the big "legitimate" houses, with their high charges, have suffered and will continue to suffer in business, for the simple reason that people will not pay high prices for amusements under war conditions, this very fact makes it the more probable that people will continue to resort to the ten-cent or fifteen-cent moving picture house for their amusement. Recreation is demanded, and pictures furnish it in the best and most economical form.

It is also pointed out, with plenty of striking object lessons at hand, that while it is not difficult to move films from producers to exchanges and from exchanges to exhibitors, moving big theatrical companies, with heavy scenery and equipment, is another matter. The present transportation tangle has emphasized this fact, and has already hampered seriously the road schedules of companies making even the larger cities. This, again, seems to leave the stage clear for the moving-picture exhibitor, so to speak.

In Cincinnati, as well as in most other cities, industrial activity, caused either directly or indirectly by the war, is tremendous, and employment is consequently easy to obtain at relatively high wages. This means that the wage-earner has plenty of money, and it is hardly likely that he will deny to himself and his wife and children so clean and inexpensive an amusement as the moving picture theater affords. Rather experience has already shown that he will in no wise reduce his visits, but will come just as often as ever, and will pay cheerfully the added pennies which go to help Uncle Sam carry on the war.

Conditions Good in Maritime Provinces.

Business conditions throughout the territory are generally pretty good, though owing to weather conditions the attendance at theaters has not been nearly so large. In one town on the North Shore of New Brunswick business was reported as very poor. Another manager is only running the theater four nights each week, but on the other hand we hear good reports from other sources. The war stress is certainly telling on the spending of extra money, and the raising of prices will make a slight change in attendance. I cannot hear of the closing of any houses and the building of new ones certainly looks as if the business were profitable. A new theater, the Nickel, has opened in St. John and all the others are still open to good business apparently.

Big Munitions Plant Will Help Nashville.

The general business situation among Nashville moving picture theaters has been below normal for the year just ended, although the slump was not as great, on a comparative basis, as in some other southern cities for the same period. Cold weather of an excessive nature has held sway in this city for the past few weeks, and this, together with the shortage of fuel, has greatly impaired normal operating conditions. Many of the houses which have continued to face the extreme weather have been insufficiently heated, although only one house, the Alhambra, has closed its doors for as much as a single day. The Alhambra is the smallest and less important of the Crescent Amusement Company's string of theaters, and is a five-cent house. It opened after one day of darkness.

Moving picture men are extremely optimistic over the fact that the Government will expend $60,000,000 immediately in establishing a munitions plant in Nashville, and the greatest boom the South has ever known has already started. Construction work will begin just as soon as the titles are clear, which will be within a few days. New railroad lines, new industries and increased prosperity to the entire South are foreseen for the future, and the great plant will be a permanent fixture to this section. Military cantonments and similar projects do not begin to approach the magnitude of the new Government enterprise, and the best part about it is that it will bring a permanent increase of from 40,000 to 45,000 people to Nashville. From 15,000 to 25,000 men will be employed, 8,000 of this number to be engaged in its construction. These employees, with their wives and families, are destined to bring many thousands of dollars into Nashville moving picture box offices.

Satisfactory Situation in San Francisco.

Business conditions in the moving picture industry in the San Francisco territory are regarded as being quite satisfactory. But one theater in this field, which embraces more than two-thirds of California, has been closed as a direct result of the war tax, and this was a very small house. Fewer theaters have been closed during the past two months than in many years past and exhibitors have but few complaints to make.

Business was quiet just before the holidays, but during the holiday week was above the average and at the present time is 25 per cent. better than it was early in December. Perfect weather conditions have enabled people to get out, and within the past month several large downtown houses of San Francisco have broken attendance records of long standing.

The outlook for spring is regarded as being satisfactory, although the forthcoming draft will have the effect of taking away many theatergoers. The war tax is affecting business in the district theaters to some extent, but is not having any appreciable effect on attendance at the large downtown houses. Almost all of the theaters in this territory are charging the exact tax to their patrons. A few houses in the country districts have cut down the number of shows per week, but this retrenchment is due largely to local conditions, particularly the drought. There has been but an inch and a half of rain since July 1, and at no time have threatening weather conditions kept anyone from attending moving picture shows. The holiday business, which is usually expected to show a falling off, was the best on record.

Cold Weather and No Coal Michigan's Trouble.

Practically the entire state of Michigan is combating weather conditions and the coal situation. At the time of writing conditions are very chaotic—the very worst in the history of the motion picture industry. The severe cold weather and storm of January 12 and 13 so tied up the roads that very few theaters received any film, as a result of which most of the theaters have been forced to close.

The coal situation is extremely serious—more so than it has been at any previous time this year, and the state fuel administrator says that there is little hope for relief within the next 90 days. The snow and storms have so tied up the tracks that trains are not moving, many trains have been discontinued and there is no such thing as a regular schedule. This condition is raising havoc with the express shipments, and once a case of film starts on its way there is no telling where it will land or when it will reach the proper persons. Most of the smaller theaters throughout the State are running only a few nights each week, even under normal conditions.

It just seems this season that everything is operating to the disadvantage of the exhibitor and the theaters. First came the war itself; then the draft; then the Liberty Loans; the Red Cross funds; the lack of coal; and now the cold weather and the storms and the discontinuing of so many trains to conserve fuel. If exhibitors can "weather the storm for another sixty days" and either break even or show even a slight loss, they will be mighty lucky. Business ought certainly to pick up as soon as conditions are better, as people by this time are pretty hungry for good pictures. Local exchanges report that they can sell the pictures if they can make deliveries, and on the whole the demand for pictures—up to the time of the storms—was really better than it has been for a long while so far as the exchanges are concerned, which is rather surprising in view of the adverse reports of business by exhibitors.

Lack of Coal Hits Western New York.

Exhibitors and exchange men of Buffalo and vicinity report that business in that territory at present is the poorest on record. The coal shortage and the war tax are given as the cause. Many people are also using what they term "their moving picture change" to buy Thrift stamps. Others are spending their "amusement money" to pay on their Liberty bonds. In January and February the war taxes which the theaters in this territory will pay to the government will drop far below the December record. Poor business will be the cause.

It is reported that business at some of the Buffalo exchanges has dropped $3,000 a week. Many of the moving picture theaters in the small cities and towns outside of Buffalo have cut the number of their performances to two nights a week because of the coal shortage. They are receiving "a hand to mouth," "day by day" supply of coal and have no hope that conditions in this line will right themselves immediately.

The exhibitors, noting that their receipts are dwindling to a shadow, are asking the exchanges to cancel contracts. Every day the exchanges are receiving letters to this effect. The exhibitors are not giving their full quota of shows. They say their hands are being tied because they are not getting the money. The exchanges in turn are dealing fairly with the exhibitors. If theaters are compelled to close on account of the fuel shortage, the exchanges, as a rule, are inclined to hold contracts in abeyance until the houses open again. The theory back of this attitude is that "it is pretty hard to get blood out of a stone."

Many of the theaters playing to small audiences twice a week are cutting out their big films to save expenses and are using cheap shows. They claim the knife must be used ruthlessly on the expense sheet, otherwise their efforts will spell bankruptcy. Houses that paid $50 a day for a show are now paying $10 a day. The $5 to $7.50 shows are in demand.

The road men for the exchanges are receiving practically no new contracts. They also find that the train service in and out of the small towns are so demoralized that they are delayed for hours. This hold-up and extra hotel bills increase their traveling expenses.

The order to close the schools of Rochester has been issued. The purpose is to conserve the limited coal supply for the homes, hospitals and munition factories. "Close the theaters, too," is the cry of the radicals of the Flower City. The exhibitors there are making a Herculean effort to save the day and keep their doors open.

The theaters of Ithaca are now open only three nights a week. They have been ordered to close the remaining three nights on account of the coal shortage. The Park theater, Silver Creek, is running only two nights a week instead of six. "Old King Coal" is duly blamed for this condition.

The Elk theater, Buffalo, has closed and will remain so until Easter Sunday. This is in a prosperous locality, where the citizens make big money on the nearby docks, railroads and grain elevators. The war tax and lack of coal hurt business at the Elk.

The patrons of Jamestown, N. Y., houses wear overcoats and sweaters while watching the shows. The Jamestown exhibitors receive very little encouragement when they ask for coal from the local fuel administrator. Geneva theaters are in the same plight. The Strand theater, Salamanca, is among the many houses suffering from the coal shortage. The Susquehanna Valley, Floral and Laurel theaters, Binghamton, have been closed on account of poor business. The coal shortage and war tax are given as the cause of the slump. The Elmira and Binghamton picture and legitimate theaters—those running—must close at 10 o'clock in the evening to save coal. The legitimate houses start their shows at 6.45 in the evening. "Closed" is a sign in front of the Peerless theater of Hornell.

In a town near Buffalo a bank offered each person in the place a gift of fifty cents worth of Thrift stamps provided the recipient would purchase $1 worth of the stamps immediately. Nearly everybody in the town accepted the offer, and men, women and children are enthusiastically spending their spare money to buy more stamps. This cash formerly went to the moving picture theaters. Citizens of all the other towns are following the same plan.

There was a Fairbanks picture in a theater near Buffalo. A road man for a Buffalo exchange looked over the audience. It was an easy job. There were eighteen present. The house was poorly heated and the people preferrd to stay at thir homes.

Exhibitors and exchange men in the Buffalo territory say they are justified in spending a few minutes each day in "lambasting the Kaiser" and wishing for "the good old summertime."

Spokane Exhibitors Are Optimistic.

Moving picture exhibitors of Spokane are optimistic as to the outlook for good business for the remainder of the winter and also for the spring months. The majority of them are strong in their statements of business improvement despite the war tax.

W. Potter, of the Universal Film and Supply Company exchange, for this territory, reports that while business appeared to fall a little shy when the war tax was assessed, it has more than recovered. He predicts the worst has passed and that business will continue to improve. He further reports that in the territory extending into Western Montana, all of Northern Idaho and west to the Cascades in Washington, only a couple of houses have closed. However, he reports that some of the managers who were running nightly have cut to four nights a week and some of those who were running four nights have cut to two nights, or matinees and nights as the case may be, weekly.

The Strand was burned in the fall and is closed, but is the only Spokane house not doing any business. It had been open only a few months.

Spokane theater patrons are contributing approximately $9,400 monthly to Uncle Sam's war chests, almost without their knowledge, according to a report just published here. The amount represents the war tax on theater admissions which local managers are turning over to the secretary of the treasury each month. To date they have poured into the government coffers about $18,200, as the war tax on theater tickets has been in force since November 1.

Outside of the Hippodrome theater, which collects only the even cents, local theaters get the war tax through a horizontal increase of 5 cents in the price of admission. This system does not apply to the Auditorium theater, where the tax, coming in larger amounts, usually figures on a five-cent multiple and the extra amount only is collected.

According to the report the revenue checks from the various theaters run as follows: Hippodrome, $2,000; Pantages, $1,800; Auditorium, $800; Clemmer, $1,500; Liberty, $1,500; Casino, $800; Class A, $500; Lyric, $500.

The figures should remain constant throughout the year. The $800 given by the Auditorium represents the month of November. Fewer shows have played at the Auditorium, but the tax is higher because the admission is higher. It will be open daily hereafter.

On the basis of the figures given, Spokane theaters, in a year, would pay over $109,200 to Uncle Sam. The monthly attendance at the various theaters appear as follows: Hippodrome, 100,000; Pantages, 80,000; Clemmer, 75,000; Liberty, 75,000; Casino, 40,000; Class A, 25,000; Lyric, 25,000; Auditorium, 5,300.

This represents an aggregate monthly attendance in Spo-

kane theaters of 435,300 or a total for a year of 5,223,600. The unusual thing about the war tax feature is the almost complete absence of protests from patrons and the undiminished attendance at the theaters since it went into effect, according to the managers.

The total attendance at Spokane's theaters during 1917 was 6,288,000, according to figures presented by the managers of the show houses. Every theater in Spokane has done a better business in 1917 than in 1916, in spite of war times.

Why their totals should have shown an increase appears to be a mystery to a majority of the exhibitors. It is pointed out that many of our young men have left town to go to war and that young men are responsible for a goodly proportion of theater ticket sales; that their women friends, without escorts, remain at home; that families from which boys have gone do not feel in the mood for entertainment—but the fact remains that thousands of more admissions were sold this year.

"I don't know how to account for it except that times are better," said Walker C. Smith, manager of the Hippodrome, where 1,250,000 tickets were sold in 1917, in comparison with an even 1,000,000 for 1916.

"Of course, in times like these many people seek to lay aside their worries by taking in a show, and that may have helped some. I can't help but think people like the idea that when they buy their admission they are making a small contribution to the government at the same time. Our first month's war tax business amounted to $1,500, and December was fully as good.

"Business at the Clemmer theater has been fine and we are entirely satisfied with the showing we have made," said Dr. H. S. Clemmer, manager of the Clemmer Theater.

"Since we have moved to the American Theater we have done about 15 per cent. increased business," said E. Clarke Walker, manager of the Pantages offices. "Up to that time, owing to limited space, we did about the same business as the year before. We are looking ahead to a big season this coming year, and expect to be in our new building in May."

"We will play pictures at the Auditorium between other engagements," said J. W. Allender, manager of the Lyric Theater. "Business at the Lyric has been good, but our space is very limited. We have some large features now booked and expect to make contracts for others for showing at the Auditorium."

"I can't compare our present business with that of last year because I have not had the theater that long, but I am well satisfied with the patronage we are receiving," said J. C. Knipe of the Majestic Theater.

Marking Time in Cleveland.

The situation in Cleveland has greatly improved since the holidays, in spite of the fact that the weather has been steadily more severe than in many years. The first run theaters, in nearly every case, have rearranged their policies, cutting down film rentals and doing much open booking.

The neighborhood houses, however, continue below normal, but much better than November. Not one new theater is in the course of construction, whereas at this time last year about four good-sized houses were under way. The recent depression is and has been felt during the last month in the supply houses and film exchanges to a considerable extent. Only two theaters have closed, but several more are on the verge of doing so.

Outside of Cleveland, throughout the smaller cities of northern Ohio, there has been little improvement, the slump starting November 1. Many very small towns, with one or two theaters, are opened only one or two nights a week, and about fifteen have been closed.

There is a general air of worry among the theater managers, except those operating large houses, but this has been due principally to the war tax scare. Much talk and printed matter of the experiences of England and Canada after the war tax scare was over, is serving to enlighten the spirits of the exhibitors.

The General Situation in Baltimore.

The general situation in Baltimore at the present time has the appearance of a predestined event in that the inevitable is happening as the industry grows to greater proportions. As the business is gradually becoming recognized as an art, so are the theaters which are not being kept up to the standard of an art gradually being diminished, while exquisite structures which are a delight to the eye and a comfort to the body, although they are fewer in number, but larger in attraction, are gradually taking their places.

It has been found by conversing with several exhibitors that the war tax on tickets is not fully understood by the people who attend their shows, for when the admission is five cents, they do not seem to be able to grasp the fact that the tax is only due when the admission is ten cents, and when the manager cannot make his patron understand this situation the latter turns to another house. The point is that the patron does not understand the tax being paid on the ten cents admission and not on the five cent.

There seems to be no question but that there has been somewhat of a slump in business and especially might this be noted, it is said, in the districts which are inhabited by people holding clerical positions. For while the cost of living has advanced in the neighborhood of 30 to 50 per cent., the salaries of these people still remain near to their original amounts, with probably in many instances only an advance of 10 to 15 per cent., and according to this reasoning it is evident that they cannot spend as much on amusement as formerly.

According to observations made concerning the audiences of the Baltimore moving picture theaters, it can readily be seen that the higher grade of pictures are in demand. And a thing to be noted is the fact that the word of mouth advertising is by all means the best. As an instance, take "The Barrier," which played at the New Theater in Baltimore recently. The usual amount of advertising was given this play. But it was wonderful to note how the crowds began to swell along about the third day of the week.

Reports that come in from the road indicate the film business is falling off to some extent owing to the fact that so many men are being called away to the cantonments and therefore the theaters in the smaller cities throughout the state do not have the patronage they formerly did as many of the girls and the older people do not go to the moving pictures as formerly as they have not the desire. In many cases this falling off of patronage may be traced directly to the present crisis, and some of the theaters, it is reported, have been forced to open only two or three nights a week.

As to the prospects in Baltimore for the coming Spring business it can probably be said that it will be just as it always has been, i. e., that the city is a hard one for salesmen to work owing to the competition and the hard first-run proposition. There appears to be no reason to doubt that there will always be a demand for fine, high-class productions, and always for pictures that contain plenty of high-class punch and plot. If the film production is to be curtailed, probably it will be a good thing for Baltimore, as it will, in all cases, mean that the productions will be made with greater care and this will have a tendency to bring a greater demand from discriminating moving picture theater patrons.

In the last six months or so about two theaters of the smaller seating capacities have gone out of business, and whether this can be attributed to the present condition of affairs throughout the nation is a matter of much conjecture; but it is a fact that competition has had a great deal to do with it. The theaters included in this list are the Aladdin, the Crescent, on West Lafayette avenue; the Daisy, the Dream, the Jewell, the Lexington, the New Queen (colored), the Plaza, the Patterson, the Govans.

No Theaters Closed in Philadelphia.

Although there is a general feeling among the Philadelphia exhibitors that they are overburdened with numerous taxes, still there is the first theater yet to be heard from that has been compelled to close on that account.

The amount of business expected during this winter and spring is predicted to be generally fair, although it will not at any time exceed the amount of business done during the previous year. In fact, many of the exhibitors are of the opinion that if, with the high cost of film rental and increased taxes, wages and coal, they are able to approach last year's figures, they shall consider themselves extremely fortunate. The greatest depression is felt chiefly in neighboring sections, while the houses that cater to a transient business, both in and out of town, enjoy splendid attendances.

After having obtained several interviews with local exhibitors, the general opinion is that they may be compelled to close two or three days a week owing to the lack of coal. Mr. Lewis, who is in charge of the conservation of fuel, stated that motion picture houses would be ordered to close only as a last resort. At present, some theaters up the state are running on a schedule of three days a week, owing to the scarcity of coal.

Stanley V. Mastbaum, president of the Stanley Company, predicts a notable year in the film world for 1918. "I prophesy that during the coming twelve months, the motion picture business is going to take on a boom such as has never before been experienced," he said. "The high tension to which millions have been wrought will, as a matter of course, necessitate relaxation. What more probably than

that it will take the form of amusements? And why not pictures, especially in view of the positive efforts of manufacturers to provide a wonderful form of entertainment at nominal admission? I am confident that 1918 is going to be a splendid year in the motion picture business, not only from a financial but from an artistic viewpoint, and I do not hesitate to say that I firmly believe the year will mark a big step towards the progress of motion pictures."

Good Outlook for Spring in Iowa.

After a round of the Des Moines exchange managers, visits with the theater managers and the reports of the salesmen for the different exchanges, the spring outlook in Iowa is decidedly to the good. Although it is a bit hard just now for every exhibitor in the state, with the possible exception of the Des Moines exhibitors—who have the soldiers from the cantonment to draw from—they all are looking forward to the spring for relief. Lack of coal, zero weather, and handicapped shipping service are the big hoodoos just now, but all of these naturally will be overcome with the coming of the spring.

There have been approximately 150 theaters closed in Iowa in the last 120 days, but few of them have closed within the last thirty days. Many of the theaters now open are running but from one to three nights a week in the small country towns. However, nearly all of the 120 theaters will open when warmer weather sets in and the "small time" theaters will remain open the entire six days. Lack of coal closed up some theaters this last couple of weeks, but nearly every one is opened again now.

A small percentage of the exhibitors cannot be convinced that the present condition is but temporary and they are inclined to look at the world through very dark glasses, prophecying failure before spring comes to their relief. All agree that conditions are as low as they will get and that the tendency will have to be up—as it can't go any lower.

The closing of nearly every legitimate theater in the smaller towns on account of the canceling of road show engagements has turned this money into the picture houses. Every one agrees that there has never been so much money circulating in the state as at the present time and that the picture theater will get its share when the weather warms up enough for people to get in from the country in their cars—and for the townspeople to get out. Iowa had a big crop last season and the returns from this will be just about coming in in the spring and the farmers will be anxious to spend it in forgetting the war and high cost of living.

The admission tax has not hurt Iowa exhibitors at all, and while a few are still raising a row over the reel tax, most of them find it not the burden they expected. So, with exhibitors feeling the mid-winter pressure badly right now and most of them losing money right along, the general outlook for spring is optimistic in the extreme.

Atlanta Looks Forward to Good Year.

The past year, up to two months ago, has been a hard year on exhibitors in Atlanta. Practically no money has been made by the exhibitors, still they have managed to pull through. Several theaters have changed ownerships, and owners have changed managers so often as to make it almost impossible for the public to acquaint themselves with the policy of the theater.

Two Atlanta theaters have within the past year closed. The Victoria, on Peachtree street, shut down on account of remodeling the building. The "Euclid," on Euclid avenue, a neighborhood theater, closed on account of the death of the manager and lack of patronage.

For a while no new films were shown at the theaters, and repeats caused patronage to grow indifferent. During the past two months new films has awakened old patrons, and soldiers from Camp Gordon have crowded the theaters, especially at night.

Strange as it may seem, the Savoy theater, the oldest in the city, and which has not been remodeled for years, has never increased its admission price and is crowded day and night. About half the time repeats of film made years ago are given and still the theater remains crowded.

Atlanta has never in the history of moving picture theaters had a corps of more efficient, wideawake and progressive exhibitors as at the present time, and with interest awakening among Atlantians and with forty thousand moving picture loving soldiers in the neighborhood, the year 1918 looks splendid, especially if new films are shown now and then.

Not Much Complaint in Texas.

War-time conditions—taxes, added costs and the like—have not been responsible for the closing of theaters in Texas. It is doubtful whether a single Texas house has quit business on that account. Drought conditions in the western and southwestern portions of the state have taken their toll during the last year, however, to the extent of perhaps seventy-five houses in the smaller towns. Elsewhere in the state, where crop conditions have been satisfactory, little or no complaint is heard.

Minnesota Exhibitors Have Been Hard Hit.

A few Minneapolis exhibitors who are making money have given the impression that "everything is rosy" with Northwest exhibitors this winter, but after inquiring around, going over roadmen's records and reading exhibitors' correspondence, the World can truthfully state that the present season thus far has been a "killer" for the Northwest theater man.

The Government tax and the inability of many exhibitors to raise their admission prices and exist brought about the first blow. The exhibitors do not begrudge the Government its tax money, but at a majority of theaters it is very evident the tax has caused many hardships to the theater man, and where, because of the tax, exhibitors have deemed it necessary to raise admission prices a falling off in business has been noted. Records show that during last November (this month is usually the banner period) a majority of exhibitors made little or no money. Records also show that because of the tax on film reels and the raised cost of operating theaters a good percentage of Northwest houses have gone out of business or cut down the number of shows given each week.

Referring to reports the following facts show how the "high cost of photoplay presentation" has affected the Northwest: Eau Claire, Wis., a town of 18,000, formerly had five theaters operating daily; now three theaters are operating, not one showing films every night of the week. At Chippewa Falls, Wis., one house is now in operation; three were previously running. At Spooner, Wis., the Lyric is operating two nights a week, and the theater at Cumberland is doing likewise. At Stillwater, Minn., (12,000 population) the Majestic is closed, and the Metropolitan is operating two nights a week. At Menomonee, Wis., only one house (Smith Bros.) is now in operation; two were previously showing films.

At Mellen, Wis., one theater has cut down its showings from every night a week to four nights, and at Rice Lake, Wis., Mr. McLaughlin is operating only one of his two theaters at the present time. Turtle Lake, Wis., is said to have cut down its show nights from seven to one. The Best theater at Brainerd, Minn., is now running two nights a week, and the Strand is closed. In the Twin Cities an even dozen theaters have closed up, and the Oak, a new Minneapolis house, has cut down its show nights from seven to four. The Victoria, a new St. Paul theater, has cut down to Sunday night showings only.

The new fuelless Tuesday ordinance has lost some business for theaters, but it has been estimated that the new rule has built up Monday's business to such an extent that it is now almost equal to the amount previously recorded on both Monday and Tuesday. In the city the light ordinance has kept the theater fronts so dark that this has caused a small falling off in patronage. Downtown Minneapolis theaters are now allowed to burn only a limited number of lights in their lobbies and under canopies. Flasher signs and other lighted ornamentation has been eliminated.

Louisville Exhibitors Doing Well.

While reports have been received to the effect that exhibitors in some sections of the country were not making any money, and that some theaters had been forced to close, due to the additional war tax, special film tax, music tax, and general war conditions, things in Louisville are in just about the same shape as they were a year or even two years ago. Every house that was operating at this time last season is operating today, although the bad weather of the past two months has decreased revenues considerably for many of the houses, which are seldom pulling a full house, regardless of how good a film is or how big the star may be. However, conditions in Louisville have been much better than in many cities, due to local manufacturers having big war orders; while Camp Taylor has contributed many a dollar to the exhibitors' coffers.

Between 20,000 and 50,000 men are stationed at this camp all the time, these men being off duty on Wednesday, Saturday and Sunday afternoons, and about two-thirds of the men are off every evening after 5:30 until 10:30 o'clock. The boys jam the street cars to come to the city as soon as they get off, and the theaters catch a big crowd on the off afternoons and evenings. However, heavy snows have isolated the camp on several occasions this winter and cut off this business, while soldier subscriptions to the Liberty

Loan, the Red Cross and their insurance premiums have reduced their spending money considerably.

Louisville's prosperity was shown when bank clearings jumped over the billion dollar mark near the close of 1917, this being the first time that clearings reached such a figure. Workingmen have been fully employed at high wages, and weather conditions have been about the only factor working against the exhibitor.

Out in the state a number of theaters have been forced to close this winter, due to lack of fuel for heating and the fact that many power plants have been down frequently on account of lack of fuel. In addition the roads have been impassable, and country theaters have not been able to draw business from any great area. However, agricultural conditions have been good, crops being big and the farmers receiving high prices; while live stock, lumber and coal operations have also been going ahead at a big pace.

General conditions out in the state are good, and there is plenty of money. Altogether, combinations of circumstances have worked against the exhibitor, and many of the smaller theaters have been having a hard time. However, the theaters to quit have been principally the ones in small, isolated villages, and no reports have been received concerning any theaters in the larger cities having been forced to quit. In the coal and timber sections the theaters have been having a fairly good run, as the highest labor prices ever paid to miners and timbermen are now in effect.

Directors' Supper Dance a Brilliant Affair

Association's Initial Function Attended by Practically all the Producing Celebrities in the East

I'm a member of the M. P. D. A....
And I know that you'll believe me when I say....
That my method of direction is the climax of perfection—
I'm an artist with a cap-i-tal A.
I'm a member of the M. P. D. A.
And delight to show my power every day.
When the star gets temp'ramental
I remark in tones parental:
"Just remember—I'm a member—
I'm a member of the M. P. D. A."

THE STARS, temp'ramental and otherwise, if so be in the latter category there are any, joined with manufacturers in a lusty outgiving of the chorus of the official song of the Motion Picture Directors' Association at the Biltmore Saturday, January 26. The occasion was what the Association modestly described as its "initial supper dance." Actually it was much more than that. Reckoned on the basis of its full achievement—by the trade prominence of the men and women present; by the novelties provided for their entertainment, and by the spirit of good fellowship that prevailed—it set an unusual standard in an industry that already has established worthy precedent in social affairs.

There will be successors of Saturday night's function. That already has been determined. Daniel Frohman, who "came early and remained late," was among the more insistent on this point, and the half thousand others present will back him in his demands.

The setting for the dance was the nineteenth floor of the big hotel. The grand ballroom—the same hall in which President Wilson two years ago talked to motion picture men—was the center of attraction for the dancers. On the stage was an orchestra of thirty pieces; and it was mostly busy, the intermissions being of short duration. There was a goodly throng in the dining room on the same floor, where a jazz band and colored entertainers held forth. There was another room, too, which by many present received more rather than less attention. Here during all the earlier hours there were on tap in large bowls mild but seductive mixtures; and there was lemonade, too.

It was shortly after 11 o'clock, when nearly all the guests had arrived, that a band of Scotch bagpipers paraded through the rooms and aroused the enthusiasm of the throng. Soon afterward everyone went to the ballroom where the Spanish dancers from "The Land of Joy" company gave a performance lasting a half hour. It was one of the features of the night. The grace and art and speed of the splendidly trained young women brought forth continued and hearty applause.

Supper was then served in the adjoining dining rooms. After the coffee had been reached Travers Vale announced that Sidney Jarvis would sing the chorus of the club song and invited the diners to join him. While they were a bit slow in getting started the lyric of Carroll Fleming and the catchy music of Ted Barron proved an irresistible combination and they went to it with a will.

To enumerate the men and women present would require a long story. Among those noted by the World man, however, were monocled Nat Goodwin, who did not come in very early but who did remain to the finish; Adolph Zukor, P. A. Powers, Samuel Goldfish, Mr. and Mrs. William Fox, Fred B. Warren, Watterson R. Rothacker of Chicago, H. H. Bruenner, Mr. and Mrs. Richard Rowland, Mr. and Mrs. John Rock, John F. Chalmers, I. E. Chadwick, Mr. and Mrs. Sidney Drew, Mr. and Mrs. Lewis J. Selznick, Joe Engel, S. L. Rothapfel, Mr. and Mrs. Herbert Blache, Mr. and Mrs. James L. Hoff, Mr. and Mrs. Max Karger, Captain and Mrs. E. H. Calvert, William A. Johnston, Mr. and Mrs. E. C. Willat, Mr. and Mrs. Herbert Brenon, Lieutenant Al. Kaufman, "Bill" Russell, Frank Keeney, James Kirkwood, Major McCutcheon, Harry Garson, Mabel Condon, Mr. and Mrs. Tom Terriss, Louise Vale, Mr. and Mrs. Frank Losee, Nathan Burkan, Clara Kimball Young, Phil Lang, Charles Abrams, Oscar A. C. Lund, Gail Kane, Elsie Ferguson, Pauline Frederick, Mr. and Mrs. Edgar Selwyn, Miriam Nesbitt, Marjorie Rambeau, Mr. and Mrs. Harry Morey, Valentine Grant, George Trimble, Alice Brady, June Caprice, Oscar Appel, Owen Moore, Jack Pickford, Olive Thomas, Pearl White, Gertrude McCoy, Lois Meredith, Sheldon Lewis, Virginia Pearson, Mr. and Mrs. Edgar Selden, Georgia Gardiner, Carlyle Blackwell, Anders Randolph and a host of others.

Committees in Charge of the Dance.

Wally Van was chairman of the dance committee. His aids were Maurice Tourneur, Robert G. Vignola, Perry Vekroff, Joseph Kaufman and J. Searle Dawley. On the sale of tickets were Mr. Vignola and Frank Crane. In charge of the door were Carroll Fleming, Edwin Middleton, William F. Haddock, Barry O'Neil, Lawrence McGill and Jay Hunt. In charge of refreshments were James Vincent, John G. Harvey, John G. Adolphi, and Harley Knoles. The music and dancing were looked out for by Mr. Van, Mr. Kaufman, Mr. Vale, Edwin Carewe, Mr. Tourneur and Mr. Dawley. On the supper committee were Dell Henderson, Charles Giblyn, Charles F. Miller, Charles M. Seay and George Fitzmaurice.

The reception committee was headed by Sid Olcott. Named as his aids, although some were on the west coast, were Edwin August, Kenean Buel, Allan Dwan, Oscar Eagle, J. Gordon Edwards, William J. Humphreys, John C. Ince, George Irving, Edmund Lawrence, Ashley Miller, Leonce Perrett, Paul Scardon, Joseph W. Smiley, Robert T. Thornby, Stanner E. V. Taylor, C. Jay Williams, Emile Chautard, James Young, F. G. Grandon and Burton King.

It was about 5 o'clock when the last elevator descended from the nineteenth floor. It had been a great night. There was no dissenting voice on the freely expresed opinion that the directors were to be congratulated on their first party—that it had been cleverely conceived and splendidly executed. G. B.

SHELDON LEWIS TO REMAIN IN PICTURES.

Sheldon Lewis, the popular Pathe "villain," will not desert the screen after all. Although he had recently decided to accept a very tempting offer from a prominent theatrical manager, Mr. Lewis changed his mind at the last moment because of the fact that he felt it would be harmful to leave the screen if only for the length of a theatrical season. A tempting motion picture offer which has just been made him will therefore receive his consideration upon conclusion of his present contract with Pathe. Mr. Lewis is the husband of Virginia Pearson, the popular Fox star, and is perhaps one of the most beloved "heavies" in motion pictures.

MAX LINDER COMING BACK.

Max Linder, the popular French comedian, who terminated his contract with Essanay last July on account of ill health, has cabled to friends in this city that he has now fully recovered, and that he expects to visit this country again in April. After making a few productions at his own studio, the Cinemax, in Paris, M. Linder took himself to Switzerland, and will sail for the United State in a few months. Just which company will present him is still a point of conjecture, but there is little doubt but that his efforts will be crowned with success.

The Motion Picture Exhibitor

Varner Outlines Legislative Program

Chairman of Allied Committee Suggests to Congressmen Changes Desired in Tax Law.

HARRY B. VARNER, secretary-treasurer of the Motion Picture Exhibitors' League of North Carolina, and I. Stern, of Philadelphia, were last week around the Capitol conferring with members of Congress on the legislative program agreed upon at a recent joint meeting of the Allied exhibitors' legislative committee in conference with a like committee of manufacturers. This program includes the following:

Suggestions for Amendments.

1. That all children under twelve years of age shall be exempt from any admission tax.

2. That the film footage tax of one-fourth and one-half cent a foot be repealed and eliminated entirely.

3. That the theater seat tax be repealed and eliminated entirely.

4. That for the purpose of raising additional revenue, in lieu of the eliminations asked for, the admission tax be made to cover all admissions, including the five-cent admissions (except on children under twelve).

5. That the method of collecting admission taxes shall be through the sale of tax tickets furnished by the Government to the theaters for that purpose.

6. That these tickets be sold in blocks at a discount so as to allow the purchaser a 10 per cent. margin for handling.

Varner Writes North Carolina Exhibitors.

In an effort to mobilize the united forces of every motion picture theater owner in North Carolina to combat the ruinous admission and other taxes confronting them, Secretary H. B. Varner, of the North Carolina Exhibitors' Association, has addressed a call to every theater manager in his state urging him immediately to report actual conditions to all North Carolina Congressmen and Senators for the month of November, 1917, as compared with the previous November. Mr. Varner's letter in part follows:

Lexington, N. C., January 23, 1918.

At our convention in Raleigh last week I was directed to write you and ask you to write the strongest letter that you can write to each of our ten Congressmen and two United States Senators urging them to work for the revision of the war tax on motion picture theaters. I want you to write these men the plain truth, giving actual conditions, showing the receipts and disbursements of your theater for November, 1917; giving the exact amount that you paid for war taxes, showing how much you made or lost during that month, and compare these figures with your business for November, 1916.

I am confident Congress has no desire to do the moving picture industry an injustice; yet it has taxed us out of all reason, much more than any other industry in the country is taxed, and you want to urge in this letter that this tax be revised so that the theaters of the country may continue to stay open and operate and pay a good revenue to the Government.

It is estimated that 25 per cent. of the theaters of the nation have been forced to close since November 1 on account of the war tax, and it is generally believed that if Congress does not revise this war revenue tax affecting theaters that 50 per cent. more of them will be closed between now and April. What you want to do is to give the members of Congress actual facts and figures.

The entire industry throughout the nation is working harmoniously back of the Legislative Committee of which I am Chairman, and I shall spend a great deal of my time from now on in Washington looking after your interest; but I cannot accomplish anything unless you do your duty by writing these letters. H. B. VARNER, Secretary.

Washington Theater Managers Meet

Association Hears Report of Delegate to Capital—New Janitors' Union Reported On.

THE Washington Theater Managers' Association met on January 15 at their headquarters in the Central building in Seattle. W. H. Smythe, who was sent as a delegate from the Washington exhibitors to the convention of theater men in the national capital gave his report of the proceedings, and reports from several small town exhibitors throughout the territory on the subject of the admission tax were read. These letters told of decreased box office receipts since the tax had gone into effect and complained of the hardship it was working on the "little fellow." A report was also made on the conference of a committee with the Central Labor Union regarding the formation of a janitors' union and its relation to exhibitors as employers.

J. L. Pierce, Northwest manager for the Four Minute Men, addressed the meeting, promising the theater men that the appearance of men who claimed to be Four Minute Men, but were not, would be stopped. Some of these would-be orators have come to the theaters, alleging that they were Four Minute Men, and have spoken on subjects that were on the schedule of the Four Minute speeches. Mr. Pierce told the theater managers that the real Four Minute Man would carry a slide announcing his name and his connection with the patriotic orators. He also promised that the poor orators among them should be weeded out, so that theater patrons would not be bored by poor speeches. After Mr. Pierce's address the organization proceeded to discuss private business.

BRONX EXHIBITORS INSTALL OFFICERS.

The Cinema Exhibitors' Association of Bronx County held its sixth annual installation of officers and banquet at Fleischman's, Bronx, on Thursday evening, January 10. There was a large attendance of county officials and exhibitors of Bronx County. District Attorney Francis Martin was installing officer and also toastmaster. Splendid and telling speeches were made by Judge Sheil, Judge Robitzek, District Attorney Martin, Chief Inspector Frank Fitzpatrick of Bronx Department of Water, Gas and Electricity, Superintendent Charles Sweeney, Bronx Children's Society, and several others.

President John J. Wittman, after being installed into office for his sixth consecutive term as president of this association, was presented with a handsome and valuable diamond scarf pin. All present had a very enjoyable time.

ST. LOUIS LEAGUE LISTENS TO NEW SCHEME.

The Exhibitors' League of St. Louis, at its meeting Friday, January 18, was greatly interested or entertained by a plan proposed by Floyd Lewis, formerly manager of the Goldwyn offices here and recently resigned.

Mr. Lewis appeared unannounced at the League meeting and proposed the formation of the Exhibitors' Film Company, a city-wide organization, incorporated for the purchase, wholesale or on a large scale, of feature and serial pictures. Lewis, who is promoting the organization, set forth what he could save the exhibitors annually in the cost of films.

The exhibitors took no action with regard to the proposal.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina M. P. E. L. at Greensboro, N. C.. ..... February 22

Oklahoma Exhibitors' League at Oklahoma City ..... February 5 and 6

How Tuesday Became "Heatless Day"

Barry M. Buckley Prevails on Fuel Administrator to Give Different Day to Amusements—Order Permitting the Change.

By C. L. Linz.

THE credit is due to Barry M. Bulkley for having prevailed upon the United States Fuel Administration to change from Monday until Tuesday as the day upon which all theatres in the United States must darken their doors to conform with the "stop industry" order of Dr. Harry A. Garfield, the United States Fuel Administrator.

When the original order came out, Harry M. Crandall, who represents the league in Washington in all matters pertaining to legislation, was in New York City. He got in touch with Mr. Bulkley, who is vice-president of the Crandall Theaters Company and prominent both politically and socially in the National Capital, and explained the situation to him. Following this conference by telephone, Mr. Bulkley, with Arthur Robb and Joseph P. Morgan, who are connected with this company, formulated the following brief, which was presented to the authorities here:

Brief Presented to Government.

"The local motion picture industry desires to co-operate with the United States Government in its efforts to conserve coal and respectfully submits that the order closing the motion picture houses on Mondays be changed and that Tuesdays be substituted.

"It is unnecessary to refer to the popularity of the motion picture. It has proven to be, during the time of the war, a tremendous aid in numberless ways to the United States Government. President Wilson is authority for the statement that the motion picture houses have contributed one-half to the Liberty Loan. There can be no question of patriotism and loyalty of their management and they are as ready now as ever to do their share and to acquiesce heartily in any plan the Government may propose. They respectfully submit that their reason for substituting Tuesday for Monday is entirely logical and will assist rather than retard the Government's purposes.

"By reason of the Monday order there will be a great number of idle people who will be compelled to stay at home, thereby burning an increased supply of coal and gas. The motion picture houses remaining open on that day will not only afford inexpensive amusement, but will be the means of decreasing the home consumption of fuel and light. The cost of maintaining the motion picture houses on that day would be most insignificant when compared with that required to keep the homes properly heated and lighted. The substitution of Tuesday for Monday and its widespread announcement will do more to lessen public discontent and to generally popularize the recent act of the Fuel Administration than anything conceivable.

"A leading New York daily says: 'If they (the moving picture houses) are closed on this enforced holiday, the public will have no place to go, and nothing to take their minds off the temporary misfortune of lack of work.

"'The managers' proposition is that the motion picture houses be allowed to remain open on Mondays, and closed on some other day, say Tuesdays. This would affect a greater saving of light and heat.'

"The Government must know that the keeping of the motion picture houses open on Monday would prevent quite a loss in the war revenue taxes.

"Telegram received at two-thirty p. m., on Friday, January 18, 1918, from the Motion Picture Exhibitors' Association of the State of Wisconsin, reads: 'We respectfully submit the following plan: That motion picture houses be closed on Tuesdays and remain open Mondays, thereby providing places of recreation and proper warmth and facilitate conservation of fuel in the homes on this day.'"

It is believed that on the strength of this argument, that the change of day was made. The order covering this change was as follows:

Order for Change Dated January 19.

The United States Fuel Administrator has today changed the days on which fuel is not to be used for theaters and other places of amusement from Mondays to Tuesdays. This change is made to accommodate the holiday crowds on Mondays. The prohibition upon the use of fuel for heating such places of amusement for Tuesdays includes the use of fuel for lighting.

The regulation issued today reads:

"Regulation making the provisions of Section IV of the Fuel Administrator's regulation of January 17, 1918, applicable to theaters and other places of amusement referred to in paragraph (c) of said section upon Tuesdays instead of Mondays

"In order to accommodate public holiday attendance fuel may be burned on any of the Mondays beginning January 21, 1918, and continuing up to and including March 25, 1918, for the purpose of supplying heat for theaters, moving picture houses, bowling alleys, billiard rooms, private or public dance halls, or any other place of public amusement; but no fuel shall be burned on any Tuesday, beginning January 22, 1918, and continuing up to and including Tuesday, March 26, 1918 (except to such extent as is essential to prevent injury to property from freezing), for the purpose of supplying either heat or light for any of the places of amusement aforesaid on any of the Tuesdays above specified. To the extent indicated herein the regulation of the United State Fuel Administrator dated January 17, 1918, is hereby modified.

"(Signed.) H. A. GARFIELD,
"UNITED STATES FUEL ADMINISTRATOR.
"Washington, 19th of January, 1918."

New York Sunday Shows in Balance

Test Closing Case to Be Argued Before the Court of Appeals February 28.

By C. L. Grant.

ALL branches of the motion picture industry will be interested in the outcome of a test case which will be argued before the Court of Appeals in Albany on February 28, for on the outcome depends the fate of Sunday motion pictures in this state. There was a preliminary motion slated for Saturday, January 26, before Judge Cuthbert W. Pound to stay the execution of a judgment obtained in the case of Vincent Bergstrom, owner of a motion picture house in Schenectady, and convicted some time ago by a police court jury of that city on the charge of having run his theater Sundays.

Interest in the Bergstrom case, the first of its kind in New York state, is far-reaching, for an adverse decision means the closing of all motion picture houses on Sundays.

There is a singular state of affairs existing in this state at the present time in connection with the legality of Sunday pictures. There have been two Appellate decisions on the subject, the third department ruling that Sunday motion pictures are illegal, while in other divisions the reverse has been held. It is more than likely that many motion picture houses will be put out of business should the Court of Appeals decide against Sunday shows.

There are no Sunday movies in Albany, but the houses in Troy run full blast seven days a week and attract large numbers from the former city on Sunday. The shows have been well conducted and pastors have admitted that the shows are responsible for keeping many persons from saloons and similar places. During the last few days moving picture exhibitors in Albany have unsuccessfully sought permission of Mayor Watt to give Sunday evening performances, claiming that such was only due them in view of the fact that they were compelled to close Tuesdays.

The Schenectady situation dates back for over a year, at which time the police in the electric town endeavored to close all picture houses on Sunday. A number of managers were arrested and given a police court trial. All were acquitted with the exception of Bergstrom, his conviction being based on the contention of the Corporation Counsel that as Schenectady was within the third department of the Appellate Division, that department's ruling against Sunday pictures was paramount.

SCHENECTADY OFFICIALS IGNORE STAY.

Albany, January 27.—Schenectady's moving picture theaters were closed today despite the fact that attorneys had on Friday secured a stay of execution from Supreme Court Justice Nichols in Schoharie in the case of Vincent Bergstrom who was some time ago convicted in a court in Schenectady on a charge of having run his place Sundays. The case is one which has aroused much interest in motion picture circles over the State and one which is being watched by both the industry and the courts for a final ruling.

The attorneys representing Bergstrom made an effort yesterday to secure an order from Judge Cuthbert Pound of the Court of Appeals in Albany, but the Judge had returned to his home in Lockport for the week-end and nothing was accomplished in the matter. The motion picture houses in the Electric City had apparently taken it for granted that they could operate today, had advertised the fact, only to receive a jolt from the authorities last night.

The stay of execution, obtained from Justice Nichols, was served on Mayor Charles Simon of Schenectady who in turn referred it to the city's legal department. The Mayor was advised that the city was not interested in the matter in a legal way, it being up to the District Attorney to decide. Commissioner of Public Safety Alexander of Schenectady put his foot down on the attempted opening for today, on the grounds that the stay of execution in Bergstrom's case affected only the defendant and could not be construed as covering all movies in the city. C. L. GRANT.

Michael F. Lydon Heads Bay State League

By Richard Davis Howe

Seventy-Five Massachusetts and Rhode Island Exhibitors Discuss Many Matters of Moment

MASSACHUSETTS and Rhode Island members of the Motion Picture Exhibitors' League of America gave undivided and enthusiastic support to the Government in the war measure affecting the moving picture industry at the annual meeting and banquet of the two state leagues held at the Quincy House Tuesday afternoon and evening, January 22. Seventy-five of the leading exhibitors of these two states attended. They pledged their allegiance to President Wilson and to Congress to continue their patriotic work of supporting the Government in the war. They praised the work of the national theater leaders who had secured a change of the Monday holiday closing order to apply on Tuesday. This, it was agreed, had saved tremendous losses to all moving picture exhibitors in New England.

Matters of vital importance to the exhibitors and their business were discussed at the convention, and there was a spirited contest over the election of a state president. Michael F. Lydon, the new standard bearer of the Massachusetts and Rhode Island leagues, is one of the best-known exhibitors in New England. He is a man who has worked hard and consistently for the exhibitors' organization and is a keen politician. He has been the author and sponsor of legislation in Massachusetts which has been of great benefit to the moving picture industry. Mr. Lydon has promised to work "tooth and nail" to make the local organization the best in the country, and his enthusiastic supporters believe there is a big boom in store for the eastern organizations of the national league under Mr. Lydon's leadership.

Miss Rose E. Tapley, who is making a nation-wide tour under the auspices of the Famous Players-Lasky Corporation, was a special guest at the banquet. She spoke enthusiastically of the work of the exhibitors' league in all parts of the country.

The exhibitors gathered for their business session at 2 o'clock in the afternoon and Ernest H. Horstmann called the session to order. The first business taken up was a discussion of the plan of a group of independent film manufacturers to market their productions direct to the moving picture exhibitor. Mr. Horstmann read their plan to the members. It was finally agreed that a committee of five be appointed to investigate the matter and report to the organization on February 5.

It was decided that the committee go to New York January 25 and confer with the two associations at the meeting in that city.

Mr. Horstmann scored members of the league for their failure to reply to the request of Frank Rembusch, of Indiana, secretary of the Allied Exhibitors' Legislative Committee, requesting that exhibitors fill out blanks which call for comment from every theater manager on how the war tax affected his theater during the months of November and December. He said that only seven theaters in New England had answered the request and that only 207 out of 14,000 in the entire United States had taken the trouble to give the desired information.

On motion of Alfred S. Black, a motion that the league at once send out notices to every moving picture house in Massachusetts requesting them to answer immediately the request of Mr. Rembusch was adopted.

When Mr. Horstmann asked how many exhibitors present would send in their information at once, the entire body arose.

Whether or not children under 12 years should be exempt from the war tax was taken up for discussion. Leon Dadman said he had collected the tax from juveniles and had forwarded the money to the Government. He said it was returned with the request that the money be rebated to the children. There was a laugh from the exhibitors at this suggestion.

The matter of the theaters being closed on Tuesdays came up when one exhibitor asked what protest, if any, was to be made against the Tuesday closing order. Mr. Horstmann declared that the exhibitors should be satisfied with the concessions already granted by the Government and he advised the exhibitors to "leave well enought alone."

Some interesting information on this subject was given by Samuel Grant, who said he was in New York when the theater committee had gone to Washington to protest to President Wilson against the Monday closing order. He said that Adolph Zukor had gone to Washington representing the film manufacturing and producers' interests with a list of protests he intended to make for the industry. He said that what Mr. Zukor heard from the president himself caused him to withdraw all the protests except the Monday closing order. This caused an end of the Tuesday protest argument.

Who Pays for Film on Tuesday?

Whether or not the exhibitors should pay for films for Tuesdays brought forth some lively discussion. It was pointed out that the man who pays for a program or who had contracts for his bookings is now unable to use the material he has contracted for on Tuesdays. Colonel Henry L. Kincaide, of Quincy, declared it was not fair for the exchanges to bill the exhibitors for Tuesday films. He said a united protest should be made against such charges.

It was explained by Stanley Sumner that the Paramount company had agreed to stand the loss for Monday when that day was ordered for theater closing, but that when the order was changed to Tuesday the company had withdrawn their offer. The action of the Paramount company was caused by the belief that the exhibitors would make as much on Monday as if they were open both Monday and Tuesday, under the new conditions, was the explanation of George A. Giles.

On motion of Michael J. Lydon a committee was appointed to call the exchanges by phone and find out their attitude in regard to this matter. While the committee was at work the debate on the matter was continued.

Stanley Sumner said that every exhibitor ought to refuse to pay for his Tuesday films. He said he was going to follow that policy. As the theaters were closed by order of the Government he said he was in favor of employing counsel to investigate and care for the matter, amicably if possible.

Alfred S. Black said he did not believe the exchanges could collect money for the pictures and he was in favor of an investigation by counsel.

The committee reported that the exchanges in Boston which said they would not charge for the Tuesday films were Mutual, Kleine, Vitagraph and Universal. The General Film declared it would rebate in full and Triangle stated it would give the exhibitor a square deal. The Eastern Feature Film Company said it would charge 35 or 40 per cent. of the film cost.

Paramount officials reported they were not authorized to rebate, but that they would give the picture for use on another date or substitute another picture. Metro officials said they were willing to make allowance for loss of pictures, but that they would try and prevail upon the exhibitor to use another picture at another date.

The Pathe exchange reported that no charge would be made for Tuesday films, but that they would base their charge on the length of time films were used. The Fox management did not know what action the home office was to take, but indications were that the exhibitors would suffer no loss from the Tuesday closing as the Monday holiday would make up for the loss of Tuesday.

The matter of paying theater employees on Tuesdays was discussed, but it was the prevailing opinion that this was a matter for each exhibitor to settle for his own house and that no concerted action could be taken.

Chairman Horstmann read a letter from Jacob Conn, an exhibitor from Providence, announcing his resignation from the league. Jacob Lourie moved that the letter be placed on file, which was done.

A. E. Ramsdell, secretary of the Kincaide organization before the amalgamation, was called upon to read his report for the year 1917, which was as follows:

"Seventy-five dollars in dues was paid into the organization during the past year. The organization paid out $42.80 for expenses, leaving a balance in the treasury of $32.20. Thirty-one members of the organization are in good stand-

ing, while thirty-seven have failed to pay their dues." The report was accepted.

The exhibitors then heard the report of the nominating committee, which was read by Chairman Horstmann. The nominating committee consisted of Colonel Henry L. Kincaide and Ernest H. Horstmann, who in secret session had agreed on the nominations. The nominations were:

Michael Lydon Is Elected President.

President, Edward R. Gregory, of Dorchester; vice president, W. G. Hartford; secretary, B. H. Cornell; treasurer, Herbert A. Gillman, of Dorchester; auditing committee, A. E. Ramsdell, of Malden; William B. Sproule, East Boston, and George F. Washburn, of Boston; membership committee, George S. Bensley, A. Montague, Al Somerby. Executive Committee, Ernest H. Horstmann, Nathan H. Gordon, William Keon, Jacob Lourie, Colonel Henry L. Kincaide, Edward R. Gregory and Frank J. Howard.

Harry L. Wasserman nominated Michael E. Lydon for the presidency in opposition to Mr. Gregory. Several members were in favor of having the original nomination of E. R. Gregory for president stand, but Wasserman demanded that he have the right to nominate who he wished and his motion was allowed to stand, Lydon's name being placed on the list. The result of the vote was Lydon 27 and Gregory 24. Immediately after the vote was officially counted, Mr. Gregory stepped up to where Mr. Lydon was sitting and grasped him by the hand and wished him best of luck for his coming term. He also asked the committee to make the vote unanimous, which was done. Three rousing cheers went up for Mr. Gregory for the spirit he showed in the election. The secretary then cast one vote ballot for the entire list of officers.

When Ernest H. Horstmann's name was proposed for the executive committee he declared he was through with the league as an active officer. He stated, however, that he would always be ready to help in time of necessity and would be glad to act in an advisory way at any time but that he did not wish to be tied down to an executive position.

Mr. Washburn also urged the former president to remain. Mr. Washburn stated that it had been his intention to refuse the nomination as a member of the auditing board, because of the many outside business cares he had to take up his time, but that he would stick if Mr. Horstmann would. The members finally prevailed upon Mr. Horstmann to accept the nomination, which he did.

David Lourie called for a vote of thanks for President Horstmann, and Michael J. Lydon called for the members to stand up and give it. Three cheers rang out for the retiring president. Mr. Horstmann bowed his appreciation and then proceeded to make a short speech of thanks.

Straight Talk from Horstmann.

"I have always worked for the best interests of the league," he said. "I know I have been accused more than once of having a clique with me. Yes, I have had a clique, and I am proud of the fact. But whose fault is it? It is your fault. You do not attend the meetings, so how can we accomplish anything. I have many times sent out 140 letters to league members announcing a meeting and seven or eight have attended. We automatically became a clique. Please don't let this happen with the incoming president. I have worked hard for the league. I have made trips to New York and Washington in behalf of the organization.

"Speaking of laxity in attendance look at this one here today. The meeting is a disgrace because of the small number of exhibitors attending. With theaters closed throughout the state we should have a record attendance. 'In union there is strength.' Without union we can accomplish nothing. If there was no Motion Picture Exhibitors' League of America and National Association of the Motion Picture Industry your theaters would have been closed yesterday.

"Another important question to discuss while I am at it is dues. Any member can come along and pay his initation fee. Then he goes away and forgets all about the league. Notices are sent out to him. He fails to answer them or attend. Soon he is dropped and there you are. That is what I have had to contend with. Dues are a regular insurance. The organization loses its strength if its members do not attend the meetings. If there had been no national association we could not have gone to Garfield and asked him to change the closing order.

"Only two exhibitors sent in their three dollars to fight the music tax. Yet your battle has been fought for you. The least you could have done was to send in your three dollars. The money could not be misappropriated as the checks had to be signed and countersigned. All of these things go to show that you are lax in such matters.

"You exhibitors must look after state and national legislation and you must attend meetings. Try and bring in new members. I want to thank you all very much for your vote of thanks, and if at any time I can help you in your difficulties I will be glad to do so."

Samuel Grant proposed a vote of thanks to be tendered to all retiring officers of the two organizations. They were given enthusiastically.

Colonel Kincaide declared he would put his shoulder to the wheel and aid the new president as much as possible during the ensuing year.

Mr. Washburn said that the single act of the officers in Washington in substituting Tuesday for Monday as the closing day brought in enough money to the exhibitors to pay their dues for the entire coming year.

Mr. Lydon stated that he believed the license cost for running Sunday shows in Boston would soon be reduced from $10 to $5. He said that he saw the Mayor's secretary Tuesday, the Mayor himself being sick at home, and he said he could not promise any action on the matter. Mr. Lydon stated, however, that he got in touch with the Mayor by telephone later in the day and put the question up to the chief executive. The Mayor said he would take the matter under consideration.

The cost of Sunday licensing was formerly only $5, but when the Mayor came in he raised the cost to $10, claiming it was a war measure and that the treasury was low at that time. Now that conditions are nearly normal again, the chances look rosy for the original amount to come back.

It was voted that Mr. Horstmann, as national treasurer of the Motion Picture Exhibitors' League of America, be given desk room in the Massachusetts' league headquarters at 127 Pleasant street.

President Lydon Promises His Best.

Dinner was served at 7 o'clock and the menu was elaborate. When the banquet was over Mr. Horstmann introduced the new president, Mr. Lydon, and called for a rousing cheer for the incoming chief executive.

"As much as I had dreaded the election," Mr. Lydon declared, "I will certainly do my best to aid the league and make it one of the finest organizations in the country. I feel proud of the confidence put in me and I will take off my coat and delve into the work of the organization and make the league a 100 per cent. organization.

"I believe that it is time we had an organization where we can demand the rights that are due us. During the coming year there are many things to be done. We are fortunate to get the date of closing changed from Monday to Tuesday. We must always be on our job so as to fight just such cases as that. No man is going to do the work alone. He must have the hearty support of every member. I am in favor of monthly meetings. We should get together and exchange ideas and accomplish something."

Alfred S. Black, president of the Maine Branch of the Motion Picture Exhibitors' League of America, and an ardent worker in the Massachusetts branch, was the next speaker on the schedule.

"I have rather dreaded the annual meeting of the league as I though there would be considerable fireworks," said Mr. Black. 'Of course, there were a few, but now the air is cleared and a lot of good has come from it. Differences will be a thing of the past and we will all work together from now on."

Mrs. Alice Rice Carroll, film executive of the New England Bureau of United States Official Government War Films and a well-known bay state lecturer, followed Mr. Black.

Marion Brazier Howard, president of the Film Club of Boston, and a writer for the Moving Picture World, was the next speaker. She praised the organizaton and reminded the members of the old Colonial expression, "If you don't hang together, you will all hang separately." The speaker paid a tribute to Mr. Horstmann. "The efforts of Mr. Horstmann will never be known," she said. "Of course mistakes have been made, mistakes will be made, but he has given an enormous amount of time to the league and those who have worked with him appreciate him."

Samuel Grant notified the meeting that because of the acute coal shortage, the new closing orders and other possibilities that might arise the officials in charge had decided to call off the New York exposition and devote their energies toward making the exposition in Boston, next summer, a complete success. Mr. Grant expects the Hub convention to make between $10,000 and $15,000.

"Boston," Mr. Grant continued, "can put over as big a con-

vention as Chicago. World's Series, Auto Shows, and other affairs have always proved a success in the Hub, and the movie exposition will undoubtedly prove a tremendous success. You must all put your shoulder to the wheel and help make it a success."

Frank J. Howard, of the Atlas Film Company of this city, and dean of the industry, also spoke briefly.

Those present at the banquet were:

George F. Barlow, 2d, Princess theater, Plymouth; Charles H. Phillips, Universal exchange; Frank S. Truda, Goldwyn; Nathan Ross, Boston Photoplay; Edward E. Golden, manager, Boston Photoplay; "Al" Somerby, manager, Bowdoin Square; George Robinson, Paramount; Al Bevan, Olympic theater, South Boston; Alton H. Blackinton, Park theater, Rockland, Me.; Robert B. Clark, Perfection Pictures; Charles H. Ross, Lancaster theater; George B. Toomey, Palms theater, Quincy; William B. Sproule and William E. Dowlin, Central Square theater, East Boston; Stuart Rollins, of Sheedy & Rollins; Al Allen, Columbia theater, Attleboro; John Levy, Supreme theater, Jamaica Plain; Frank A. Howard, of Middleboro, and Atlas Film Company; Charles Moning, Old Colony theater, Plymouth; S. M. Moscow, United Film Service; R. J. Decker, Park theater, Middleboro; C. W. Hodgdon, Wakefield theater, Wakefield; S. Frankel, Strand theater, Lawrence; E. R. Daniels, Dreamland theater, Lynn; A. H. Malley, Brighton theater, Brighton; L. S. Eyster; P. F. Lydon, Imperial theater, South Boston; Mrs. M. J. Lydon; Miss Marion Howard Brazier, Film Club; George F. Washburn, Washington street theater; Miss Rose E. Tapley, Paramount, New York; Michael J. Lydon, Hamilton theater, Dorchester; Ernest H. Horstmann, Princess theater, Wakefield; Mrs. Alice Rice Carroll, U. S. Government film executive, Boston; Mrs. M. S. Ayer, Exeter street theater; John M. Casey, Boston censor; Nathan H. Gordon, Olympia theaters; Jacob Lourie, Beacon theater; Alfred S. Black, president Maine Branch of the Exhibitors' League, of Rockland; H. DeMotte Perry, Grand theater, Bellows Falls, Vt.; Max Shoolman; Samuel Goldstein, Goldstein Amusement Company, Springfield; Harry McDonald, Fox's theater, Springfield; Harry L. Wasserman, Eagle theater, Roxbury; Leon E. Dadmun, Atlas Film Corporation; John P. McConville, Paramount-Artcraft exchange; A. E. Lord, Olympia theater, Lynn; R. W. Drown, Somerville Amusement Company; Samuel V. Grand, Federal Features Film Corporation; Michael Alpern, Federal Features Film Corporation; James M. Mullen, Universal, Boston; Joseph A. McConville, Famous Players Feature Company; Joe Mack, Rialto theater, Brockton; William N. Patten, S. Y. Merchant and Samuel Hasse, Famous Players Film Company; Harry Asher, Famous Players, Paramount and Artcraft exchange; E. R. Gegory and Herbert A. Gilman, Dorchester theater; George U. Hamilton, Winthrop Hall theater, Winthrop; E. L. Young, Highland avenue theater, Somerville; William E. Furber, assistant manager Metro Pictures Corporation of New England; A. E. Goodside, Empire theater, Portland, Me.; Samuel Rubenstein, Four-Square exchange; Samuel Grant, Peerless Pictures Corporation.

Rocky Mountain Exhibitors Hold Election

H. T. Nolan Chosen President—Preparing to Hold the Annual Ball.

THE annual election of the Rocky Mountain Screen Club was held at its headquarters in Denver, Colo., January 18, H. T. Nolan being re-elected president, H. E. Huffman vice-president, and H. Bradley Fish secretary and treasurer.

The following directors were elected: Non-resident—Provas of Albuquerque, Morrison of Aspen, Anderson of Rawlins, Marquand of Longmont. Resident—H. T. Nolan, A. E. Fair, R. J. Churchill, D. L. Lehrberger, T. Y. Henry, H. B. Fish, H A Goodridge, H E Huffman.

R. J. Churchill was appointed chairman of the House Committee, H. T. Nolan of the Legislative Committee and H. Bradley Fish of the Publicity Committee.

The club is just entering upon its third year with the brightest of prospects. The Screen Club rooms are being enlarged and refinished and attention is at present focused upon the annual ball to take place about the 9th of February. Any person who may be passing through this district at that time is invited to stay over for this affair, which is planned to be a very brilliant one.

CINCINNATI HELPED IN OPENING THEATERS MONDAYS.

The Cincinnati Theater Managers Association takes some credit to itself for the concession made by the Fuel Administration in allowing the theaters to remain open on Mondays and to close Tuesdays instead. The organization met promptly upon the announcement of the suspension order, and discussed the matter thoroughly, the opinion being at once seen that the closing should be on Tuesday rather than on Monday. The fact that there will be thousands of people idle on the ten Monday holidays, and that they should have some place of decent amusement to resort to, was one of the principal arguments made, and it is probable that this was of weight with the Washington authorities in connection with the action taken. Attorney Ben L. Heidingsfeld, of Cincinnati, who was in New York at the time, was instructed by wire to work with the National Theatrical Managers' Association in its Washington conference, representing Cincinnati theaters, including moving picture houses as well as others, and the result of this action was highly gratifying to all concerned.

Detroit and Michigan A. E. A. Merge

M. W. McGee Elected President of Larger Organization—to Meet Weekly.

AT a special meeting held January 17 the Detroit and Michigan charters of the American Exhibitors' Association merged into one organization, to be known as the American Exhibitors' Association of Michigan. There will be weekly meetings at 1:30 every Thursday at the Board of Commerce. The membership is growing, but during the coming twelve months a vigorous effort will be made to increase it to 100 per cent. of the state exhibitors.

M. W. McGee.

The new officers are: President, M. W. McGee, Majestic Theatre, Detroit; 1st vice-president, Charles W. Porter, Forest Theater, Detroit; 2d vice-president, W. S. McLaren, Majestic Theater, Jackson; secretary, King Perry, Luna Theater, Detroit; treasurer, John Brennan, Cozy Theater, Detroit; M. W. McGee and Peter Jeup are national directors. The board of directors contains six from the state and four from Detroit.

A resolution was passed lending every aid and support to the state fuel administrator in the conservation of coal.

The latest ruling up to the time of writing was that theaters could operate all day Monday, close on Tuesday, and five hours the remainder of the week. A change modifying this order by the state fuel administrator is expected at any time.

The first Monday under the new order found all theaters doing a thriving business, the same as they would on any holiday or Sunday.

North Carolina Exhibitors to Meet

Gathering is Called to Consider Forming Booking Organization for League Members.

NORTH CAROLINA exhibitors have been called to meet at Greensboro on Tuesday, February 12, for the purpose of forming a co-operative booking office to handle all bookings for members of that league over the entire state of North Carolina, a committee, of which Percy W. Wells, of Wilmington, is chairman, having in hand the preparation of all working machinery for the operation of the office and to make a report to the meeting at that time.

It is the purpose of the Carolina exhibitors to handle the office upon a purely co-operative basis, without profit to any one, the services of the office to be available to any member of the state league who will come into the booking organization and sign such agreements of good faith as may be deemed necessary. It will be the intent of the members to use no service whatever in their theaters except that which is booked through the office, and the organization will therefore in all probability open negotiations with every manufacturer and distributor of pictures in the country. The manufacturers' representatives will be invited to attend the meeting at Greensboro so that immediately upon the completion of working plans the matter of bookings may be taken up with them without further delay.

It is also the purpose of the North Carolina League to handle all supplies and equipment for theaters under the same basis, through a co-operative supply house, to be located at a central point for distribution throughout the state. As a nuclues for the suppy house the league has been offered, at cost inventory, a supply house already established and enjoying a prosperous business, to be turned over to the league upon perfecting of satisfactory arrangements.

North Carolina Meeting

Small Attendance But Much Business at Raleigh—Will Meet Every Thirty Days Hereafter.

ADOPTING a resolution to meet in future every thirty days during the war crisis, the North Carolina Motion Picture Exhibitors' Association concluded a two-day business session at Raleigh, N. C., Friday night, Jan. 18, having accomplished much work despite the fact that the convention was the poorest attended in many years. The meetings were devoted strictly to business, all the directors being present and no social features disturbed the serious deliberations of one of the most progressive and compact State organizations in the United States.

At the final session Thursday a strong resolution was presented and adopted, urging upon Congress to rescind the seat and film taxes and exempt from the admission tax schedule all children under twelve years of age, who now pay a flat tax of one cent per admission. The resolution set forth that while the exhibitors of North Carolina are willing to co-operate with the government in every way possible, as has been done since the beginning of the war, that the three tax items mentioned imposed hardships upon them that were out of proportion to war taxation measures in other lines of industry.

In order to raise money to take the place of the eliminated taxes, the resolution proposes that admission taxes be placed on all adults, including admission to theaters charging five cents. Another item in this proposal pleads that the method of collection of the admission tax be made through the sale of tax tickets to be furnished by the government, and that the theaters purchase the tickets in blocks and that they be allowed a 10 per cent. discount for handling them.

That the State League may replenish its treasury which was badly depleted by the expense of their invasion of Chicago last July, every member of the State organization will on February 8 donate ten per cent. of its gross receipts to the treasury of the Association, to be used as needed at the discretion of the Board of Directors in furthering the interests of the industry both local and national. A part of this fund will go toward paying the pledge of this State toward the expense of Hon. Henry B. Varner, chairman of the National Legislative Committee, in his work at Washington. Another need is for the employment of a representative to remain at the State Capital during sessions of the Legislature, with duties similar to Mr. Varner's, but of only Statewide scope.

For the purpose of investigating a proposed system for the establishment of a co-operative booking office to handle blanket contracts for all pictures for the use of members of the league, a committee composed of H. R. Mason, Goldsboro; B. S. Aronson, Raleigh; R. D. Craver, Charlotte; H. B. Varner, Lexington, and P. W. Wells, Wilmington, was named. This committee will investigate several systems now in operation in different sections of the country, notably one originated by E. V. Richards, Jr., of the Saenger Amusement Company, which is said to be the ideal plan for handling co-operative booking contracts. It is the purpose of the Association to handle supplies and equipment in the same manner through a co-operative plant to be located at Charlotte.

To investigate the "Manufacturer-to-Exhibitor Direct Plan" of booking being promoted by several independent producers, a committee was named to confer with C. C. Pettijohn, former manager of the American Exhibitors' Association, who has undertaken the task of organizing this plan, approved by the allied exhibitor organizations at the Washington convention.

Another business session of the Association has been called to convene at Greensboro, February 11, when reports from those committees will be heard and such recommendations as may be made will be immediately acted upon. The last act of the convention was adoption of resolutions praising and thanking Hon. Henry B. Varner, for able work in behalf of the industry at Washington, and to Messrs. Aronson and Browne, the local committee on arrangements for entertaining the convention. D. M. BAIN.

ONTARIO LEAGUE ELECTS OFFICERS.

Members of the Moving Picture Exhibitors' Association of Ontario gathered in Toronto on January 15 for the second annual meeting of the organization. W. Baillie, a well-known Toronto exhibitor, was elected president for the ensuing year in succession to Arthur Cohen of Toronto. P. J. Nolan of Ottawa was re-elected vice-president, F. E. Karn was elected treasurer, and H. Alexander of Toronto was re-elected secretary.

Various matters of importance were discussed, and the new executive committee was instructed to get busy on a number of features affecting conditions in Ontario. The executives held a meeting in Toronto on Sunday, January 20, to follow up the annual convention.

The membership of the association is about equally divided between Toronto and outside exhibitors.

Miami Valley Exhibitors' League Meets

Passes Resolutions to Aid Fuel Conservation and Take Pathe Dayton Exchange Back to the Fold.

AROUSING meeting was held at the Miami Valley Exhibitors' League quarters Friday, January 18, in Dayton, Ohio, at which session the League sent telegrams to President Wilson, National Fuel Administrator Garfield, Senator Atlee Pomerene and Congressman Warren Gard who were no doubt a great help in changing the Monday closing order to Tuesday.

The meeting was a long one and was attended by all the members of the League, who number about 95 per cent. of the total. A. F. Kinsler was responsible for the framing of the telegram and to him belongs a large part of the credit for the accomplishment.

One of the important resolutions passed as far as the film exchanges are concerned was the motion made by Ed Banker to the effect the Pathe exchange be again given the patronage of the members of the League. Pathe has for quite a while been under ban in Dayton as far as the League is concerned, and this is mentional as the principal cause of the numerous changes made in local salesmen by the Pathe exchange. Ever since the coming of Jim Hamilton things have looked better for Pathe in Dayton, according to those who know, and it resulted in the motion passed and carried as given above.

A motion was also passed pledging allegiance to the local fuel administrator and promising him the use of the members' screens for any slides or pictures that would help in any of the numerous campaigns that are now in progress. The members of the League also pledged themselves to cut all useless lights as well as useless outside illumination for the period of the war.

Smaller Theaters Getting Slippery End

Portland Exhibitor Says Little Fellow Has to Pay Out of All Proportion.

AFTER three months' operation under war tax conditions, W. A. Graeper, manager of the Union Avenue Theater of Portland, Ore., and vice-president of the Motion Picture Exhibitors' League of that state, maintains that the smaller exhibitor—and there are, comparatively, thousands of him—is getting the worst end of the deal all around.

When interviewed recently Mr. Graeper spoke against the injustice of the 15 cents per reel tax. This, he says, is unfair because it charges the small exhibitor the same flat rate as it does the big fellow, while the margin of profit to the small theater is greatly smaller than that of the larger house.

Then comes the question of the admission tax. In order to show certain recognized good brands of films in that locality the exhibitors must charge 15 cents, and by reason of other high film rental prices 15 cents admission must be had to make the business go at all. The Portland downtown houses charge 20 cents, and it is not considered practical for the suburban shows to demand this price at this time. But the war tax requires 2 cents of the 15 the same as it does of the 20. Likewise, in order to keep the children's patronage, which is very good, suburban shows charge but 5 cents for the youngsters even where the adult price is 15 cents. The war tax is a cent just the same. Ten cents is received for children in downtown theaters and the tax is also a cent.

So figuring it all out Mr. Graeper concludes that the little fellow who must charge 15 cents admission pays a bigger percentage of his profits to the government as war tax than the big theater.

REID, FROZEN OUT, TAKES BACK TRAIL.

Wallace Reid, who recently started work at the New York studios of the Famous Players-Lasky Studio following his tour of the country, has left for California. Under the direction of Donald Crisp, Mr. Reid commenced activities on his new Paramount picture in the East, but owing to conditions brought about by the coal situation it was decided that he discontinue operation here.

New York Exposition Date Changed

Motion Picture Trade Show Postponed from February to October—All Contracts to Hold.

AT A MEETING of the motion picture exposition directors of the N. A. M. P. I., held Monday, January 21, it was decided to postpone the motion picture exposition scheduled for February 2-10 at the Grand Central Palace, New York, to October 5-13. The principal reason given was the unfavorable condition of the industry. All agreed that it would be inopportune to hold it now and much better in the fall, after Labor Day, when every one was on edge for the starting of a new season and when industrial conditions would probably be much improved.

The Grand Central Palace management released the National Association from the rental contract for February with the understanding that the $1,000 deposit would stand until October and the balance of $10,000 be paid at that time. This was very satisfactory to the National Association. Secretary H. F. Elliott has already collected 25 per cent. of the rental space from those who have contracted for it, and they agreed to pay another 25 per cent., which would more than cover the exposition's obligations. $26,000 worth of space had been contracted for. The $13,000 which will have been collected will be kept in bank until needed. If it is not used it will be returned to those who advanced it. This proposition met the approval of all who had contracted, although they were willing to pay the obligations of the National Association pro rata, and give up the exposition altogether if necessary.

It is the opinion of the majority of the trade that the exposition in October will be a big success, as the hoped for revival of business at that time will greatly aid it. Some thought it would follow the Boston exposition too closely, that one would run counter to the other unless the Boston show should be called off.

The following concerns have either contracted or applied for space at the exposition: Vitagraph Co., Pathe Exchange, Inc.; Fox Film Corp., Triangle Distributing Co., Precision Machine Co., Nicholas Power Co., National Carbon Co., Select Picture Corp., Argus Lamp & Appliance Co., American Coin Register Co., World Film Corp., Edison Lamp Works of the General Electric Co., Westinghouse Lamp Co. of the Westinghouse Electric Co., Universal Film Manufacturing Co., Dalton Adding Machine Co., Efficiency Kitchen, Alpha Lithograph Co., Moving Picture World, Sampliner Advertising Co., Acme Lithograph Co., Exhibitors' Trade Review, H. C. Miner Lithograph Co., Motion Picture News, Famous Players, Paramount Co., Cooper Hewitt Electric Co., New York Telegraph, Moving Picture Appliance Co., Metro, Dramatic Mirror, Wharton Releasing Co., Motograph, Viking Sign Co., Exhibitors' Herald, Frohman Amusement Co., Typhoon Fan, Billboard, Cadillac Motor Car Co.

"LEST WE FORGET" OPENS AT LYRIC.

Metro's great screen spectacle of international war events, "Lest We Forget," starring Rita Jolivet, the noted Lusitania survivor, opens for a run at the Lyric Theater, New York, on January 28, marking the entry of Metro pictures into the ranks of regular Broadway theater attractions.

The showing on Broadway of this spectacle, which is a screen presentation of many causes contributing to the American entry into the great world war, is in line with Metro's announced drive for leadership. Recent evidences of the great strides made by Metro toward its desired goal are the productions of such pictures as "Revelation," with Nazimova; "The Legion of Death," with Edith Storey; "Blue Jeans," with Viola Dana, and "Daybreak," with Emily Stevens.

J. A. DERHAM ON TRIP FOR SELECT.

Controller J. A. Derham, of the Select Pictures organization, left January 24 for an extended trip to the Southwest and West. Mr. Derham's first stop will be made at Dallas. Here he expects to spend a week. Mr. Derham will spend several days or a week each in Los Angeles, San Francisco and Seattle, and will probably stop in Denver on his way home.

MORE NATURAL COLOR FILMS AT WURLITZER HALL

The Douglass Natural Color Film Co. announces that it will give a trade exhibition of natural color films at Wurlitzer Hall, 120 West 40th street, New York, at 10.30 a. m. February 4, 5 and 6. These pictures are made under a process invented by Leon Forest Douglass of San Rafael, Cal.

Blue Tuesdays Mean Good Mondays

Telegrams to Goldwyn Tell of Big Business Sunday, Monday and Wednesday.

ON the Saturday before the first Tuesday shutdown in the theaters throughout the East the Goldwyn Distributing Corporation sent out several hundred telegrams to representatives, agents and employees in as many towns and cities, asking them to report accurately to the company as to the business done in the theaters on Monday, January 21.

Replies to these telegrams, coming in by mail and wire for the past week, reveal the encouraging news that the majority of the theaters in cities large and small and in houses of large and small capacity did a record-breaking business on that day. The outlook is that prosperous Mondays will continue for exhibitors throughout the period when their houses are dark on Tuesdays.

Business on Wednesday also, following the Tuesday shutdown, has been greatly stimulated. Many exhibitors, now having definite information born of actual experience, do not hesitate to predict that they will do a business in six days equal to that done in seven in localities where pictures are shown for the full seven days, and to equal in five days the business usually done in six days in zones where Sunday shows are not permitted.

This unlooked for outcome of what at first appeared to be a most damaging step by the Government's Fuel Administrator is not applicable merely to large cities, but was found to have been duplicated in small cities and towns as well. Intelligent exhibitors in many cities, sensing this possibility of focusing the public mind upon making up for a Tuesday deprivation by seeking their screen amusement on Monday, combined in paying for a newspaper announcement in the leading papers of their cities to make use of this argument for their patrons. There was an immediate response.

Goldwyn makes public the results of this investigation for the benefit of exhibitors everywhere, with the added suggestion that in some community where Monday attendance did not show immediate increase as a result of the Tuesday closing orders that Monday patronage can be immediately stimulated by bringing the situation of a theater's patrons through the medium of the customary advertising in the amusement columns of the local newspaper, in the house programs each week, or even by means of the special mailing lists that each alert theater manager maintains.

In the reports to Goldwyn there were also instances of exhibitors who found that the public's knowledge of the Tuesday shutdown also stimulated Sunday patronage above previous levels, giving many exhibitors the virtual benefit of two holiday-size days a week instead of the customary one.

Poughkeepsie Stratford Opens

First Showing in Hundred-Thousand-Dollar House is "The Cinderella Man."

WHEN Poughkeepsie's new $100,000 motion picture theater, The Stratford, opened for the first time on Monday, January 21, the honor fell to a Goldwyn production—Mae Marsh in "The Cinderella Man"—to be the initial attraction.

The Stratford is distinctly a Poughkeepsie institution, made possible by the public spirit and interest of Ely Elting, Herbert R. Gurney, John Lurie, W. De Garmo Smith, D. W. Wilbur, Dr. H. L. Salsbury, Albert F. Schwartz, John H. Doherty, Edward E. Perkins and C. W. H. Arnold. It is situated at the corner of Liberty and Cannon streets, and is the largest theater for the exclusive production of photoplays in that section of the state. The structure was designed by W. H. McElfatrick, of New York. Edgar V. Anderson, of Poughkeepsie, was the general contractor. The main floor seats 1,000 persons and the balcony 500. There will be daily changes of program. W. W. Williams is the manager.

SCHAYER FINALLY GETS CHANCE TO FIGHT.

E. Richard Schayer, of the Paralta staff of authors, has applied for enlistment in the army aviation corps, and has passed the physical examinations. He expects to be called in a week or ten days. Mr. Schayer has tried several times before to enlist in some branch or other of the army, but was unable to do so because he had previously lost his citizenship by serving in the British army. This was at the beginning of the war.

Seeing Nature for Millions of Spectators

By Hanford C. Judson

Wonderful Microscopic Camera in Argus Film Laboratories Gives Magic Eye to All Who Sit Before the Screen—Broadening Human Experience

"WHAT are you trying to do?" asked a representative of the Moving Picture World of Horace D. Ashton, head of the Argus Film laboratories.

"We are trying to make it possible for the world to see the secrets of nature and be entertained at the same time," was his reply.

"Can you make microbes entertaining?"

"Why not? If we can show their life cycle, the natural history of a microbe, and he is more wonderful to look at than any beast of the forest, won't he be worth seeing? Besides there is much for us to show that can be seen without a microscope."

A Cyclops, Showing External Egg Sacs.

We begged Mr. Ashton to let us see just how he went about making the wonder films, so interesting and at the same time so instructive, that are being released for him by the Pathe Exchange in the Argus Pictorial.

"The first work on microscopical pictures was done by the Marey Institute of Paris," he told us as he led the way into his laboratory. "They had to discontinue work at the outbreak of the war and I tried to get their apparatus; but the French Government refused to let it leave the country. I have managed to get all the apparatus I need and, perhaps, have one or two wrinkles that even the Marey Institute didn't have. As I said, this microscope work is only a part of our field; but it is limitless in its variety of interest.

"One of the beauties of it is that you don't have to travel. A trolley trip will bring you to the edge of a swamp or stream. You scoop a bit of the ground scum into a bottle and carry it home. It becomes a great hunting ground and you search over it with your microscope. You can work in winter as well as in summer. In winter some forms of this minute, microscopic life take shapes hard to recognize and I have had to call on a specialist to identify certain specimens. Dr. R. W. Miner, Ph.D., assistant curator of the Department of Invertebrate Zoology at the Museum of Natural History of New York, has helped me a great deal along these lines.

"When we get the subject home and discover him with the microscope we make a study of him, taking moving pictures of scenes in his life with an eye always to a screen exhibition. The interest that the spectator takes in what we show depends largely on our choice of scenes. We have to know something about the creature to know what interesting things we may expect him to do and what to wait for. Some of the best things we grind out are wholly unexpected. Something makes him perform for us in a way that is a delight on the screen.

"I will show you just how we go about making a picture. Here is a jar of moss and water cress that has a rich scum on the bottom. The water in this is always fresh. The vegetable life and the animal life in it are balanced and keep the water just as it is. We never change it, merely keep it full. Now we'll dip down and get just a drop of the dirt and water on the bottom and put it on a slide of glass and put this other very thin piece of glass over it. It looks like very narrow quarters between those glasses; but when you look through this microscope you will see room enough for the microbe to dive and swim and do any thing he pleases."

He looked through the brass tube and uttered an exclamation of delight. "Here's a beautiful Brown Hydra. I didn't expect him here. Take a peep at him and then I'll take a picture and I'm glad indeed to get it."

I looked and saw something like a silver plant growing up in the middle of all the room in the world. It lengthened its stem and felt around with delicate tentacle arms. Then something made the instrument shake and the creature crouched down again making itself shrink into almost no dimensions.

Mr. Ashton then took the microscope to a special frame shown in the accompanying illustration that permits rigging up the microscope as an integral part of moving picture camera and at the same time the use of a properly housed arc lamp to shed a ray of light through glass slide holding the specimen and through the microscope to the film in the camera. There is an arrangement on the camera by which the operator can watch what is going on so that he can start grinding when something worth recording is going on and not waste film on unimportant things.

"This Brown Hydra will make a part of one of our screen magazines some day," said Mr. Ashton. "There won't be enough of him to tire the people and in the same magazine number there will be four or five other subjects of an entirely different nature. One of our releases, for instance, contained a picture of two mackaws which one of our associates caught while working on the Orinoco River in South America. He was watching and he saw the two begin to climb a great tree with the help of their bills. It was so interesting that he brought the camera into play and got a fine picture of it. There will also be a picture showing a sheep ranch in Peru and making clear that the wool from North American sheep is different from that of these sheep. There will also be a picture of a beaver dam and of beaver homes. They are the hardest animals in the world to photograph, for they work only in darkness. You have to plan carefully to get worth while views of them. Then there will be some bit of microscopical photography like the picture of the Brown Hydra. We aim to get some bit of microscopical life in every release, just enough of it to be interesting.

Horace D. Ashton, President and General Manager, Argus Laboratories, and J. Jas, de Vyres Professor of Natural History.

"We have eight screen magazine numbers ready to go out and have already released six of them. The intention is to have a new one ready and release it every two weeks."

The Argus Film Laboratories are finely housed on the top of the Candler Building, 220 West 42d street, New York City. Here is every facility for the production of the interesting and instructive pictures that are growing most popular.

To Present Tax Brief to Congress

Legislative Committee of Allied Exhibitors About Ready to Report Result of Country-Wide Investigation of Conditions.

IN the furtherance of his work as secretary of the Allied Exhibitors' Legislative Committee, which body is about to present to Congress a brief representing the consensus of opinion of the exhibitors of the country respecting remedial legislation on tax matters, Frank J. Rembusch of Indiana was in New York last week. Mr. Rembusch, as secretary, has been busy collating the replies received from exhibitors as to their present business troubles. He has digested and summarized these and turned them over to H. B. Varner, chairman of the committee, for further welding into shape for presentation to Congress. The other exhibitors on the committee are Lee A. Ochs, E. H. Horstmann and J. H. O'Donnell. This is the body named as the result of the recent exhibitors gathering in Washington at which were present representatives of the National League and the American Exhibitors' Association.

Working in conjunction with the exhibitors have been five representatives of the producers. The sole aim of the joint body has been to determine what the industry as a whole really wants. In answer to the advertisements printed in the trade papers several hundred replies have been received. They have come from forty-four states, and in some instances have been sent in by exhibitors' organizations, these latter being framed to express the collective opinion of their members. The secretary of the committee is anxious to get more answers from exhibitors as to how they and their competitors are affected by the war tax. Brief, concise replies are requested, and they may be sent to him at 407 Indiana Trust Building, Indianapolis. It is unnecessary for exhibitors or film men to come to Washington. Mr. Varner is there on the job and is giving his closest attention to the tax matter.

Prospects for remedial legislation in Washington are favorable, Mr. Rembusch says. The Indianian besides taking care of the correspondence of the joint committee is also acting as the chief executive of the American Exhibitors' Association. In this latter work he has taken over the duties that formerly fell to Charles C. Pettijohn, who previous to his resignation and affiliation with an independent producers' association, was general manager. Mr. Rembusch made a strong plea for the hearty support by the industry of Mr. Varner, who, he says, has been doing splendid work.

Summing up the replies so far received from exhibitors Mr. Rembusch expressed the opinion that 30 per cent. of the theaters in the country had been closed in recent months, with a consequent similar decline in the amount of film being booked. He declared his belief that this was no exaggeration as to the loss of business, that conditions were worse than the great majority of picture men realized. In Indianapolis, for instance, twenty-four theaters out of a total of seventy had been closed in the last three months.

Hardest hit by war conditions have been the theaters in the small towns. The allied committee secretary has been more impressed by the reports he has received from traveling men than from letters he has had from exhibitors direct. These former quoted many small exhibitors as saying they would be willing to keep open if they could be sure of clearing ten or twelve dollars a week, but that they could not stand a loss. It is these smaller showmen who must receive the whole-hearted support of their more fortunate fellows, Mr. Rembusch declares. They must be tided over. An instance was cited of the only theater in a town of 4,600 population that had been running at a loss of $30 a week and consequently compelled to suspend.

"We have got to give the little theaters more time and attention," said Mr. Rembusch.

LEONHARDT TEMPORARILY IN NEW ENGLAND.

Harry Leonhardt, general Western Manager of Goldwyn Pictures, with headquarters in Los Angeles, has been called east and is now on a special commission for his organization in New England, temporarily stationed in Boston. Mr. Leonhardt, who is one of the best-known executives in film salesmanship, has direction for Goldwyn of the Denver, Los Angeles, San Francisco and Seattle zones, and is one of the outstanding figures in the West Coast country. Owing to his years of experience in theatricals in the east and his business association with the Keith and Proctor interests, he is known to theatrical men in every part of the east, and Goldwyn is fortunate in having him available for confidential work in New England. During his temporary trip to the east Mr. Leonhardt's family are remaining in warmer California.

Rowland Re-elected President of Metro

Stern, Stoneman, Hulsey and Cohen Are New Members of the Board of Directors.

RICHARD A. ROWLAND was unanimously re-elected president of the Metro Pictures Corporation at the annual meeting of the directors, following a two days' session of the stockholders of the corporation, at their offices in the Long Acre Building January 18. James B. Clark, of Pittsburgh, was elected first vice-president; E. H. Hulsey, of Dallas, Texas, second vice-president; J. W. Engel, treasurer; Charles K. Stern, assistant treasurer, and J. Robert Rubin, secretary and general counsel. The directorate elected includes four new names, namely, Charles K. Stern, who has been cashier and auditor for Metro since its organization; David Stoneman, of Boston; E. H. Hulsey, of Dallas, and H. J. Cohen, of New York. The directors re-elected were Richard A. Rowland, James B. Clark, J. W. Engel, John Kunsky of Detroit and A. S. Behmer of Pittsburgh.

It was announced that Metro's renewed activities along larger and broader lines would be dealt with in a forthcoming statement from President Rowland. Metro has definitely announced that it proposes to go after the leadership of the motion picture industry. Metro has further plans matured, including a five-reel picture production by Mr. and Mrs. Sidney Drew of an unusual and mirth-provoking sort, which is the most pretentious thing ever done by these well-known stars.

Metro recently has pronounced a policy of open booking for first, second and third-run theaters, and this policy will not only be continued but will be vigorously advocated in all parts of the United States by the Metro representatives, who are still meeting at the home offices in this city.

"Smiling Jimmy" Returns to Consolidated

Takes Up Old Job of Sales Manager in Atlantic Office Following Advent of William Oldknow.

JAMES B. KELLY, former manager of the Consolidated Film and Supply Company of Atlanta, who severed his connection with that company last fall, has again taken charge of the sales force of the Atlanta office, with the advent of William Oldknow, who returns to that company as general manager.

In addition to being general sales manager Mr. Kelly will continue to look after his interests in the Southern States Film Company, which is handling the output of the U. S. Exhibitors' Booking Corporation in the South. Mr. Kelly reports quite a large success so far with the two inital releases, "The Zeppelin's Last Raid" and "Those Who Pay."

Mr. Kelly has engaged as his assistant manager, Mrs. E. Wright, who has been connected with the film industry in Atlanta for the past six years, having been associated with the General, Mutual and other organizations. She also retains her position of assistant manager of The Southern States Film Company. Mr. Kelly has installed his offices at 111 Walton street, adjacent to the local branch office of the Consolidated.

Mr. Kelly reports that business in Florida is about normal and the weather unusually hot.

Among the changes made by Mr. Oldknow in assuming general management of the Consolidated was in appointing C. T. Jordan manager of his Jacksonville office, as the former manager, John R. Barton, has reported to the army camp at Columbia, S. C.; W. E. Sipe, former roadman, was appointed manager of the Memphis office, and U. T. ("Doc") Kook, former special representative of the Paramount in Atlanta, was installed as office manager in the Atlanta branch.

HENLEY TO DIRECT MAE MARSH.

Preparations for Goldwyn's new production starring Mae Marsh include the engagement of Hobart Henley as director. His pronounced success in presenting "Parentage" to the public brought Mr. Henley to the attention of Goldwyn, and a contract was signed whereby he becomes the guiding factor in the Mae Marsh drama.

Hobart Henley's capital work as leading man in several Universal features, notably "The Evil Women Do" and "June Madness," seemed to make stardom his future place in the world of motion pictures. But he chose to give directing a higher place than acting and produced a number of features before sponsoring "Parentage."

The finished scenario of the Mae Marsh play is now in his hands and the cast is being gradually selected. Again Irwin S. Cobb furnishes Mae Marsh with a play. Mr. Henley promises to sustain the directors' important part with noteworthy skill.

General Film Executives Move Uptown

Big Exchange Organization Deserts Its Fourth Avenue Quarters for Berkeley Building in Forty-fourth Street.

BY a lease signed last week the executive offices of General Film Company will be located in the new Berkeley Building, 25 West Forty-fourth street, New York City. The change is effective February 1.

Thus another film company removes its headquarters uptown from what was formerly a considerable motion picture district of New York. The quarters which the executive officers of General Film Company are vacating at 440 Fourth avenue, at Thirtieth street, were occupied by it for two years after its removal from the Fifth Avenue Building at Twenty-fourth street. Before that the company occupied a location at 80 Fifth avenue. The location now being relinquished is in the center of the silk district, which also has been known as a magazine district. However, in going uptown General Film by chance is following a number of magazines which have gone uptown, and in fact enters a building already occupied by some of its former Fourth avenue neighbors, notably the McClure publications.

General Film will be found occupying the seventeenth or top floor of the Berkeley Building, the whole suite being splendidly lighted from all sides. Accommodations will be maintained here for the executive officers, board of directors, auditing department, general sales department, legal department, and accounting department. The modern plan of office arrangement will prevail, the entire personnel of the offices occupying the entire space of the suite without partitions. This permits of diffusion of light to best advantage and also of ventilation to best advantage, and promotes the co-ordination of office activities.

The Berkeley Building is excellently situated as regards transportation, being within easy reach of all subways, elevated and surface lines, Grand Central terminal, and is also close to the uptown motion picture district. The building was finished and first occupied by tenants a few months ago. It runs through from Forty-fourth street to Forty-fifth street, with a main floor arcade, and is situated just west of Fifth avenue. There is up-to-date elevator service.

Mail intended for General Film Company's main office after January 31 should be directed to reach the new location in the Berkeley Building, 25 West Forty-fourth street. The New York exchange office of the company remains at 71 West Twenty-third street as formerly.

Pathe Weekly Seven Years Old

Review of the Life of a Department of Trade Activity That Has Developed Into an Institution.

WITH 1918 the Hearst-Pathe News, or at least the Pathe Weekly end of it, celebrates its seventh anniversary, a record unparalleled in the industry. During that time not an issue has been missed, not once has it failed to come out on time. The value which it has been to the exhibitor and the hold that it has upon the affections of the public is shown by its wide popularity.

The motion picture news weekly, first conceived by Charles Pathe eleven years ago, in 1907, today has a power that at first was not dreamed of. Its strength is so great that it is invoked to aid the Government in matters of national welfare. The Hearst-Pathe News was and is of great aid in stimulating recruiting for the army and navy and aviation corps; it was of great assistance in helping the Red Cross attain its ambitions in acquiring its big membership and in depicting the work done by the organization; it was called upon to aid both of the Liberty Bond issues, and did so constantly week after week with cartoons, titles and pictures. "Unlike newspapers," says a Pathe official, "it has no politics and favors no candidate. It is unbiased save in the interests of truth, justice and patriotism. It knows no church as distinguished from another, yet it is a force for morality and the right. Its views cannot be bought. Each issue is of such a character that it may be safety shown in any church without censorship and without cutting, and yet it is always interesting. Of what other class of pictures can all this be truthfully said?"

The alliance made with the Hearst organization one year ago brought to the old Pathe News force of news picture gatherers in all parts of the world a much larger source of supply. The many Hearst newspapers have each of them staffs of news photographers who thus at once were automatically added to the force of motion picture cameramen.

"The Hearst-Pathe News is not content to rest upon its laurels," said one of the men connected with it the other day. "Its plans for 1918 contemplate an even wider activity, usefulness and distribution."

De Mille Comments on Los Angeles Censorship

Sane Supervision Is All Right, Says Famous Players-Lasky Director, but We Have No Room for Czars.

SANE censorship would be a good thing for the motion picture industry in Los Angeles, but the matter of a sane censorship is a very hard thing to secure," declared C. B. De Mille, commenting upon the recent move by the City Council of Los Angeles to create the position of a local motion picture censor.

"If censorship is conducted in any city on reasonable grounds it will be of value, not only to the public, but to the motion picture industry. In Los Angeles at the present time, for instance, there are a few pictures seen on the screen which should undoubtedly be consigned to the flames. They are a bad thing for the industry, casting discredit upon the legitimate producers who, I believe, are doing the best they can to produce good, clean pictures.

"The great difficulty is to secure a censorship which is not czarlike. In certain cities, notably Chicago, we have had examples of censorship in which the official sets himself up not only as a guardian of public morals, but also as a critic of art. It is a condition similar to that which has applied in Russia. There the country has been burdened by high officials who, overstepping their natural rights, have for personal or other reasons made themselves censors of matters both civil and religious, denying to the public things which are theirs by inalienable right.

"We have no room for czarlike censors in America. Let them act with due reason and within their limitations. But let them keep their fingers off the matter of artistic criticism. If a film production contains matters which they would bar for purely personal reasons such censors have no right to their position. Let us have sane censorship."

BROOKS TO MANAGE HESPERIA.

The latest addition to the ranks of film exploiters on a world-wide scale is Hesperia Films Company, Inc., of which concern Edgar O. Brooks has been elected vice-president and general manager. The Hesperia Company will handle big features only, of both foreign and domestic manufacture, for exploitation in the United States, Canada, Cuba, South America, and Central America, with a probability of extending its operations later to Australasia, China, Japan, Philippines, India and South Africa.

The directors of Hesperia have shown great business acumen in appointing such a well-known and experienced executive for general manager. Mr. Brooks' qualifications for the position are obvious. He recently resigned the general sales management of the Mutual Film Corporation (after a connection lasting upward of two years), and his previous affiliations with the firms of Gaumont, Universal and Cosmofotofilm, when he handled every conceivable branch of the business end of motion pictures during six years of active participation in the American field will make him valuable.

Hesperia's initial feature release will be "Morok," a seven-reel picturization of Eugene Sue's dramatic masterpiece, "The Wandering Jew."

BROUSE TO RELEASE THROUGH METRO.

Henry Brouse, the holder of the First National Exhibitors' Circuit franchise for Eastern Canada, announces that he has completed arrangements with J. J. Unger, of the Metro film service, whereby the latter's exchange will handle all First National releases, including the forthcoming "Signature Protected" Chaplin Comedies. Mr. Brouse still owns the franchise, and retains his full rights as a member of the circuit, the new affiliation being solely an exchange convenience, which both parties feel will prove mutually beneficial.

WHITNEY TO MANAGE GENERAL IN DENVER.

G. W. Whitney, an experienced film salesman and executive of several years standing, has just been appointed manager of General Film Company's branch office at Denver, which, by the way, is in the nature of a return engagement. He leaves the management of the Mutual Butte exchange to assume his new position. Mr. Whitney is well acquainted with both the exchange and exhibitor departments of the film industry, having been manager of a Kewanee (Ill.) theater for a time, and later proprietor of a well-known Denver theater.

Gaumont to Distribute Paramount Subjects

John C. Graham Returns from Europe Bringing Contract Covering France and Colonies, Switzerland, Belgium and Egypt.

WITH the return of John C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who has been in Europe for the past eight months studying the situation in Great Britain and France, comes the announcement of a contract entered into with the Gaumont Company which is said to be the biggest moving picture deal ever consummated in France. This contract, which becomes immediately effective, is important not only owing to the amount of money involved, but as an indication of the future policy of the film business in Europe, as well as demonstrating that the modern film production with famous play and noted star is sweeping the world. The contract covers France and her colonies, Switzerland, Belgium and Egypt, which will be served by the distributing offices. The distribution in Belgium, of course, will begin when the war closes.

"The star system was already well established in England," says Mr. Graham, "but in France no effort had been made properly to exploit such productions. We had a contract with a concern for the handling of our film, but Mr. Zukor sent me to Europe owing to the extreme necessity of arranging to have the output placed for France in the hands of an institution strong enough financially and with an organization well enough equipped to handle the distribution satisfactorily, in accordance with the new policy covering the changes in production.

John C. Graham.

"I found Leon Gaumont, the head of the Gaumont Company, in a receptive frame of mind for the ambitious and enlarged policies of the Famous Players-Lasky Corporation. As a famous producer and controlling a powerful chain of distribution as well as operating large picture houses, Mr. Gaumont has given much study to existing conditions, and though he has not been in America for more than a year he has kept in close touch and has adjusted his organization for the inevitable new policies.

"Under the old regime the Gaumont Company had a contract for Pallas and Morosco pictures, and their experience with these films, through their distributing offices and in their own theaters, satisfactorily demonstrated the future trend of the business in France. On account of war conditions they have decided to change their own producing plans, and confine their production activities to a few larger subjects each year.

"As in this country and in England the public had become critical, and the Gaumont Company wished to secure a contract that was in line with its high standing in France, and recognized the fact that Paramount and Artcraft pictures are splendidly suited for the long runs that have become the vogue. They were far-sighted enough to perceive the trend the star situation had taken in England and America, and felt confident that the French public would follow. They have arranged for a big campaign of publicity

Deal Shows French Confidence in Future.

"This move of Gaumont should dispel any pessimism that may exist in this country, for it reflects the confidence in France of ultimate victory over Germany. It has been shown that the motion picture is the favorite amusement of France, for despite the dark days that gallant country has seen, and the curtailment of non-essential things due to economic conditions, the public has held determinedly to its picture houses.

"I must confess I have been surprised at the pessimistic talk I have heard from some quarters, which is in contrast to the spirit exhibited in France, where the fighting is taking place, and the nation is repelling attacks by air and undersea. We all have to make sacrifices, and experience some inconveniences, but the American exhibitor with the instincts of a real showman who will adjust himself to the inevitable need have no serious fears. In times like these the biggest and best productions with the famous plays and noted stars will weather the storm. In the battle for supremacy the man who brings the biggest guns to bear will win, and longer runs with the best pictures is the slogan to be adopted."

The Situation in England.

"England has been far in the lead in the way of getting higher admission prices," says Mr. Graham, "for there they have always been on a good plane, especially with the better class of houses, though in the small towns they have been up against the proposition of patronage composed of workingmen receiving small wages and they could not raise prices as they would like to.

"The J. D. Walker World's Films, Limited, began several years ago with the distribution of Famous Players films, and they have grown to a remarkable degree. We have effected with that corporation a much more close and satisfactory working arrangement for the handling of Paramount and Artcraft pictures, with the result that these subjects are now being distributed through ten offices throughout the United Kingdom, where stars have already become extremely popular, and where our films are, without any question, in the largest percentage of the best theaters throughout Great Britain.

"The showmen as a class are wideawake and intelligent, and it is simply wonderful what they have been able to do in spite of the war obstacles confronting them for the past three years. The theaters generally are all doing a good business, the admission ranging from 25 to 75 cents and some of the lower-class houses charging 10 and 15 cents.

"In normal times the number of houses is approximately 4,200, and the decrease has been inconsequential. In fact, they have done remarkably well. The government has seen that to counteract the gloom of the war the public must be amused, to divert the mind from the fact that practically every family has some loved one at the front or has suffered losses. The British government has been very far-sighted in that respect after the people passed through the first shock of the early months of the war. Drastic action was contemplated at first in regard to restricting the theaters, but the prominent film men of England interceded and nothing was done, and it is now recognized that it would have been detrimental to the public good to have interfered with the popular entertainment.

"The war tax is arrived at in a different manner than here, for it is an arbitrary amount, increasing with the price of the ticket. One benefit derived from the war is the fact that the government has discovered that the motion picture industry is an important one, and to be seriously taken into consideration in the life of the nation.

"The continual changing of help is one of the many difficulties under which the theaters have had to labor, as the men were taken into the army, and women have taken their places. It is a common thing to see a staff of women, including the ushers and even the managers. The shortage in operators is being replaced by the commendable work of Capt. Kimberly, who is running a school in which he trains incapacitated soldiers for this branch of the industry.

"The importation of certain machinery is prohibited, and this includes motion picture machines and parts, so that as the projectors have worn out the exhibitors have had hard work maintaining good projection.

"The British exhibitor thinks far ahead, and books for six months ahead. He moves cautiously, but hews close to the line. That is the reason he has been so successful in adverse times. A booking contract is considered sacred and rarely is broken.

Mr. Graham is well known throughout the film world as a man of exceptional ability, who withdrew from large and successful commercial business projects to become identified with the film industry. He was at one time a large stockholder in the Reliance and other motion picture producing companies and one of the promoters and organizers of the Mutual Film Corporation, in which he held a position of great responsibility from which he resigned to take the general management of the Universal. His successful conduct of the affairs of that company won the admiration and respect of the trade. He again became connected with the Mutual Film Corporation as assistant to the president, and about two years ago was offered the position he now holds

Entertainment for Country Districts

How the Mingo Centralized Rural School Is Operating a Public Picture Show

By B. A. Aughinbaugh, Principal Mingo Centralized School, Mingo, Ohio.

FOR some time past public schools in the larger cities have been installing motion picture apparatus with a view to using the motion pictures for illustrating class work and giving now and then a public entertainment. Much of the apparatus installed in this manner has been of the portable type which was never, of course, intended for any other purpose than the above.

This serves the purpose of the city people well enough for they have the regular show houses to depend on for their entertainment and recreation. In the rural districts this form of entertainment is almost entirely lacking, and it is because of this unfortunate condition more than any other that we have had the lamentable migration from the country to the cities. This migration has depopulated whole rural communities and this unfortunate depopulation has been felt only too keenly in the markets of the nation. It is an old saying that all work and no play makes Jack a dull boy, and the country Jacks do not differ from those in town.

A few years ago a cry arose, "Back to the farm" or we'll starve. The national and state governments became frantic in their efforts to better country life and attract people to farm work. The farmer no longer became an object of scorn in cartoons and funny papers. The "little red school house" received a death blow and in its place arose palatial palaces of education equal and even superior to the school buildings of the large cities. The youth must be taken care of and educated at home to keep the parents on the farms and attract the youth to follow their example. But still the migration went on and is still going on. Then it was that another cry arose—"We must give the farmer recreation." This called for community work. Farmers' institutes came into existence and lecture courses were planned. We are now living in this period of effort. But statistics show no great improvement in the migration that must be stopped.

By experience I knew that the first place a farmer made for after he had done his trading in town was the picture show. He cared little about being bored with lengthy addresses on agricultural subjects or literature on the same, especially from men whom he well knew were less informed on his needs than he was. What he wanted was amusement, the kind that any other red blooded individual hankered after. The "movies" seemed to especially suit him.

Here is where I possessed the idea of conducting a regular bona fide picture show in our capacious centralized school auditorium. I reasoned it would supply the relaxation the farmer must have and at the same time it would net the school an independent income for furthering this community work.

I bought out a picture house that had failed—machine, screen and booth—and installed the same in our school auditorium, which seats five hundred people. Please remember that this is out in the country. The pupils are hauled to this school by wagons that pick them up each morning and return them home at night. The building is lighted by a 125-volt 60 amp. D. C. dynamo in the basement, and it is from this outfit that we draw our current for our pictures.

Our first show was put on Friday, May 31, 1917, and consisted of the following pictures from Paramount (Cincinnati Branch): "Cinderella," Burton Holmes travel and a Bray cartoon. Since then we have put on a show every Friday night and sometimes twice a week. The project was a huge financial success from the start. This may be seen from the fact that since the above date (about 6 months) we have been able to add a second machine to our booth and a player-piano of the best sort to our auditorium, besides many other lesser advances. We now have three other schools imitating our example in this county.

Have we succeeded in our original intention? Time is too short to report that, but I do know that a farm recently changed hands here at $300 per acre that a year ago would not have brought half that sum, because the purchaser wanted to live here where he said the community was alive. Do you get that word alive and its full significance? That is the country has been dead or perhaps sleeping. The "movies" are a form of entertainment that can reach out where the "legitimate" stage could never go. And it is going to regenerate our rural districts.

We use pictures from all the large film houses, Paramount, Vitagraph, Triangle, Fox, Metro, Mutual, etc. These concerns have been very considerate and have assisted us wonderfully in the work. We have demanded and obtained nothing but clean entertaining features, comedies and educational reels. I think that at first they smiled at our efforts, but when they found we always paid our charges in advance, and never were delinquent, they came to the conclusion that our business was just as good as any one's, and it had a purpose besides lining someone's already large purse.

Inasmuch as to date we have only attempted one program per week we have been unable to go under regular contracts, but have used open service bookings entirely. And I may say that Paramount has obtained most of our business because they showed the greatest disposition to please. Then, too, they have less of the "vampire" junk on their release sheets, which I know does not bring us patrons.

Unfortunately as yet we are not able to rent the big first run shows, but we do not need them. We do not want cast off junk, however, for remember the farmer of today is not the farmer of the cartoons—he can tell what is up-to-date. I may also remark that imbued with this idea we have worked for and obtained almost perfect projection and have outdistanced our more professional brother along this line. People now come from long distances to see the "Mingo Pictures," as they call them. We have gone at this part of our work scientifically, with the preciseness of laboratory work in optics and light.

I trust this move will grow, as it is bound to do, and may the picture makers, from the pretty actress down realize that they are helping to fight old H. C. L.

Pathe to Analyze Equine Movements

"The Horse in Action," Released February 10, Will Be a Single Reel and in Color.

ON February 10 Pathe will release a one-reel picture in color, "The Horse in Action," which is of more than ordinary importance. Most persons will remember the several "analysis of motion" pictures which Pathe has issued in the past and recall their extraordinary beauty and interest. "The Horse in Action" shows running and pumping horses as seen by the "ultra rapid" camera, a Pathe invention. The various scenes are in the nature of a revelation.

Ordinary motion pictures are, of course, taken with a camera recording sixteen pictures a second and are projected at the same speed. With the Pathe ultra rapid camera the pictures are taken at the rate of 120 to the second, or even more. These pictures are projected at the ordinary rate with the consequence that animate objects in the film move so slowly that the eye can easily follow every phase of the muscular action.

The effects to be noticed in the case of the horses in "The Horse in Action" are extraordinary. In the first place the horses selected for these camera studies were remarkably beautiful animals with sleek shining coats. As they go over the hurdles or gallop along the track every muscular movement is clearly visible. As they jump they seem to float in the air like thistledown. Every phase of their actions makes splendid material for the artist and the sculptor. When one sees these pictures he is conscious that he never has seen in art true interpretation of motion. The fine lifelike coloring adds greatly to the beauty of the film.

MAE MARSH DOLL BRINGS $231.

Mae Marsh's doll, dressed by her in the character she plays in Goldwyn's "Cinderella Man," did much toward swelling the receipts of Hero Land, New York's great war bazaar. The report just made public by John Moffett states that the doll netted $231.50, the proceeds of chances.

Spokes from the Hub

By Marion Howard

SCORE one for Mrs. Ayer, who gave us the first run here of "The Man Without a Country," which I hope every fan will see for its lessons all through, starting in with the present war situation with a pacifist, leading up to the reading by him of Edward Everett Hale's masterpiece which gives the play its title. I have not seen finer acting in a long time than that of H. E. Herbert in a double role—that of John Alton, the lover and erstwhile pacifist, and later as Nolan himself. There was a fine atmosphere and good directing greatly to the credit of Ernest Warde and to Thanhouser for producing this "Jewel" of a picture. Then, too, we had the late Florence La Badie as the young heroine, and the veteran actor J. H. Gilmour. Lloyd Lonergan deserves a vote of thanks for his work in making the scenario. The club scenes were unusually good and I for one did not find an "out" about any of it. For some reason this picture did not have any advance mention here, and was put on for only six performances. Right across the way from Mrs. Ayer's theater is the church where Hale preached.

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One day last week I saw six pictures with several short reels sandwiched between. The first was a private showing at the Globe of "Raffles," with Lionel Barrymore, and it is some picture, as good as the play which ran so long with Kyrle Bellew. "Barry" has relinquished his mustache, looks much younger and, as a dear young thing said audibly, "is handsomer, ain't he?" There is good support in this, plenty of suspense and punch. From there I went to Tremont Temple to see "Our Navy" in colors, preceded by three short subjects of rare beauty. Hugo Sherwin, the manager, had 600 Boy Scouts in the balconies as guests, and how they did applaud. Things that got me strong were the pictures of Washington from the Stuart painting in its colors, and of John Paul Jones made from the painting at Annapolis done by Miss Cecilia Beaux, of Philadelphia.

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Then I went to the Park, where Manager Soriero had a cordial welcome. Saw "Blue Jeans" with little Dana. Fine picture, strong in detail, differing little from the play. Why such awful pictures of the players on the titles—all open-mouthed and vacant? This should be remedied to avoid the laughs they cause.

* * *

"Between Men," a strong Triangle with W. S. Hart and House Peters, an old picture, but good for reissue. Here we get Hart in a dress suit in one scene, and he made a hit with the house. That evening I saw another Hart picture, "The Silent Man," an Artcraft—and the memory of it will live long owing to the hideous snake of the boa-constrictor type, repulsive and unnecessary.

* * *

We have had Rose Tapley here for a week making a lot of new friends wherever she has appeared. Clubwomen were glad to welcome her. The Film Club gave her a reception at the Westminster, when many notable women and players in town were bidden to meet her and hear her forceful words. She dwelt at length on the Chapin pictures, portraying the life of Lincoln. There was music and tea, and in the receiving line was Lotta, who owns the Park theater, now given over to high class pictures. Miss Marion H. Brazier arranged the details, aided by the members of her board of directors.

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Congratulations to Vitagraph in securing Sergeant Arthur Guy Empey for the coming picture of "Over the Top," from the book of which he is author. We have met him here and feel that his name will carry weight for the box office, coupled with the expected work of the company producing it.

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So we are to get "Prunella," with Marguerite Clark in the role she created for the speaking play, a fantastic little thing which filled several theatres three seasons ago. There are two other bits of news to interest us over here—the fact that our own Julian Eltinge is soon to occupy the estate in Los Angeles to be his future home. This speaks well for his talents and business acumen. Then the only Caruso is going into the picture game to the extent of erecting a theater to bear his name in Waterbury, Conn.

It is refreshing to know that "The Passing of the Third Floor Back" will have two of the original cast—Forbes Robertson and Mollie Pearson. We are banking on Herbert Brenon's presentation. I note that Al Hickman, Nance O'Neil's better half, is in the cast.

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Some A1 pictures here of late well worthy more space were "The Sudden Gentleman," especially adapted to William Desmond; "The Marriage Speculation," rightly named Blue Ribbon, featuring the venerable Charles Kent and Mildred Manning; "Reaching for the Moon," and Fairbanks' latest, "The Modern Musketeer," went strong; "Please Help Emily," a clever comedy for Ann Murdock, capitally supported; "The Devil Stone," thought by many in a capacity house to be Farrar's best picture; "The American Maid," fine vehicle for Edna Goodrich, as was her "Daughter of Maryland," another Mutual offering worth while.

* * *

"Over There" ought to be seen everywhere for its lessons and by all for the wonderful war scenes—best yet, directed by a Canadian officer straight from the trenches. Charles Richman, as usual, made a strong part stand out well. Was glad to see Gertrude Berkeley as the mother, recalling her great work in "War Brides" with Nazimova. The accompanying music was a treat also. Charles Ray again delighted us in the Paramount picture, "His Mother's Boy," directed by Thomas Ince—nuf sed. The Exeter gives us strong virile pictures minus slapstick and sex stuff, and is rightly patronized by intelligent playgoers.

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Why does not some scenario writer get busy on "Clarice" and get after William Gillette, Marie Doro and Lucille LaVerne together, as they created the roles. This is the only play I can recall named for a colored mammie, and will you ever forget Miss LaVerne's Clarice? It has splendid material for the screen, and the three mentioned have already proved their worth on stage and screen. Lionel Barrymore opens here in "The Copperhead"; Lillian Lawrence is here with Willie Collier in "Nothing But the Truth," while her young daughter is appearing in three picture plays. Julian Eltinge is doing a stunt at Keith's; Margaret Wycherly, who has been seen in the World picture, "The Fight," is making a hit in "The Thirteenth Chair"; then we have Sam Hardy in "The Riviera Girl."

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So Effie Shannon has capitulated and I feel sure she will screen well in "Her Boy" along with Niles Welch. Maxine Elliot comes next week in "Lord and Lady Algy," after her try at the picture game.

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George Loane Tucker deserves a crown for his titles in "The Cinderella Man," a charming little play featuring Mae Marsh in one of her very best pictures. Another delightful one was "The Seven Swans" for Marguerite Clark, played to full houses here with kiddies galore. "Her Silent Sacrifice" was well done by Alice Brady and a capable company including Robert Paton Gibbs, the man who created the role of Gecko in "Trilby" for the speaking play. He was some villain in this picture taken from "The Red House."

* * *

"His Own People" was liked and we had not seen Harry Morey for some time. This melodrama will go strong with the men and those having Irish blood in their veins. We are anticipating "Ruggles of Red Gap" with Taylor Holmes and Lawrence D'Orsay—he of monocle fame on the stage.

* * *

Well I was disappointed in "The Secret of the Storm Country," directed well by Charles Miller and acted splendidly by Norma Talmadge and a good company. The lighting was poor in too many spots and the plot snatchy. I was surprised at some errors in the reviews. One critic I swear by (and others swear at, when he calls a spade by its right name) spoke of the guardian of Tess as a doctor when he was a lawyer, the one who had her father released from prison. Again he calls the rescued child the daughter of Frederick Graves, who had none—for it is clearly shown that she was the child of his brother-in-law impersonated by J. Herbert Frank. Here we had Ethel Grey Terry, daughter of Lillian Lawrence, and a native of the Hub, in this I believe her first Select picture. There were some strong scenes like the narrow old Puritan fathers ousting the heroine from their church, instead of trying to obey the ten commandments and practice the golden rule. Picture will go with such a cast.

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"The Honeymoon" was a delicious comedy drama, full of "pep" and a little preachment on jealousy. Select has a seller in this or should have, as Constance Talmadge and Earle Fox are excellent.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

IN commenting upon the musical program of the Strand recently, a well-known film man who had just returned from a tour of the country, paid a handsome tribute to the overture presented by our musicians. In this connection he said that many of even the better-class theaters in the big cities do not seem to fully appreciate the important part that the overture plays in the presentation of a screen performance. It has always been the policy at the Strand orchestra to put forth its very best efforts both in the presentation and the selection of the opening number.

The overture in the motion picture theater should not be considered in the same light as that in the theater of the spoken stage. The difference is quite obvious. For instance, in the musical comedy or vaudeville theater, the overture acts as an incidental to the show itself. Many people who attend such theaters never arrive until the overture is over and never seem to miss it. Where the overture is such an important factor in the show as at the Strand, however, the entire audience should be in the house before this number is commenced. It is just for this reason that the Strand, as mentioned in a previous article, very often preludes the overture with another number, giving the audience an opportunity to be in its seats by the time the overture is started.

In the case where a motion picture theater has an orchestra, whether it's five or fifty pieces, the most should be gotten out of these musicians. Thus, we at the Strand, make it a policy to present this number in a manner that will make it stand up for itself as an item on the program. Special light effects are studied out, solo numbers are interspersed with the spot light on the soloist, and in some cases the efforts of special artists are introduced during the course of the overture. Recently, for instance, in part of the overture, a zither solo was rendered with surprising result. The fact that the appearance of a zither in an orchestra is unusual and the charming manner in which this solo blended with the entire piece offered "something different," in short, a pleasing surprise. That this solo had much to do with the unusual applause accorded the orchestra upon completion of the overture, seemed evident.

Another item of interest is the surprisingly effective results that can be obtained with lighting effects upon a drop. Drop curtains are by no means inexpensive, and to discard a curtain that has been used several weeks, would mean considerable to the expense sheet. A certain lake drop has been used at the Strand time and again. Yet, recently one of our patrons remarked at the variety of lake drops we presented. Different lightings each week on the same drop is the answer. This is by no means a particularly easy task, if the best results are to be obtained. Each week the lightings of the drops used at the Strand are given special study. By experimenting with different color lights one can readily see what an extended variety of views can be obtained from the same drop. No two weeks is the lighting on a given drop the same and by using lights that offer particular contrast to those used the previous week, the desired effect is immediately apparent.

To return once again to the accomplishments of the orchestra. Recently I visited a fair-sized theater in New York where during the screening of a zoological picture of high educational value, the full orchestra played an accompanying number of perfectly selected music. Yet later in the show, when the news pictures with marching soldiers appeared, the musicians were resting while the organ poured forth a loud accompaniment. The orchestra cannot play for the whole show, of course, but care should be devoted to selecting the parts of the program where it will be the least missed. Scenics, zoological and other similar educational pictures are ideal spots on the bill for the orchestra to rest. The soft music of the organ, with occasional effects obtainable from such an instrument, are not only advisable but, in many cases, most effective. A news picture on the other hand, with its marching soldiers, explosions and presentation of national celebrities should have the best support of the entire orchestra. To many exhibitors these remarks may appear obvious, and yet we find such instances where managers either neglect this particular phase of the program or do not understand the importance of devoting time and pains in the presentation of a film entertainment and then wonder why the man across the street is standing them up in front.

Proper Titles

By Edward M. Roskam.

"THE titles were so short I couldn't read them." "They should have advertised that picture as a two-reel drama with three reels of explanations."

The above remarks heard in two theaters are the text of my argument. These are two evils that the manufacturer or the director must eliminate in order to hold the attention of an audience whether it be the New York Strand or the Haverstraw Opera House.

Nine-tenths of every audience is intelligent, but the eye must transfer the thought of the title to the mind. If this title is not long enough to read how can the mind grasp the real meaning of the words.

The producers must also realize that youth and age form part of every audience and an untrained mind or weak eyes cannot grasp or read a title as fast as the director, who had evidently cut his titles short so as to be able to cut his picture down to five or six reels.

In direct contrast to this mistake is the use of long explanatory titles throughout a picture, which nine times out of ten advances the action of the story to such an extent that the scene is really not necessary or contains no dramatic thrill or suspense as the audience is expecting the exact thing that the title informs them would happen.

The only time explanatory titles should be used is for fore-words, introductions, change of location, lapse of time or to cover jumps in order to keep perfect the action or continuity of the story.

Spoken titles should always be used to cover comedy or dramatic situations. When inserted properly they hold grip or amuse you, but never for one instant take you away from the action of the picture.

Spoken titles never tire an audience, while a production laden with explanatory titles, drags perceptibly, no matter how cleverly the titles are written.

In my experience as a film cutter, spoken titles have often helped me put over a badly acted or directed scene: By simply cutting out the bad direction, acting or slow parts and inserting a spoken title to cover the jump, I have saved and improved many a picture.

I will never forget one picture I cut. The leading man had adenoids. Every time he opened his mouth he looked as though he was going to sneeze. By cutting away his open face and using spoken titles to cover the situations I eliminated all the unsatisfactory parts and really improved the fellow's acting.

In another case, a woman had very wide lips, which were made up so badly that each time she was supposed to be sad or cry, it looked as if she were laughing. Spoken titles saved this production, for every time she started to make a face I either cut to another character in the scene or used a spoken title in place of the film I eliminated.

The art of using spoken titles is to know what to say and where to insert the title.

Three feet of film to each line on hand-painted title cards and four feet of film to each line on printed title cards is the proper way to judge the length of explanatory, spoken or descriptive titles. On letters or newspaper inserts the number of seconds it takes you to carefully read the copy is the amount of footage that should be used on the inserts.

LIGHTLESS NIGHTS MANDATORY IN ONTARIO.

Merchants and exhibitors of Central Ontario have been ordered to "douse the glim." Starting January 15, illuminated advertising and ornamental signs were put out of action because of the demand for juice for war industrial purposes. In addition, civic street illumination was greatly curtailed from that date and gloom pervades the city. This development became necessary on the order of Sir Henry Drayton, power controller for the Dominion, and Sir Adam Beck, chairman of the Hydro-Electric Power Commission of Ontario. It is mandatory.

TWENTY PER CENT. ADMISSION TAX.

The fat is in the fire out in Manitoba. According to advices received in Toronto, the Provincial Government of Manitoba proposes to enact legislation at the coming session of the Legislature to impose a taxation of 20 per cent. on the value of admission tickets to all houses of amusement. This is an exceedingly stiff tax, and the Winnipeg exhibitors are reported to be all at sea. In one newspaper interview an exhibitor declared that the Government would be making far more out of the theater business than the theaters themselves could.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Education and Culture Command Success

To Get the Best Results the Picturemaker Must Strive to Be Immune from the Necessities of Censorship.

IF it were possible to trace all failures in the development of moving pictures it would without doubt prove that the stopping place is where the educative faculties are most necessary. There is a place on the heights up which the moving picture man must climb where he finds the twin sisters, Education and Culture, awaiting him, with the information that he cannot go further without their companionship. If he chooses to refuse and press forward without them he soon discovers that the law of the country through which he is traveling will not allow him to go alone, and compels him to be accompanied by an ogre named Censor, who, throughout the entire journey will prove a very disagreeable companion; thus he pays dearly for his ignorance, finding very soon that Censor cannot travel with Culture.

Climbing still higher the moving picture man finds that his next stopping place is the entrance to Success. In this exalted region those accompanied by Censor cannot travel, though they force their way in, the inhabitants of the land will not consort with them, and ultimately they are crowded into the adjoining town of Failure, where the streets are almost impassable with the large number of inhabitants bemoaning their sad fate. It is not too late, however, and many of these people get out upon the road again and take care the next time that when they come to the region of the twin sisters they secure their companionship, deciding that with them in the school of experience they can now enter the city of Success, remain there, and become recognized citizens of standing.

In the City of Success.

The class of moving pictures seen in the town of Success very quickly give you the reason why the town bears its name; also as to what efforts are put forth to assure that the name shall become a permanent one, and its reputation world-wide and untainted. In the first place one notices an entire absence of anything that can be ascribed to the presence of that persistent enemy Vulgarity, neither he or any of his cohorts are allowed about. If he appears he is soon detected and driven out of town.

In the Theaters.

The programs in the theaters in the town of Success soon impress you with the reason why the town is so named. The choice of subjects, their manner of presentation, the evident desires to please, entertain and instruct in refined and attractive ways are all self evident; the audiences and the entertainments have grown together, they understand each other and each bear the stamp of the experience obtained in that school in the way already indicated. Beginning with the Topical pictures these bear the stamp of not having been selected at random. Patriotic events still retain their hold. Finley's latest Nature pictures are splendid. It is always safe to include these with the Ditmars pictures for good effects. There are also the "Bruce Scenic Features" in which is included some human element whereby the "Joy of Out-Door Sports" give added value to the scene. Pure Scenics are no longer shown by the reel but by the subject; artistic taste is shown in the selection of the gem parts and we enjoy moving pictures of the World's Art Gallery.

A new addition of Travel pictures most acceptable at this history making time are those selected by the Kalem Co. from their great picture "From the Manger to the Cross." These consist of "Scenes in Palestine" reasonably abbreviated so that their concise presentation makes them additionally acceptable and intensely interesting.

In comedies the Mr. and Mrs. Drew pictures are always good. Two of their latest subjects, "His First Love" and "Their Mutual Motor," maintain the actors' best reputation for clean as well as exhilarating mirth.

In the larger features there is great choice. Here, however, we always only mention the latest ones as they appear. "His Mother's Boy" (Paramount), in which Charles Ray excels, is an excellent story and subject. We only wish it might have been so lengthened to allow a better finish. As a good picture for young people it would have been better if Matthew-Denton had been allowed to return home with joy to his mother rather than he should end his career before the public in a love scene; it would have been more to the value of the idea of what one expects from a Mother's Boy. The picture is, however, good and will be everywhere welcome. Should it ever be recast we hope the idea expressed above may be carried out.

For adults rather than for the young in contrast to the above subject, is "The Rose of the World," reviewed elsewhere, but mentioned here because it was seen in connection with the outline which the writer is endeavoring to show as to the make-up of the programs used in successful exhibitions; let us have a care, however, even in Success town, that love making is neither too long, too violent, nor too passionate; it detracts from the true idea of the class of picture which the educated people of the town require.

Another notable improvement found here, and which must be noticed, lies in the higher type of titles and sub-titles. These are evidently being re-written by more thoughtful, more explicit and more incisive writers, saving an excess of time and space which had begun to grow wearisome to the readers.

W. H. J.

Interesting Educationals

Three Scenic Subjects, Two Industrials and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"The Trail to the Sky" (Educational-Bruce).

ONE of the most beautiful of the recent Bruce scenics is "The Trail to the Sky." The photographer has kept his camera busy from that point behind the hotel in Mount Rainier park where the trail commences its rise toward the sky line. Mount Rainier towering snow-capped into the clouds is always the predominant feature of this remarkably beautiful picture. Nisqually glacier is shown close up and wonderfully clear pools of water reflecting the blue of the sky. Portions of the trail which rise 1,500 feet in two miles are shown zigzagging up the mountain in a series of switchbacks. Among other interesting scenes is an exhibition slide of the guide and his horse down a steep snow slope.

"Picturesque Brittany" (Pathe).

A half-reel subject, in colors, picturing life in Brittany, one of the most picturesque of French provinces. Castles, churches, pastoral scenes and glimpses of the rugged coast are shown. Numerous rock groups, some of which are named, make an interesting feature. On the same reel with this is a half-reel called "Bonnets of Brittany," which shows women, children and native girls wearing lace headgear made by hand. The native types are excellent and the entire reel is full of charming appeal.

"A Maine Snow Storm" (Paramount-Bray).

The beauties which can be created during a snow storm in a country of trees and underbrush can be seen in the series of views photographed in the mighty forests of Maine by the Pictograph cameraman. In the 104th issue will be found scenes that illustrate the wondrous beauties that Jack Frost is able to create.

"Shrimps for Milady's Salad" (Universal).

The manner in which shrimps are gathered on the North Carolina coast and prepared for canning is shown in the 57th release of the Screen Magazine. We see the fleet of trawlers ready for the "haul," the bailing out of the trawl net which yields crabs, flounders and other varieties of fish as well as the shrimp. We learn in the picture that larger shrimps weigh over two pounds. In the canning process

they are first thoroughly cleaned then blanched in hot water for three minutes, when they are culled and placed in brine previous to placing them in the cans. A well-illustrated subject.

"Women in the World of Work" (Paramount-Bray).

The second of the series deals interestingly with the breeding of Persian cats. Miss Susanne Bell is the woman who has posed for the picture with her cats, the majority of which are beautiful white ones produced by a cross breed. This picture will interest particularly women and will be found in the 105th issue of Pictograph.

"Life in the Insect World" (Educational).

The insects shown in this particular picture are those with whom nature has dealt most kindly in the way of providing them a means of protection within themselves. In the picture are shown various kinds of insects such as the Ceylonese walking leaf insect, and a caterpillar armed with protective poisonous hairs. Then there is the tent of the caterpillar which is made partially of an acrid juice, and there are various insects that protect themselves by imitating other insects or animals. An interesting release.

New Series of Educationals

Micro-Cinema Films About to Be Released Through Large Distributing Agency.

OF unusual interest wherever motion pictures of the better class are shown is the announcement that, beginning in the immediate future, there will be released through one of the oldest and most important film distributing agencies in the United States, a series of the remarkable film products of the Micro-Cinema Laboratory, in split and full-reel lengths. Pictures from these laboratories are not new to New Yorkers, inasmuch as they have been attracting attention in the theaters for some months past.

The Micro-Cinema films are the work of members of many of the important societies for scientific research throughout the world, including globe-trotters and explorers. For years these men have been engaged in perfecting methods scientifically suited to the presentation in motion pictures of subjects of unusual interest heretofore unapproachable. Accurate scientific studies presented in motion pictures made by them have been used by leading universities and educational societies, thereby giving the Micro-Cinema Laboratory an exceptional standing among the producers of educational films.

The new series of pictures about to be released will be made up of "scientific educationals" and "scenic educationals." The plan of the "scientific educationals" will be to popularize recognized scientific truths—to explain in interesting motion pictures the little, or even the big scientific truths about which the average layman knows something, but not enough to satisfy himself. The "scenic educationals" are pictures that add to one's store of knowledge and at the same time please with the beautiful surroundings which have been chosen as a setting for the lesson.

Under the new plan of distribution Micro-Cinema films will be easily available to all.

In a future issue there will be found in the Motion Picture Educator a review of a number of subjects which are illustrative of the educational plan for which they were devised. Further information regarding their avenue of distribution will also be forthcoming.

"The Hound of the Hills"

Remarkable Scenic Production Released by the Educational Films Corporation of America First of Its Kind to Be Featured with Electric Display Sign.

AT the Rivoli during the week of January 13 an unusual honor was accorded one of the most delightful pictures of its kind that has ever been made, "The Hound of the Hills." In an electric display sign outside the theater the picture was heralded on the merits of the beautiful sentiment expressed in its makeup. And we believe that all who saw this picture were of one mind—it is a gem among gems.

"The Hound of the Hills" is the story of a dog who grew too big for his kennel and took to the hills is search of the joys of the open road. "His friends were the brooks and the trees, and soon the days of the crowded kennel were forgotten." Here a beautiful lake attracted him and he puppyishly waded in. And again the waterfall fascinated him, and soon he grew to love the great silence of the high places.

He had his troubles, too, for the squirrels roosted so high that he was unable to reach them. And while a chipmunk chirruped at him from one side a squirrel broke silence from another; and the ptarmigan and the grouse avoided him quite as cleverly. Finally several inspiring scenes showing the great Dane silhouetted against the sky are introduced by the following subtitle: "On the ragged edge of the world I roam and the home of the wolf will be my home."

Robert Bruce Back on the Job

This Time He Will Film the Mountains in Winter and Perform Other Interesting Tricks.

AFTER a sojourn of several weeks in New York Robert C. Bruce has started back west for another season of bombardment on the beauties of Nature. Would that we might divulge some of the secrets of this year's trip. Suffice it for the present to say that the month of February will be spent in the vicinity of and on Mount Baker, when he will place on film the winter charms of the mountain regions. This, we believe, has not been done before. March and a part of April will be spent in looking up locations for subjects for which he seeks appropriate and interpretive settings. By so doing he hopes to save much time; and while he does not expect to make as large a number of pictures as usual, he aspires to replace quantity with quality. And we pause and wonder if it is really possible to add a further charm to Bruce pictures than that which they already possess. Thus far they have been totally different from those made by others of Nature's photographers. They have been something more than merely scenic pictures; they have been in most instances interpretations of beautiful thoughts. Mr. Bruce has, in other words, cajoled Nature into lending her charms in the symbolizing of certain ideas. Many times his pictures have been as poems tuned to the harmonies of Nature.

We will await his safe return at the end of the year more or less anxiously, anticipating many beautiful things as a result of his several months' sojourn in the west and middle west.

"The Making of an American Officer"

Educational Films Corporation of America Releases Interesting and Valuable Series of Views Photographed at Plattsburg.

ONE of the best series of pictures illustrative of the methods being followed in preparing our men for the front is in the possession of the Educational Film Corporation of America, and is being released by them. These pictures were photographed at Plattsburg and open with the 5.30 A. M. call showing the men responding cheerfully armed with towels and other toilet articles. Then we see them performing domestic duties such as dish-washing previous to the taking up of the graver tasks of the day. A closeup of Lieutenant Henri Poire, one of the well-tried Frenchmen who have been sent to America to teach the methods of warfare being practiced in the present war is interesting. We also see the boys surveying and staking the trench line, and making barbed-wire entanglements, and there is the lesson in the use of t. n. t., and the artillery preparing for a hike. One of the most interesting features of the picture is the gopher squad, showing how they tunnel underground and emerge from well camouflaged trap doors in the very surface of the earth.

The picture is full of interesting features and will be appreciated by present-day audiences.

Items of Interest.

In the 36th release of Universal Current Events Jack Cohn has succeeded in assembling an unusually interesting program of war pictures. Among them are pictures of what are commonly known as "suicide squads." These are machine gun squads, and in this release of Current Events Pershing's machine gun battalions are shown in France receiving instructions in the handling of the intricate mechanism from French Alpine Chasseurs known as "Blue Devils." Other scenes in this issue show the use of Alaskan Huskies in the Vosges Mountains. These latter views are unusually attractive.

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No. 6 of Pathe's Argus pictorial is devoted largely to scientic matters. The first pictures show the way glass models of flowers and small sea creatures are made for the Museum of Natural History. The closeup views of the sea horse are pleasing. Cohesion and adhesion makes the second subject, showing the way various liquids act under certain circumstances. The final subject shows microscopic views of the trumpet-shaped stentor, which is found in a drop of water.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Merged.

PARAMOUNT Progress and Artcraft Advance have been merged into the Progress-Advance, a sheet literally bigger and better than ever. It is of a larger size than the old forms, permitting the employment of a better display, and it retains all of the features of the twins while eliminating much duplication of material. Both sheets talked to the same list of exhibitors in behalf of what is practically the same concern. To condense into a single issue is both a wise and helpful move. The exhibitor is more apt to give one issue his undivided attention, and if he does he will find much therein that is helpful to him in the pursuit of patronage. The best line of the initial number is found in a heading that reads: "Paramount Short Subjects. Features in all but length." Only the man who himself believes that is going to make money with the shorts. Too many exhibitors almost "sneak" them into the program with an apologetic air. The display seems fairly to say, "We're sorry to hand you this stuff, but we have to use it, you know." Don't take that attitude. There are many people to whom these subjects are more of an attraction than the filmed fiction. They go to see Burton Holmes and not Marguerite Clark. It may be difficult to make some exhibitors realize this, but the fact remains that there are persons of the more intelligent class to whom Burton Holmes is far better known than Miss Pickford or Douglas Fairbanks. Go at their preference intelligently. Get out a special form letter or booklet. Make people understand that they really are important and presently they will become important even to those who at present regard them as something little better than the old illustrated song that was the pioneer "filler."

Handling a Feature.

Sydney Pollock, the sixteen-year-old press representative of the Strand, North Tarrytown, N. Y., sends in the details of his handling of The Man Without a Country. It's as good a campaign as any older man might plan. First of all he used the screen for "Coming Soon." A week before the playing date he interviewed the principals of all the schools, telling them about the picturization of the book. All of the schools permitted the distribution of this ticket:

North Tarrytown **STRAND THEATRE**

SCHOOL TICKET

THIS TICKET AND 10 CENTS

Will Admit One Child, Tues., DEC. 4, to see

"THE MAN WITHOUT A COUNTRY"

At Matinee Only. Matinee 3.45 P. M.

It will be noticed that the reduced price ticket is good only for the matinee and the matinee (the time being stated on the ticket) is after school hours. In return for this courtesy, though not made a part of the bargain, this invitation was issued to the teachers and Board of Education:

The Management of the

North Tarrytown Strand Theatre

cordially invites

— name —

to attend the performance on

Tuesday, December 4

with compliments of

Edward Pollock

The ticket was also given the editors of the local papers and some of the leading citizens, the name and date being filled in. A rubber dating stamp should have been used for the lower line. Heralds, dodgers and special advertising in the papers completed the drive. Possibly there is no library in North Tarrytown, but we think that it would have paid to take the advertising down to the Tarrytown library, for this is a story that any library will be glad to announce. Most librarians are glad to give advertising space to the picturized novel if they are reasonably certain that the film runs true with the book. But, as a publicity man, young Mr. Pollock seems to be wide awake and all there. He has learned the trick of writing phrases and he remembers and applies what he reads in this department.

Demonstrate.

The "phonograph" copy for increasing prices is good, but why not demonstrate it? Get a phonograph and some cheap vocal records and some star records. Probably you can borrow these from the local phonograph dealer. Get, for example: Home to Our Mountains, from Il Trovatore, sung by Caruso and Homer, and the cheaper record of the same selection. Play the seventy-five cent record first and then the good one. Anyone can perceive the difference. Get two or three other examples along the same lines. Then tell why you have to pay more for some films than others because the better players ask more money. You can make almost a function out of the stunt, and certainly you can get a small town talking. Of course, it is not wise to try to raise prices until after they have become accustomed to the war tax, but this will probably be sooner than you realize.

Studying McCormick.

One great mistake large exhibitors make is supposing that any picture will enhance the value of an advertising space. This is not true, save perhaps to the limited extent that the cut opens up the space and makes it more conspicuous. But the same end may often be better accomplished through the use of white space—and white space requires no payment for engraving. It is better to use the white space than to employ a cut that tells nothing, or practically nothing. The cut, just as surely as the text, must create a desire in the patron to see the matter pictured. It may be merely a portrait cut of the star, or one in character. Most generally it is, because the releasing companies supply most of these cuts and, naturally, are more interested in booming the star, who appears in many attractions, than in booming a single release in which that star appears. Between a portrait cut supplied free and a suitable scene cut that has to be made locally, we should prefer the latter, even though it does cost more, if it carries an additional punch. But the scene must tell something. It must make the reader want to see the film from which it is taken. It must create such a desire of sufficient intensity to lead the prospect to get his hat and his wife or his best girl and go down and pay out his money to satisfy his curiosity.

Recently S. Barret McCormick, of the Circle, Indianapolis, used the Italian Battlefront pictures. His work in this connection is so interesting that we are reproducing a number of cuts of his advertisements. Some of these suffer considerably in the reduction in size, but they will give an idea of his campaign, though these examples show less than half of the many styles of drawings he had made for this subject. The first display shows advertisements for The Battle of Goriza. That on the right gives the picture of the sinking of a

submarine. The cut is six inches wide by two and a quarter inches deep. It is notched to the left to let in a couple of lines of type. The entire advertisement is two sevens. The caption runs in two lines of full face and announces "The pursuit, shelling and actual sinking of a submarine as shown in these pictures." Below is the comment of a patron on the impressiveness of the performance, the title, the title of the dramatic feature, the prices and the familiar reverse cut of the house name. The cut to the right is but two sevens. It shows the capture of 200 Austrian soldiers by an Italian lieutenant and four men. Both of these are war scenes. They attract interest. In the space Mr. McCormick does not try to tell all about the picture. In each instance he speaks of but one incident. He is content to get

interest for that single episode and to hint that he has several thousand feet of material of a similar nature. He knows that in the limited space—and in large spaces for that matter—it is better to gain real interest in one point than to confuse the reader with diversified appeal. This is a trick that some advertisers never learn, but it is the first essential of amusement advertising. A department store is a different proposition. The greater the number of bargains, the greater the attraction, as a rule.

The second example is three three-and-a-halfs. It uses the same cut as the above three sevens, and is worked along the same lines. The same caption is used, but the bank about the patron's opinion is

The Actual Shelling and Sinking of an Austrian Submarine, a Scene in
"THE BATTLE OF GORIZIA"
With Italy's Armies on Land, Sea and in the Air
The Greatest War Pictures Ever Brought to America ON AN UNEQUALLED DOUBLE FEATURE PROGRAM WITH
—This Week—
Clara Kimball Young in "MAGDA"
Circle

dropped for want of space and the admission prices are dropped. The cut and the caption largely form the advertisement, and are sufficient to convince. The additional matter in the large space merely drives home the argument.

In the third example, the longer advertisement is a three nines and the one on the right is but 7¾ inches deep. Both use the same cut. They ran the same Sunday in different papers, but the same copy was not employed. Most persons take more than a single Sunday paper. Here the appeal is varied though the same cut is used.

THE ITALIAN BATTLE FRONT
An Unparalleled Double Feature Program
Billie Burke in "Arms and the Girl"
ENTIRE WEEK, STARTING SUNDAY, OCTOBER 28TH
Circle
The Struggle for Gorizia, Where the Greatest Battle of the War is Now Raging, is Shown in These Pictures
The Italian Battle Front
The Italian Battle Front in Billie Burke
Circle

The same picture has been seen in the news sections of the daily papers. It attracts the same attention now. It will be noticed, if you will examine the reproduction closely, that the drawn picture and the border have nothing in common, a fact also shown by the greater drop in the advertisement on the left. Had the border been made a part of the design two expenses would have been incurred, and perhaps a third. There would have been more to pay for the design,

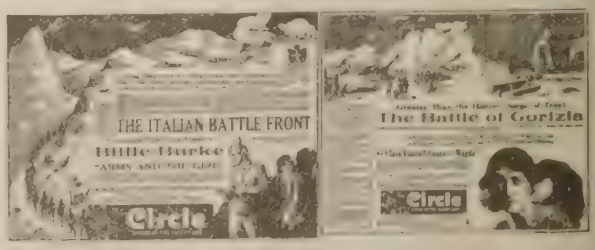
the cut would have cost more and perhaps the offices might have charged more to set within the mortised cut. Certainly it would have been more difficult to get the matter in nicely. As it was, the cut was notched to let the type in, and it was all a matter of straight composition and justification, after which the stock twelve point solid border was set around it. The result is a better advertisement because it can be better set, and a greater freedom in spacing is permitted, since the cut might be made the basis of an eight or a twelve-inch advertisement. Stock rule border does not make up as neatly as a drawn design, for the bits of rule may not match evenly and will probably show a white line where the pieces come together, but the defect is more than repaid from other angles.

The next examples are three columns wide and 10½ inches deep. That on the right is composed of two cuts, though supposed to be part of one drawing, the guns at the bottom of the cut being used against the aircraft. This double cut gives the effect of a full design while the cost is smaller and the advertisement can be made as deep

as is desired. The cut on the right may also be extended at will, but here, dropping down the side of the cliff on the right of the space makes rather a costly cut, but it serves well to hold the mass together since only a six-point border is used. Here, in both advertisements, a hint of the other features of the film is given, under the Italian arms on the right and just above the big gun at the left. In the latter bank the orchestra and the picture are treated in the same paragraph, the orchestra being placed above the picture in importance, a slight error in values.

In the next reproduction, the cut on the left is twenty and the other eighteen inches. To get a better effect the lower part of the left-hand advertisement has been dropped. On the right, in single-column measure, is given what is practically a table of contents of the film. The same design is used here as employed in two examples already shown, but being intended for a five instead of a three-column reproduction, more detail is shown and three airplanes and a Zeppelin are thrown in for good measure. The lower design emphasizes the chief catchline of "Italy's armies on Land, Sea and in the Air." Both displays give greater space to the dramatic feature. Miss Burke, in "Arms and the Girl," worked in nicely with the military release, and "Magda" could have been better connected had emphasis been laid upon the fact that the play deals with German life and problems. Here Mr. Barret seems to have overlooked a chance. "Magda," though a classic of the drama owning no particular country, is essentially a play of Germany and deals with conditions from a peculiarly German point of view. This is a point we have not seen raised in any press work for the play, and yet it can be used to gain a fresh appeal if cleverly handled. The left-hand cut, it will be seen, repeats in essence another design, but is handled to work in the space allotted. In all of these designs the artist has done his work with unusual intelligence.

The last examples are each six elevens. That on the right contrasts modern methods of warfare with the Siege of Troy. This is a



happy though, for it not only gives a new angle to the thought, but it permits the showing of a cut that is doubly valuable in that it not only tells the film, but rouses curiosity. At first glance one wonders at the wooden horse in connection with the modern battle scene and reads to find out what it means. Both cuts make effective use of dark skies for backgrounds. This is a feature of most of the drawing. The dark background is best where there must be much detail in the foreground. It is not quite as striking at first glance as the masses of black against a white ground, but the detail holds the attention

once it is gained. Turn your glance back to the last illustration and compare the three drawings used there. Had the drawing at the bottom of the right-hand advertisement risen to the top of the page, there would have resulted a bleak and unpleasing sky. As it is, the type matter overcomes this blank. And notice that in every one of these illustrations the title of the war picture overshadows the title of the drama. Miss Burke and Miss Young have undoubted drawing powers, but these are primarily advertisements for the Italian pictures, and Mr. McCormick is far too shrewd to let the drama overshadow or even equal the chief attraction. Playing up the stars would get no more business from the admirers of the players, but to make the drama more important undoubtedly would have detracted from the war films in the eyes of those who are more interested in these than in the players.

We have touched only upon the chief features of these advertisements. We might fill another page with comment, but the chief thing is the study of the advertisements themselves. There are some minor imperfections, but there must exist in all work necessarily done under pressure, and these are so few that we regret that we cannot give all of these displays in such detail that every line might be read, for they are models in their line, and not the least valuable feature is the fact that they are treated with dignity and even loftiness of thought, avoiding the cheap sensationalism that will not appeal to those most likely to be interested in pictures of the war. This is food for thinkers and they do not appreciate the "greatest ever" style of announcement. Read what you can of the text. It will repay you.

Write Your Own Passes.

The Harlem Strand, New York City, has a new idea in the way of getting out mailing lists. A recent issue carried with it a pass form printed up:

THIS PASS, if signed By Bearer, is good for
one Afternoon Admission, or for 10 cts.
toward an Evening Admission to the
HARLEM STRAND
125th St. Bet. Park & Lexington Aves.
on Monday or Tuesday, Nov. 19th or 20th
Bearer's Name
Signed
Address
THE MANAGER

They use a weekly program on green stock, rather carelessly set and with undated days. Merely the titles are announced, with no descriptive matter, though special are sometimes enclosed, and the pass was accompanied by a Towne Gossip style of circular advertising, the first part of Who Was Number One? the pass also serving as a cut rate to get the crowd in for that serial.

C. K. B.
Surely did
Start something
When he
Invented
That form.
Everybody's
Doing it.
We thank him!

Beats the Rest.

J. W. Allender, of the Liberty, Spokane, Wash., sends in a copy of the Saturday paper to show how he does it when he gets started. He had five sixteens (80 inches) for Fairbanks' Wild and Wooly against 52 inches for six other theaters. It was a well-drawn ad, but people are getting a bit tired of looking down the muzzles of six-guns presented by Fairbanks or Bill Hart. Let's get something new! And in emulation of Ruffner Mr Allender gets

Starts	Closes
Monday	Wednesday

for his date lines.

The Bara Book.

The Fox Company's book on the Bara Cleopatra is handsome without being over-ornate. The cover is in orange and purple, with black the inside pages are ornamented with orange, and every page carries one or more scenes from the play. It carries no ready-made press stuff, but all of the material can be worked over the local advertiser, and the book is merely supplemental to other service. It belongs to that class of books that exhibitors preserve for future reading, and its greatest value will be to take down to show the photoplay editor. It's bound to get him interested in the play and win from him a few extra paragraphs.

Initials Only.

T. N. F. is the name of Ben Title's house at East 16th street and Newkirk avenue, Brooklyn, but it looks like a house with a real name. They use a weekly program, blue ink on white paper; the pages 4 by 7½ inches, with all the real information on the two inside pages, where it can be had at a glance. This includes location, prices and times of showing, and each attraction gets from an inch to an inch and a half of space, with the title clearly displayed and a well written paragraph for each. There is a special matinee Saturday afternoons for the kiddies, and as there is a fashionable private school just across the avenue they probably make evening business from this special offering. There are no other matinees during the week. Indeed, one nearby house does not even offer a Saturday matinee.

Was Right Here.

Lately we advertised for Tom North and he answered "here" from right around the corner. He is with the Pathe Exchange, giving particular attention at the moment to the booming of the Kaplan Russian pictures. With North and William Lord Wright both on the staff, the Pathe Exchange could get out a mighty good revival of "Pals," with Wright doing a column of the clip stuff that used to be so widely copied. Mr. North is busy right now with special showings of the Russian films in various important centers and if you have not yet had your private view you will get one presently and possibly a chance to meet Mr North as well, and personally we would rather have a chance to chat with so well posted a man than to see the whole set of Russian subjects, good as the latter are.

"Reel Stuff."

"Reel Suff," the house organ of the Film Supply Company, Portland, Oregon, has an editorial in a recent issue that tells all about how to make money in a few words. The article runs:

IT SOUNDS FOOLISH—
but it's true, in the motion picture game particularly:
THE MORE MONEY YOU SPEND: THE MORE YOU MAKE.
There s a big provision connected with the epigram, however, which is the only thing that keeps it from being foolish.
You can't spend all the money at one end, and get away with it for long.
Advertising is at one end, and you can't do without it.
Quality of pictures is at the other end, and you can't do without it.
A theater may get along for a while, concentrating on one end or the other, but if you will notice carefully, the theater that has the long waiting line before it all evening, every evening, is—
—the theater that bears down heavy on BOTH ENDS.
A combination like that, makes it as true as gospel:
THE MORE MONEY YOU SPEND: THE MORE YOU MAKE.

Of course there are limits, but within reason good plays and good advertising make for larger profits and nothing else will.

Lives Up to It.

The Star theater, Bellingham, Wash., has begun the publication of a house organ, and in his salutation J. Lewis Arnold writes that he wants to get into more intimate relation with his patrons and believes that this house program will serve the purpose. It should, if Mr. Arnold adheres to the style in which he has done his first issue. "The Photogram" is a five by eight four-pager, cream stock printed in brown. The front carries a picture of a current star with a reader for the play in which she is to appear. The first issue also carries the greeting here. On the second page are two small trade advertisements and house information. The latter is unusually explicit. He tells when the house opens and closes, when the last night show begins, gives the street number and the nearest intersecting street, and tells the prices and the war tax. He tells how often the program is changed, and on what days; runs the Adamson fire notice and an offer to send the program at the rate of one cent a copy. The third page gives the program, with day and date and a reader for each change. This is not the usual advertising rant, with extravagant statements and misstatements, but an easy chat about the subjects that will interest and at the same time be regarded as the truth. The back page carries another trade advertisement and the underline. The printer has done his share of the work as well as Mr. Arnold has done his and the result is a neat and attractive issue that will make real business. The advertisements should pay the cost, or most of the cost of the program, but the program would pay for itself without this help. But unless the program is sent only to those depositing postage, we think that this feature will be resented and may hurt business. If Mrs. Brown puts down ten cents for ten issues and finds that Mrs. Smith gets her copy free, you can safely count Mrs. Brown out of the list of patrons. You can't blame her. Her money is as good as the Smith coin.

Regular Pennies.

The Theater Louisiana has arranged to have its penny coupon books, originally planned to meet the shortage of war tax pennies, fill a larger demand. The coupons are good at the other house, the candy store and the news stand, making a real contribution toward solving the shortage in copper coinage. Here is a hint for others. If penny coupons are good at stores, it will be easier to sell twenty-five-cent books. It may even make a demand that will lead to business at the theater, as well.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Pictur World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building Chicago, Ill.

Wright and Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Boobs Barred.

SOMEONE writes that while we say that the market is opening up they do not see that any companies are asking for scripts. Probably the correspondent will not see any such requests. The market is opening up, but editors are deathly afraid that the boobs will find it out and flood the market, and requests for stories are generally prefaced with the further request that the demand be kept secret. The mass of "usual" stories was the primary cause of the staff writer and the closed door. Between the mass of impossible stuff and the wails of the boob writers manufacturers decided it would be cheaper to throw them all out. It was done. The staff man is getting stale, and the market is opening, but under cover. It will be a year, perhaps, before the mass of stuff is invited for the sake of discovering some new men, and once these are discovered the market will probably close again. The old P. A. L. had the right idea, but went at it in the wrong way when they suggested that the seal of the league would act as an identification. Just what the right way is we are free to confess we do not know, but if some method could be discovered right now of separating the sheep from the goats more markets would open up, but in most studios they are holding off, dreading the avalanche of long stored up stock and the letters that follow in complaint at slow handling.

Three Line Comedies.

Most of the comedy producers are fighting shy of the single incident comedies these days. They want stories with two and three lines of action, all related and all working to a common end. As one of the production managers put it, an author may see a line of comedy action that the director cannot see. If he has but the single line, and the director fails to realize the author's ideas, then the story fails, but if there are two or three lines of story of nearly equal value it is possible to work up in the cutting room the line of action that the director has been most successful with and to use the other threads as related action, giving three chances as against one for a good play. It's harder to write, but it does make for safety first—or second or third, as the case may be.

Be Isolated.

Most persons have heard of the painless dentist who explained that he used the line because his brutalities did not hurt him any. Authors should cultivate the same spirit to some degree. They should be able to judge their work without personal bias. They should gain an effect in a certain way because they know that a certain effect will give a certain result, and not because it makes them feel glad or sad. If you let yourself be swayed by your own emotions, you'll write to please yourself, but may not please others. You must know in a disinterested way that this is comedy and that dramatic. This does not mean that you must employ only the conventional devices, but from your knowledge of the conventional you must know how other effects will probably work. Make it a business and know your business. Then you'll do good work, but if you sit down and play tag with your own emotions, you'll be too busy at that to do a good job.

A Copyright Question.

"Since I cannot copyright without printing," begins a late letter, "how can I protect a little one-act play to be produced at a school entertainment, which later on I hope to make into a photoplay?" The answer is by entering the play with the Copyright Office. It is not required that a stage play be printed before copyright. Copyright is to be had upon publication, and the acting of a play is its publication in sufficient form. A book must be printed in many copies to benefit the public, and so be entitled to publication, but the play may be acted before thousands from the typewritten manuscript, and so the manuscript form is held to be sufficient.

Eyes That See Not.

It does no good to study photoplay—or anything else, for that matter—if one is not able to comprehend what he is studying. Without proper mental grasp the mechanical absorption of theory counts for nothing, and yet a surprisingly large number of those who complain of lack of success show that it is wholly due to a lack of understanding that they fail to succeed. One man, who seems to have been studying for some time, writes about the synopsis brain polisher. He cannot understand the paragraph, and assumes that because he is told to use only such parts of the story of Uncle Tom's Cabin as he desires to have used in his story, it follows that he is directed to write a wholly new story. He does not realize that to give Uncle Tom's Cabin with all the detail of the book will result in an overlong and not interesting play. He does not seem to know that no stage version ever gives all of the book story. He jumps at a conclusion because he is unable to think deep enough to reason out facts. Hundreds of writers seek to make slavish application of the rules of technique. They are told in a general way to do this or not to do that. The rule becomes inflexible. So far as they can see they will not use the forbidden devices. They do not realize that the rules of technique are but matters of general advice, to be broken when the situation in the story rises superior to the rule. They work by rule, but they do not first digest the rule to arrive at its spirit. They follow blindly to the letter. They cannot succeed until their mental development reaches a point where they can learn to make a liberal interpretation of the rules. It is better to assimilate a single fact than to memorize a dozen rules without knowing what they mean.

Spare the Spies.

It's largely a waste of time to write a story in which a German spy tries to steal the plans of some wonderful war invention. Between the plans for aeroplanes, rapid fire guns, submarine destroyers, and the formula for a new explosive the editorial reader gets the idea that no spy can hope to get his money from the Wilhelmstrasse unless he steals at least two plans and one formula each month. Why not copper the bet and have the hero steal something from a spy just for a change? The editor might be so surprised that he'll take it, but stolen plans, like lost wills and secret formulae are old, old friends, a bit decrepit, but still able to get about.

Better Stories.

Four letters in the past two weeks have suggested that the writer is a great admirer of this player or that, but regrets to see him or her using such poor material, and asking if it would not be possible to get in touch with the actor with a view to supplying this deficit. It cannot be done that way. In the first place, the player thinks that the play does not matter so long as it has his winning personality to carry it. In the second place, it must be good if he plays it. In the third place, it is not probable that the newcomer could supply better material than the old and tried staff writer. In any case a letter to a star that starts off to tell how poor the plays are will be about as welcome as a Prussian in the French trenches. The thing to do is to start with players and companies open to conviction and make a name, and then offer to place that name at the service of the star. Don't begin by telling the star that he or she could possibly be poor in any play. It is suicidal.

Getting the Swing.

Ever notice that sometimes when you try to walk through a moving street car or train you have little or no trouble, while at other times you seem to bump every seat and passenger between you and the door? In the latter case you have not caught the rhythm of the train and are walking counter to its impulses. Get into the swing of the vehicle and you have no difficulty. It is the same way with writing plots. If you get into the swing of your work, then the plot runs smoothly and fluently, and the result is good, but if you do not catch its rhythm you are "out of step" with your idea and the result is not apt to be good. At such times it is better to stop work than to try to force yourself to do poor work. It is better still, however, to train yourself to catch the cadence of your plot. You'll notice that car conductors and train hands have no trouble on their feet. That is because they are so familiar with the movement that they instinctively adjust their steps to the movement of the train. Familiarity with plot work will do the same for you. You will come to the point where you can get into the spirit and swing of any plot with little or no conscious effort. It is all a matter of perseverance.

Mathematics.

If you write ten scripts in ten days and sell none, your profit is nothing. If you write one script in ten days and sell it, you show a profit.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A New Carbon.

(Continued from February 2 issue.)

Curve 1071 shows exact difference in illumination measured in horizontal candle power. Summarizing these tests, it appears that for Speer Alterno carbons the jack-knife setting is as steady as the parallel setting, and that the illumination is 57 per cent. better for the jack-knife at 50 amperes, and 38.5 better for the jack-knife at 80 amperes. The number of settings and adjustments is approximately the same in each case.

Right in the beginning let me say that your drawing does NOT show a jack-knife set, but only a modified form thereof. You have a Handbook. If you will be kind enough to examine figure 124, page 297, you will find the jack-knife set illustrated at B, whereas the set you recommend, if your drawing illustrates your recommendation, is shown at A, concerning which I say, page 298: "Today the best men, men securing the best results and holding the best positions, almost invariably use practically exactly the same set both for a. c. and d. c., or else use a very modified jack-knife set by setting the lower carbon so that it angles out very moderately with relation to the rack-bars, angling the top carbon to meet it, as in A, figure 124."

The trouble lies in difficulty, not to say impossibility of maintaining correct crater position with the jack-knife set. Look at "C," figure 124 of the Handbook. It shows correct crater position. The crater position shown in your drawing are wrong, inefficient and bad. In the parallel setting there is no advancement of the lower carbon, with result that the light is all thrown either directly up or down. The jack-knife set is the same. At the side I have myself drawn a detail illustrating the difficulty of securing and maintaining correct crater position with the jack-knife setting, even in modified form. The dotted line shows correct crater position. Current ALWAYS SEEKS PATH OF LEAST RESISTANCE. There is less distance from point. A to point at upper part of or center of crater, hence *tendency is to flatten the crater.* This is also to some extent true with the parallel set, and is overcome by advancement of lower carbon. But as you angle the carbons you rapidly increase this difficulty and very soon the point is reached where it is utterly impossible to maintain the crater in position steadily, at least with ordinary carbons. If the Alterno can overcome this tendency to unsteadiness, well and good. I have always conceded a higher c. p. with the jack-knife set because of better crater position combined with less lower tip interference, but the trouble has been impossibility of *maintaining* crater position with that set. The true jack-knife set is one in which both carbons angle sharply forward from the perpendicular. Until the advent of this department it was very largely used.

Readers will please understand that this argument has nothing whatever to do with the excellence of the Alterno carbon as such. It is a difference of opinion as to a particular setting of the carbons. It is possible the Speer Carbon Company may be correct, insofar as applies to the MODIFIED jack-knife set shown in the drawing. In fact their statement that with this carbon a longer arc may be and is used makes it seem quite possible. But the matter is too serious a one to take any chances. I would, therefore, advise operators to very carefully test both sets, taking into careful consideration *constancy* of screen results. If the illumination of the modified jack-knife is better one moment than the parallel, but the light density fluctuates, then my contention is right. If it is better and is also continuously better, then I am in error. Will operators kindly report to this department on this proposition.

Trouble.

F. J. Campbell, Fairlee, Vermont, is in trouble, which same he describes thusly:

> Must ask your help. We have a 1916 Simplex and a Powers 6-A, nearly new. Using a 6½ and 7½ condenser on the Powers, with 20 inches between condenser and film; arc 3½ inches from arc lens; a 3¾ inch E. F. projection lens. I am able to get a very clear screen with 60 cycle, 110 volt current through a Compensarc, set at 60 ampere notch. Gundlach-Manhattan projection lens, with 1⅝ inch opening, condensers spaced not more than 1/32nd of an inch. But with the Simplex, using same lens, same focal length condensers and same Compensarc, I cannot get anywhere near the same result. Have moved lamphouse back and forth to every possible position, from 10 inches center of condenser to film, to 32 inches. Have moved lamp back and forth, spaced condensers different distances, but just cannot clear up the screen field. Either there is a big spot in the center or, if I take that out, then the entire outer edge is discolored, varying from brown to red. Have last Handbook and Hawkens, but still am at sea on this matter. If you can give assistance, I shall be very grateful. Also, can I use two Compensarcs, each 110 volt and 60 amperes capacity, using them at different notches, as, for instance, one at 60 and one at 40? Also, how much of the power of the lower one could I use without blowing a 60 ampere fuse on the primary side?

Hum, well, Neighbor Campbell, you have succeeded in handing me a bundle alright. As I understand the matter, you have tried the Power's objective on the Simplex, but have not tried the Power's condenser lenses therewith. Your trouble seems to be in the condenser. Set your Power's so that you can get a clear screen. Having done this, take ALL the lenses out of the Power's and place them in the Simplex, spacing the condensers the same, with same distance from condenser to film, be sure your lamp has same angle and you will get the same result on the screen, barring possible difference in flicker, which has nothing to do with the matter under discussion. If you don't, then there is something radically wrong with your Simplex lamp, and you must test it for grounds—see Handbook, page 255—or for stoppage of current flow somewhere. There is, and can be, no possible difference between the Power's and Simplex machines, viewed merely as machines, which would affect the screen the way you describe, hence, by switching lenses you should be able to, by process of elimination, locate the trouble. Personally, I think there is something wrong with the Simplex condensers—not the focal length they are supposed to be. But I can imagine some such effect as you describe by reason of a very bad ground.

Certainly you can connect the compensarcs as you suggest, also you may use one at its full capacity and the other at less, though I would prefer to use both at 40, rather than one at 50 and the other at 40 Ninety amperes will be none too much for some films, but it will be hard to handle until you get used to it; also, it will be very noisy if you use ordinary carbons. Better use the new Alterno (Speer) or the new National. You will need ¾ carbons for 80 or 90 amperes a. c. Cannot tell you accurately how many amperes you can use at the arc without blowing 60 ampere fuse on primary, because that will depend somewhat upon efficiency of compensarc. Think, however, you will be safe if you do not exceed 90 amperes at arc. Ninety amperes with a 50 volt arc would be 4,500 watts, which, divided by line voltage, calls for less than 45 amperes on the primary. But there is the loss in the compensarc and the power factor to deal with, but certainly you will be safe at 90. You simply connect the primaries of both compensarcs to the line in the usual way, and then connect the secondaries together and join to the lamp in the usual way. For instance: you run the lines from compensarc to lamp in usual manner, then you connect the secondary leads of the second compensarc to the secondary leads from the first, at any convenient point between compensarc and machine table switch.

I think you will find this will enable you to locate your optical trouble, and that all will be well. If not, comeback and I'll go deeper into the matter.

Many Thanks.

From all over the country came a flood of Christmas greeting cards for the editor. Here is a sample from a Hamilton, Ontario, operator: "I cannot tell how much I appreciate the work you are doing for the operator. I wish you a merry Christmas and a prosperous New Year."

To the senders of these remembrances I return my grateful thinks. The letters and cards gave me much pleasure in that they told me I was remembered in kindness by those to whom I have tried to be a true friend. Each one cost its sender a trifle in pennies and in effort and gave to me pleasure which could not be measured in dollars and cents. Again I repeat: thank you all for your kindly remembrance.

From New Zealand.

From Lesley W. Fowler, Everybody's Theatre, Hastings, New Zealand, comes the following communication, though we would not have known whence it came from but for the name New Zealand or the post office stamp; also under the printed word "Hastings" is another in writing, viz.: Hawkes Bay. Whether the latter is a suburb of the former we cannot say:

> Am a reader of the Moving Picture World and note that you welcome letters from operators on this side of the world. I wrote some three years ago and again in August, 1916, the last letter containing a photograph of this theatre, which same was opened June, 1916, but to date dead silence has been the only result. The letters were, perhaps, not worth while, or maybe you did not receive them (most certainly the latter.—Ed.). This is a town of 8,500, with a suburban population numbering 4,000. There are two picture theaters in operation, with two more just closed up. One is the "Everybody's," seating 1,000, privately operated, and one, the "Municipal Theater," run by the borough council. I am operator of the first named, using Power's Six A, motor driven projectors. I have had five years on the crank and the motor surely does save a lot of toil. Use 65 amperes d. c., from 60 volt supply. Prefer an 80 volt supply myself, as the 60 volt means close feeding of the carbons in order to get good tip on negative. Carbons are 25 mm. (don't figure in inches here) positive and 18 mm. negative. Makes are National (United States) and Etna (Swiss). Condensers are menicus bi-convex, 4½ inch (diameter.—Ed.). Machines are hard to procure in Australia and New Zealand, Good prices being had for any old second hands. Just the other day I sold an Imperial Pathe for £32. It was purchased five years ago for £40. The Simplex is becoming a very popular projector, but is not procurable. I am well satisfied with the Power's. Admission prices generally are 1/ and sixpence. There are no three penny seats in New Zealand now. (I understand "1/ and six pence" to mean one shilling and six pence.—Ed.) Admission tax of one penny on shilling tickets went into effect November first. Until Fox and Paramount came to this country it was difficult to get films, for the Picture Supplies (branch of Australian Films, Ltd.) practically controlled New Zealand and new theatefs could not open. However, with the two named and the Mutual in the field things are better for the exhibitor. Great things are hoped from Paramount, if they don't turn it up (I take "turn it up" to correspond to our "pass it up."—Ed.). In this town our films have been on circuit about two months and have been through a Bio about 80 times. They are a good bit scratched. We change programmes twice a week, each programme 7,500 feet. Average film hire from £12 to £15 per week. In the big cities (50,000 population) a programme changed once a week costs £30. City shows are continuous, running 11 A. M. to 10 P. M. Here we only show 8 till 10.30 P. M. Business is dull now. All our young men have gone to the war and soon the married ones are to follow. Little New Zealand is still as determined as ever to see it out to the last man and the last shilling.
>
> I pick up good ideas from the Projection Department, for instance: a movable jockey pulley to tighten motor belt. Best wishes for the Christmas season.

The value of a pound sterling is about $4.86½ cents, I believe. This would make weekly city change cost pretty close to $150. Your account of conditions is interesting; also it might possibly be beneficial to you, for, if a five-year-old, second-hand machine costing £40 when new, sells for within five pounds of its original cost, it may spur our machine manufacturers to renewed activity in trying to fill what seems to be a very real want. I have received letters from New Zealand several times, and have published several of them. Whether yours was among the number or no I cannot say, but very likely it was. Interesting accounts of affairs as applied to operating in other countries are always welcome and usually have precedence over other matter, because of their general interest in all countries, including the United States and Canada. But it must be remembered that mail is not only slow now, but also very uncertain, hence, if communications from far-off lands do not appear, just charge it to "lost in transit." The spirit of your country as regards the war is well known. We here are but just getting our "feet wet" in that proposition. Two years from now I have faith to firmly believe these United States will astonish the world, and teach Germany a lasting and very bitter lesson. But the United States is a huge body and it takes huge bodies a long time to get properly in motion. But when we finely do get going, you just take a long squint at the cloud of dust hovering over Germany. We are in the war. We didn't want to get into it, but literally had to. Now we're in we are out to learn friend German that stepping too many times on Uncle Samuel's toes is something more than a dangerous pastime. The German monkeyed just once too often with our slow-running buzz saw. We've speeded said saw up now, and he's going to lose several fingers and get badly bunged up besides. The foregoing is not intended as either blow or brag, but merely a statement of what I firmly think you will find to be plain matter of fact.

Come again, my Brother of Far-Off Lands across the seas. On behalf of more than 30,000 United States and Canadian operators I extend to you the hand of fellowship and wish to and for you all a prosperous year.

Cannot See His Argument.

Ralph Martin, Los Angeles, arises to remark:

> Page 1632, December 15 issue, you give the result of experiment with two shutter designs, A and B, and marvel at the difference in speed necessary to eliminate flicker. I have, however, worked out the problem and there is really not so much to be wondered at. Perhaps the solution may supply knowledge of calculations of this kind which will have value in working out similar problems in the future.
>
> Let us consider the conditions as set forth in before-named article: Shutter A requires 84 r. p. m and shutter B 112 r. p. m. of the crank shaft, respectively, to eliminate flicker. Hence A requires 1.4 and B 1.8 revolutions of the crank shaft per second, and, since each shutter makes 16 revolutions to one of the crank shaft, A makes 22.4 and B 28.8 per second respectively. It, therefore, follows that A makes one revolution in 1 ÷ 22.4 of a second and B makes one revolution in 1 ÷ 28.8 of a second, or nearly 1% of the full circle of the shutter. Now the difference in percentage of light passed by the two shutters, also based upon the full circle, is 1.44%, which checks with 1% by only a difference of .44%, which is a very close agreement, considering that the different arrangement of blades may amount to something. There is, therefore, really nothing unreasonable or unexpected in the results obtained by experiment with the two shutters, since the percentage of difference in time and percentage in difference in light agre so closely. The case of the four-bladed shutter, in same article, when treated in like manner shows a difference of 4% in time, compared to 7% in light, which also is very close. The method I have set forth for calculating such matters seems to point to a definite law of equal proportion existing between necessary speed and blade width, within certain limits.

Maybe I'm wrong, brother Martin, but I can't see it at all. It is not the total blade width which alone governs flicker, but the proportion of blade width to light space AND *the method of its distribution.* It is very easy to make a shutter which will give fifty-fifty of light and darkness, yet produce a tremendous flicker. Take the same blades and re-distribute them in different circumferential relation to each other and there will be no flicker at all at the same speed, although the percentage of light and darkness has not been altered in the least. That was what surprised me. Shutter B had what seemed to be a very poor circumferential arrangement of blades. They were poorly proportioned as to each other and *poorly arranged,* yet they gave improved results. Your calculations are interesting, but in this case they fail, I think, to supply the answer.

Guide to Kinematography.

Messrs. E. T. Heron & Company, London, England, have recently placed on the market a 275-page Guide to Kinematography, by Colin N. Bennett, who wears quite a collection of letters, such as F. C. S., F. R. P. S., after his name. It is added that Colin N. compiled the book "at the suggestion and guidance of E. T. Heron."

Viewed as a "guide to kinematography," the book leaves considerable to be desired. I, myself, found it would take at least one thousand pages, each page containing fully as much as a page of the book in question, to cover projection and things allied thereto in any even half-way complete manner. The very least I could get off with was in excess of 700 pages, yet Friend Bennett proposes to cover the entire industry in 275 pages, just about half of which are devoted to projectors and operating. Sorry, Brother Bennett, but it just simply can't be done.

I am glad to see one thing, however, viz.: Friend Bennett calls the operators' domain an "Operating Room," at least, in the main heading—page 175. But in most subjects he merely tells, in the simplest possible manner, how a thing is done. There is no attempt to tell how to improve in its doing. For instance, regardless of the fact that millions of dollars' damage is done each year by unnecessary rapid rewinding, I do not see a word in condemnation of this subject. There is not a word as to necessary size of observation port, notwithstanding the hugely importance of this item to good projection.

Viewed merely as an interesting work for the amateur to read, and satisfy his curiosity as to how various things are done, the book will serve. Viewed as a work of instruction for operators, or for anyone else in the industry, the book might almost as well have remained unwritten. To criticise thus sharply is not a pleasure, but to my way of thinking, the putting out of books under a misleading title ("Guide to Kinematography" is decidedly misleading, since it could not possibly serve as a guide, unless, on the principle that the blind may lead the blind) is decidedly wrong. And Mr. E. T. Heron is too well posted a man not to know that the book in question is lacking in nearly every essential detail.

Porto Rican Operators on Strike.

Recently a Porto Rican operator called upon us, he being one of the rapidly growing list of Cine Mundial projection department fans (the editor of this department is also the editor of that one), and from him I secured quite some considerable interesting data. The operators of Porto Rico are on strike. They have been getting from 8 to 12 dollars per week, the latter sum being top notch wages, paid only in the larger cities and only to top notch men. They are now striking for from $15 to $20.00. Not knowing local conditions, I cannot say what proportion 8 to 10 dollars bears to wages paid in the U. S. It may equal our own, in purchasing power for all I know. But most likely it is far from doing that. My own conjecture is that it is an entirely inadequate wage. Be that as it may, however, the Porto Rico men have committed serious blunder in attempting to pretty nearly double their wages, all in one jump. They will most likely fail. Had they undertaken to get a reasonable percentage of increase they might have succeeded, but attempting to swallow a whole apple at one gulp is pretty likely to end in more or less painful failure. Cut up your apple and swallow it, a bite at a time. That way is slower, but more successful; oh, very much more successful.

Power's projectors are mostly used, with a few Simplex. Condition of film is good. Current is all d. c. (continuous they call it) and mostly 240 volts.

Interesting Letter.

William Lorence, New York City, whose handwriting is excellent to muss up paper with, but not to read, sends in the following interesting letter, accompanied with several "exhibits." He says:

> Regarding article "Har-r-umph, Um, Jesso, Jesso," page 1015, November 17th issue, although I am a non-chemical mortal of the lowest order, yet I would bet a dollar to a doughnut you are in error in your conclusion that the manufacturer is the goat. I say it is the fault of the firm which developed the film and rushed the process unduly, or maybe it was a negligent employee. Eastman's letter tells you plainly that the developer or tinter was at fault (Well, Old Man, there seems to be a misunderstanding. I used the term "manufacturer" as meaning the producer—the outfit which shoots the scene, develops the negative, prints the positive and tints it, if it is tinted. Who did you think I meant?—Ed.)
>
> With regard to enclosures, the exchange slip shows that the Universal New York exchange is beginning to get on the job, each reel received has a similar slip attached. (Slip referred to is a blank reading "This reel was examined by No. —— and is reported to be in good condition. If you find it otherwise please return this slip and report nature of trouble on lines below. We desire to rent only film in A-1 condition." Universal Film Exchange of New York, S. Zierler, Supervisor.—Ed.). The piece of film with hole in shows that the Standard projector prevents the sprocket holes from burning (How could you burn a hole?—Ed.) when a fire occurs, so that one can proceed without having to make a splice then and there.
>
> The piece of film with Allenbaugh's advertisement explains itself. Please tell Allenbaugh to cut out the habit of sticking these slips on the films, as they are a first-class nuisance. Found eight of them in a five-reeler. Don't seem to be at all particular where they stick 'em. Paste them at end, at beginning or in middle of reel. It is up to you to hand them a summons and call them to account. Regarding the other film sample I'll bet another dollar to another doughnut you can't tell which side the emulsion is on without actual physical examination. So long, Rich, for the present and watch your step with that go-devil.

The good brother adds a P. S. concerning a certain league official who has been taking liberties with my name in speeches. Asks why I don't go after him and show him up. Because, friend Lorence, the party in question is rapidly showing *himself* up. Why, therefore, should I bother about the matter? He has not injured me in the least degree. In fact, injury to me personally is to him a matter of secondary consideration. It is the Moving Picture World he seeks (vainly) to injure, through me. The Universal inspection slip is excellent. And now that the Universal New York exchange has done this it is up to operators served by that exchange to co-operate *heartily*, not in a luke-warm, half-hearted, don't-give-a-dam way. Let the exchange know that if it is willing to do its part *you will do yours*. As to the Allenbaugh (Film Renovating Company) stickers, if they are affixed as you say then it is an outrage which should not be tolerated. Yours is, however, the first complaint I have had as to this matter. The fire certainly was held to the aperture all right in the sample submitted. Two and one-half pictures burned away, but the film track left perfect on both sides. Yes, the sample fooled me all right as to emulsion. Would have sworn it was on the side it was not on. Very odd.

The First Time.

Barney Ludesher, Madison, South Dakota, hands in the following:

> This is the first time I have written your department, although I have been operating something like ten years (shame upon you, friend Ludesher.—Ed), but believe me I never miss reading it; also have full set of your handbooks, and all I can say is they are fine.
>
> Noticed an article from Tucson, Arizona, December 1st issue, concerning change-over sign. Name of writer was Brumberg. Wonder if it is same man I worked with when I played "Birth of a Nation" last season. If it is I want to say he is a high-class man. He had a good outfit and it was in most excellent condition; in fact, all the Tucson men deliver high-class screen results.
>
> As to the change-over sign, when I run a multiple reel release I put the first two reels together and take the sub-title, beginning reel three, off, attaching it to what is then reel one. If reel three has no beginning title I wind it into the first reel and so on until I find a reel with a beginning sub-title. In other words, I always use a sub-title at the end of every reel. I find this to be a good plan; also it involves very little extra work. By the way, were you once a fireman on the C. B. & Q. from LaCrosse to Savannah? My home is in Dubuque, Local 103.

Um, waddayagointdo if there is no beginning sub-title for four reels, huh? Your plan, like all plans which require each operator to fix up his own change-over sign, is a makeshift. *The sign should be incorporated in the negative film itself.* But your plan is better than some and infinitely better than punching the film. Yes, guess it is the same Brumberg. I agree with you on your estimate of him and of the Tucson men. Was there last spring myself. No, I never worked on the division you name. Was on River Division of the C. M. & St. P., from Minneapolis to LaCrosse, in 1885 or 1886. Was in Dubuque last summer. The men there are, if they will forgive the plain statement of fact, just a little bit sleepy. A little injection of pep would improve matters in your home city. Don't stay in your own dooryard so long next time, friend Ludesher.

Sixty-five Foot Picture.

P. L. Akins, formerly Local Union 110, Chicago, now of whatever the following mess of abbreviations stand for, Co C 323 Fld Sig Bn, Camp Funston, insults us with a postcard on one side of which is a camp scene, in the foreground of which are two large pans filled to overflowing with what seems to be perfectly good loaf sugar. G-r-r-r-r, man! Whatcha mean by such doings? And here in New York all the sweetness we get is what we manage to steal from the lips of the—. I hope the first lump Akins bites gives him the toothache! On the other side he says: "How about a *good* light on a picture sixty-five feet wide? I saw one—did you ever?" Yes, Brother Akins, I did. In fact, I've seen a good light—I may say an *excellent* light, on a picture fully six hundred feet wide. The light was such that every little detail showed plainly. There was no travel ghost and the light was well distributed. The definition also was excellent. It was the panorama of the Battle of Nashville, at Nashville, Tennessee. However, we will listen to further details and will admit we never even saw a 65-foot *moving* picture, well illuminated or otherwise. Come over with further details, please.

Wants Advice As Regards Shutter.

Edward Hitchcock, Plainesville, Ohio, says:

> Would like your opinion as to following shutter: Make main blade just wide enough to cover lens while film is moving. Make openings on either side of main blade 60°. Make each interrupter blade 60° and the opening opposite main blade as many degrees less than 60 as the main blade is over 60. Am using a shutter made after this plan, and it seems to give good results.

Don't quite "get you," Brother Hitchcock. Seems to me that if you make the main blade as suggested, and make two openings and two blades, each 60°, you will have automatically fixed the width of the remaining opening. How will you alter its width without altering one or more of your other fixed measurements? I can't see it.

Projector Wanted.

Who has a Power's Six in good condition which they will part with in return for one hundred dollars cash? I know where the coin lies waiting. Where is the machine? Don't want any wreck, but a machine in good condition. Address the editor. Prefer that it be located in the west, but that is not essential. Also and moreover this editor could himself use a small home projector in fair condition and cheap for cash. He has personal slides and a reel of personal film; also he has friends to whom he would like to display the aforesaid slides and reel occasionally. Name cash price and send description.

What It Was.

Quite some several replies to the "Can You Answer This, Mr. Operator" query, December 29 issue, were received, but none were entirely correct. In fact, I was myself not entirely right in my guess. I thought it was a. c., with both craters in partial focus at the screen and no lenses at all in the objective—just plain glass.

It really was, so the examiners tell me, reversed objective lenses.. He might have had either a. c. or d. c. at the arc; the examiners did not remember which it was. The two circles prove conclusively that a. c. was in use, with a wrong carbon set, and wrong adjustment of his condenser system as well.

Halifax Fund.

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F. H. Richardson	2.00
Local Union No. 306, I. A. T. S. E. & M. P. M. O.	50.00
R. E. Landmesser, operator, Strand, Hartford, Conn.	1.00
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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Captain Sears Speaks Before Cinema Camera Club.

At a meeting of the Cinema Camera Club held Thursday, January 3, in the club rooms in the Times Building a large audience listened to an interesting talk by Captain J. B. Sears, of the photographic division of the United States Army. Captain Sears was accompanied by Lieutenants DeBerri and Albert Kaufman. Lieut. Kaufman was formerly manager of the Famous Players studio, and well known to most of the members of the club. He introduced Captain Sears to the club with a few appropriate remarks, after which Captain Sears spoke on the work of the photographic division. He said that in February, which saw the beginning of our huge National Army, there was no such department in existence, and that not until July 19 of the last year was the department organized.

As there will be a photographic unit with each division of the army it may be readily seen that a great number of men will be necessary for this work, all of whom must be recruited and trained in the shortest possible time. Drafted men who have photographic experience may be transferred to the photographic division by making proper application to their commanding officers.

Schools of instruction are being placed in operation at various bases throughout the country where men transferred from the draft or men who enlist in the photographic division may be trained for the special work which they have to do.

He referred to the primitive yet monumental work of Brady, the celebrated photographer of the Civil War, who drove about with a horse and wagon containing his photographic paraphernalia with which he took what is practically the only pictorial history of the Civil War. Under modern conditions all of this has been changed, and the photographic department is one of the most important in the army; in fact, the camera has become the eye through which the army watches the movements of the enemy.

There are two divisions of the photographic department of the Signal Corps, the land and the air. In the air division it is expected that more still work will be done than with motion picture cameras on account of the vibration of the aeroplanes, for the still work of the photographic aerial observers will be extensive and of the highest importance. In the land divisions will be the units of motorlorry dark rooms where the prints required by the strategic officers will be finished right behind the firing line. As the movements of the army practically depend upon the results of the photographs made by the aeronautic observers, and finished in these field dark rooms the work must be of the highest quality and yet turned out with almost incredible dispatch. The slightest imperfection in a print might mean a mistake which would cost many lives.

In addition to the pictures for purely military purposes a tremendous number of photographs and motion pictures will be made for publicity purposes and for army records. On account of the leakage of military secrets few cameramen outside of the army are allowed anywhere near the battle lines, and nearly all of the motion pictures of army activity in the fighting sectors and the news photographs reproduced in the magazines and newspapers will be the work of the photographic division of the Signal Corps.

Captain Sears is organizing a school at Columbia University called the United States Signal Corps School of Military Cinematography, which will have a capacity for quartering and training 100 men at one time to fill positions both for overseas and for work on this side. He asked the club members to volunteer to help instruct students at the new school, as the urgent need for men makes the number of instructors available somewhat limited. He also called upon members whose circumstances permitted them to volunteer to enlist in the division, and assured them that great chances for a quick promotion were open to the men who could make good in this division.

Film Development in the Tropics.

(By J. I. Crabtree, of the Eastman Kodak Research Laboratory.)

Film may be successfully developed under tropical conditions (up to 95° F.) by means of most developers, with the addition of 10 per cent. sodium sulphite and some potassium bromide in order to prevent fog, but much better with a special developer compounded with paraminophenol hydrochloride. Although it has been recommended to develop film in the tropics by hardening the same either before or after development by the addition of a hardener such as a formalin it is only possible to secure the best results by using a developer free from such additional agents. The formula for the developer is as follows:

	Avoirdupois
Paraminophenol Hydrochloride	360 grs.
Sodium Sulphite (E. K. Co.)	6 oz.
Sodium Carbonate (E. K. Co.)	6 oz.
Water to	1 gallon

Rinse for only one or two seconds before placing in the fixing bath, otherwise the film is apt to soften in the rinse water.

The time of development with Eastman film at 95° F. for normal contrast is one and a half minutes, though the time of development may be doubled by the addition of 100 grams of sodium sulfate (crystal) per liter of developer.

At temperatures up to 75° F. the regular acid fixing bath should be used, but at temperatures up to 85° F. the following chrome alum bath is necessary.

	Avoirdupois
Hypo	1 lb. 12 oz.
Sodium Sulphite (E. K. Co.)	5½ oz.
Potassium Chrome Alum	11 oz.
Acetic Acid (glacial)	160 minims
Water to	1 gallon

Dissolve the sulphite and chrome alum together and add to the Hypo solution, finally adding acetic acid.

At temperatures up to 95° F. the following formalin bath should be employed:

	Avoirdupois
Hypo	2 lbs. 2 oz.
Sodium Sulphite (E. K. Co.)	7 oz.
Formalin (formaldehyde 40%)	17 oz.
Water to	1 gallon

First dissolve the hypo, then the sulphite, and finally add the formalin.

In order to eliminate the odor of the formalin the bath should be enclosed in a covered tank if possible. The above baths keep well at the temperatures stated, so that the special chrome alum bath is very suitable, while in special cases such as expeditionary work, when very high temperatures may prevail, the formalin bath will give perfect results.

Still picture negatives may be successfully treated in a tray in the same way as film, though so far it has not been possible to devise a method for using the Kodak film or film pack tanks at the temperatures named.

Although no difficulty is to be expected when developing gaslight and bromide papers at high temperatures the use of a stop bath of 3 per cent. acetic acid, and twice the usual amount of liquid hardener in the fixing bath is recommended.

Exposures with Telephoto Lenses.

Frank V. Chambers calls attention to the advice given in Photography and Focus to ascertain the exposure by means of a meter, and then to give twice that, and says that while this may be sound enough when applied to the subjects and methods generally in use by amateurs, it will not do when working with telephoto lenses for landscape purposes. When the nearest shadow is perhaps fifty or a hundred yards from the camera, which is not at all uncommon in such a case, it is very much lighter than it is when close at hand, and the meter exposure, instead of being on the short side, is apt to be the other way. Experience is the best guide in such cases, and one soon gets to know almost instinctively what allowance to make for the lightening of the deepest shadows by distance. It varies not only with the distance but with the condition of the atmosphere at the time, as is only what we might expect, since it is essentially an atmospheric phenomenon. The allowance may be less when an orthochromatic plate and a color screen are used than when they are not; but, in any case, the exposure that is given should not exceed what the meter indicates; while if the distances included are great and there is any haze, this may well be cut down to one-half or even to one-quarter.

Kinks for Cameramen.

J. Frank Martin, of 981 Union Arcade, Pittsburgh, Pa., has sent us a little booklet written by him under the title given above. While it contains only twenty-four pages, every page is full of meat and the following subjects are treated in a condensed but able manner: Lenses, camera attachments, trick work and double exposure, correct exposure, exposure tables, light effects, silhouettes, composition, make-up and illumination.

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Proper Presentation of Pictures Musically.

Fitting the Feature.

ENUNCIATION—Resolved that if directing brains, a large library, and fine orchestra create good music, a picture can be properly presented by the use of same.

HYPOTHESIS—Let the picture be viewed.

SOLUTION—With paper before you, a stop-watch at hand, you see the picture screened. Your first cue for music will be "At Screening." Note the hour you begin viewing. Set the stop-watch. The characters are introduced and the play begins. Your first selection should be left blank. As the scenes change you note cues and the time for each. Memoranda are made according to your individual methods and you will probably make a note of the kind of scene, and indicate the tempo of the music necessary. Possibly a definite selection comes to your mind, and you put it down for the time being. Thus you proceed throughout the entire picture, arranging the changes of music, tentatively fitting the theme and classifying each scene according to its predominant thought. You time each change. Catch the hour when your picture is finished and you know the aggregate time of screening. You already have the time of each scene. If the picture has been projected faster than the usual speed used by the exhibitor, you can add a few seconds to each scene by a little mathematical calculation. This gives the exact length of the musical numbers required for your setting. The mechanical work has been done.

A cue is a signal, sign or symbol denoting the time to begin. Cues should be carefully selected. Titles make the best cues, and long sub-titles are especially effective. They give the orchestra an opportunity of changing without running into the coming scene.

Where the cue is a description of action, care should be taken that the action selected should be well defined and should occur only as an isolated instance. For example we see D—"Mary at well." If Mary goes frequently to the well the cue becomes worthless for practical purposes. Sometimes pictures have similar sub-titles, repeated, such as T—"A week later," and a little further along in the footage the same title appears. The title usually itself indicates a change of music. Time has passed and the situations are changed, necessitating a change in the music. If the music be changed at both titles, all will be well, but otherwise the cue should be written T—"A week later" (first time). For example: Recently a picture was given its initial performance in a hall where an organ supplied the music. The organist received a cue-sheet and was warned regarding the cue "T.—Glory, Glory Hallelujah." It appeared twice; once at the beginning of a scene, where a colored gentleman was hammering it out on a dismal piano, and again at the end of the scene as he stopped playing. The organist missed the first cue entirely, and while the folks gathered around the piano, were singing and beating time to the Battle Hymn of the Republic, he guessed it was a fox-trot and guessed wrong. When the cue appeared the second time, he started "Glory, Glory Hallelujah" and only got to the end of the fourth bar when the scene changed, calling for a slow moderato selection. This made the picture seem ridiculous, almost a burlesque, in fact. Inserts of letters, telegrams, diaries or newspapers are seldom used as cues. These are good so long as there is no duplication of the insert. Let there be no ambig-ity in the cues.

The habit of some compilers of cue-sheets to indicate the first two words of a sentence, in a title used as a cue, should be vigorously decried. When a leader must play, direct, and read his cue-sheet, at one and the same time, every effort should be made to make things easy for him. If he inadvertently misses those two little words, the cue is gone and he is lost. Cues should be definite, plain, and clearly comprehensible.

With the cues firmly established, it becomes necessary to study the action following each and determine its bearing on the picture as a whole. The scene of the script may be laid in New York, but in order to show the "bad husband" we see him in a dance hall in a Western city. This may be regarded as a musical parenthesis having no direct bearing on the plot and the setting should be unostentatiously atmospheric. On the other hand this same picture may begin by depicting the peaceful life of the deserted wife, and the happy-go-lucky hero, and their fondness for each other. An Allegretto theme will do nicely here. We then see the hero's father as he returns from a good day's hunt in the Maine Woods. He, too, is happy. It is an exterior and rural scene. Although the dominant emotion is the same it would be wise to change the music to a pastoral motif. The first scenes showed the heroine and hero in interiors. The difference in the musical accompaniment must not be overlooked.

Music portraying happiness will fit in both cases, but for the interior scenes a quality of peace should pervade the composition, while for exterior and pastoral "locations," that light and airy, free-as-the-wind style would be more suitable. Although the dominant emotion is the thing to fit, yet, by analysis of the situations surrounding it, one can enhance the setting materially.

After having determined upon the suitable selections necessary to fit each scene, you can then use the pruning hook. With the climax of your picture firmly fixed in your mind you should go over your setting carefully, piece by piece, and determine whether each is working towards the climax in its proper proportion. Is there a gradual grading upwards? Is the setting, as a whole, smooth? Do the numbers follow in key sequence? Is the music selected for the climax, big enough to fit the situation? Is the theme properly placed?

Your setting is complete with the exception of your first number, the overture to the picture. You should now be fairly familiar with your subject. You have grasped the main thought and know what it's about. Select your first number to fit that thought. You have found the solution of a musical setting, well-timed, atmospheric, supporting the action and one that fits the feature.

Music at the Rialto.

During the week of Jan. 20-27, the Rialto Orchestra, of forty-five men, presented its usual good musical program. Since the opening of the new Rivoli theater, the orchestra does not live up to its previous high-water mark of excellency, owi g to the heavy draft of its best men to the other house. It still continues to rank far above the average.

A selection from "The Queen of Sheba," by Goldmark, opened the show, with Hugo Riesenfeld conducting. When Mr. Riesenfeld wields the baton we are always sure of a musicianly and scholarly rendition. A mixed chorus was introduced in the finale, for some reason best known to the management. It may have been for the taubleau effect, for the girls were pretty and costumed in the oriental garb. They sang, but no words were audible, since the score calls for *forte* music and the orchestra completely drowned the voices which were very puny. The overture, itself, was beautifully played.

The next number was regretable. The old and always reliable song, "Asleep in the Deep," by Petrie, was essayed by one Emanuel List (basso Profundo), former occupation and pedigree unknown to us. Mr. List persistently left the key and was persuaded to return only by sheer force of his accompaniment. The last note—a low D—was sung completely off pitch, and the long-suffering orchestra, in their merciful endeavor to spare him further humiliation, only pretented to play the closing chord. The best part of the solo was the lighting effect. To signify the revolving tower beam of the lighthouse he sang in alternate darkness and "Side Spot." This is new and in keeping with the genius of Mr. Rothapfel, who never fails to spring some suitable surprise.

The fitting of the scenic deserves special mention. A part of "Siegfried," by Wagner, was used to portray the snowy mountains, and it was perfect in its pastoral effect. Much credit is due Mr. Riesenfeld for picking an effective number that exactly covered the picture in time length. The feature, being light, received a good setting, but we thought that instead of using a shoddy "hurry," one of the works of the old masters would have been more suitable for the magnitude of the orchestra. The Rialto orchestra has the instrumentation for capably rendering the best things and should be the first exponent of better music for the pictures.

Gaston Dubois, solo cellist, played "Neapolitan Dance," by Casella. Although a little nervous at the start, he developed wonderful technique and showed a richness of tone that was most pleasing. A cut in this number, to shorten it, would prove effective.

well and snappily rendered, sticking strictly to the traditions and

The Prelude to Act IV, from "Carmen," closed the program. It was depicting the Spanish atmosphere throughout.

Musical Suggestion Synopsis.

THE BIRTH OF DEMOCRACY—(Franco-American). THEME for the Heroine—Andante. Suggest "Les Phoenicians" (from Herodiade) —Massenet.

This is a French story throughout, dealing with the stirring days of 1792. It is dramatic with many big scenes. "William Tell," overture; "Faust," No. 2, Gounod-Tavan; "Athalia Overture," Mendelssohn or "Prelude" (from Werther)—Massenet are possible big numbers. "The Marseillaise," and a few light French numbers will be needed. A Peasant dance, a Misterioso and an Agitato can be used. Cue sheet can be obtained from The Merit Film Exchange.

MADAM SPY (Universal). THEME for the Heroine—Allegretto. Suggest "Garden of Love"—Ascher, or "Serenade"—Pierne.

The music must be light, as there is considerable comedy in this picture. A few dramatic numbers for the fourth and fifth reels and a couple of military marches for scenes at Annapolis are needed. Open and close with the theme. Cue sheets can be obtained at the Universal Exchange.

OUR MUTUAL MOTOR—(Metro-Drew). No THEME.

One-reel comedy. Use light opera stuff. No cue sheet available.

WOMAN AND WIFE (Select). THEME for the Heroine—Andante. Suggest "Mother"—Romberg, "Dream of the Flowers"—Cohen, or "A Little Song"—Erdody.

This is "Jane Eyre" picturized. Old English atmosphere. Simplicity should be the keynote of your music. In the last reel use dramatic stuff. Be careful about the proper placing of your theme. Cue sheets can be obtained from Select Exchange.

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Broadway Music Corporation.
Forster, F. J. A.
Harms, T. B., & Francis, Day & Hunter (new name is T. B. Harms
Records, G., & Company, Inc.
Stern, Joseph W. & Company.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

A. "S. M. Berg, Columbia Building, New York; G. Schirmer, Inc.; Carl Fischer & Co.; Sam Fox Publishing Co., etc. These are a few."

Q. "What is the proper way to use a theme"?

3. "See our article on THEME in the February 2 issue of the Moving

A. "Piano, Violin, Cello, and Harmonium or Flute."

overture has an allegro part that should fit your needs.

late Mr. Furst, and procurable from the Paramount exchange."

We want the leaders to use this column. It is at your service. A personal reply is made to all questions.

Three Society Notes from Chicago

They're Authentic, We're Sure, Otherwise Terry Ramsaye Wouldn't Have Indorsed Them with His John Hancock.

THE fact that Mary Miles Minter has a purple pup which is very fond of kraut will travel farther in print than a solemn discussion of the 'mission of the pictures' and a good fighting argument is better publicity than prosperity interviews," remarked Mrs. Elizabeth Sears, publicity director of the American Film Company, Inc. This was the keynote of her address before the Advertising Woman's Club of Chicago at the monthly meeting, held January 15.

Terry Ramsaye, of the Mutual Film Corporation, the sole male guest, faced the gathering of knitting women and made a number of publicity confessions, including the origin of John R. Freuler's movement for the coinage of a fifteen-cent piece, the Charlie Chaplin non-skid tire, and the Edna Goodrich earring watch with the chimes.

Betty Shannon, known to Broadway as "the girl press agent," previously press representative of a number of New York picture concerns, was among those present, in a green "tam," which was said to be the feature of the evening.

THEATRE MANAGERS
Read Our New Department
"Advertising Aids for Busy Managers"
You will find it most helpful in advertsing your show

H. Winik Suggests a Moses

Thinks Business in a Bad Way and Needs Someone to Lead It Out.

H. WINIK, who returned here from England a few months ago, is today considered by the men who know, one of the most powerful and magnetic personalities in the industry. He is financially interested in a great number of enterprises throughout the world, and is responsible for the Western Import Company, which has purchased the World Rights to Mabel Normand in "Mickey." He has established a film agency in every foreign country, which controls the most successful film productions in the market, including the Triangle for the entire world outside of the United States, and the new First National Exhibitors' Circuit pictures for England. He has never been known to pick a failure and every one of his ventures show a profit on the right side of the ledger.

H. Winik.

First and foremost, Mr. Winik is independent. He believes in attacking a problem from all sides. He is one, among many men, whose method of reasoning is both inductive and deductive concerning any subject that engages his attention. He believes in using common sense—"snap judgment" has no play in his category. He digs down to the root of every problem confronting him. He loves brevity.

His foresight is illustrated in the following little anecdote from a page in his career: Two years ago he went to Europe and established nine renting offices in England, handling Triangle and other productions. Four months later, after establishing a good business there, he received a cable from New York, asking him to take the next boat and come here, for there was a big merger pending. His answer was an inquiry for further particulars and the proposition. He did not receive a reply to his inquiry, but surmised the whys and wherefores. The Triangle Company was releasing two big features and two comedies each week, so Mr. Winik, instead of releasing these two dramas and two comedies per week, released only one, and prepared to protect his foreign business and customers for two years thereafter, and the consequence is that his program is made up until March, 1919, consisting of the following stars: Douglas Fairbanks, William S. Hart, Dorothy Dalton, Bessie Barriscale, Lillian Gish, Dorothy Gish, Robert Harron, Charles Ray, Frank Keenan, Norma Talmadge, Louise Glaum, Bessie Love, Mae Marsh and several others.

The scheme devised by the group of gentlemen on this side of the water, now controlling these stars, has failed in the European countries. The market is independent, business is in a healthy condition and Mr. Winik's foresight has secured for him the lasting friendship and support of every exhibitor in Europe.

In an interview, Mr. Winik said: "I have had the most amusing time of my life within the last three months, watching the film industry in this country. When a shoe pinches someone, they know exactly where it hurts them, but there seems to be a continuous howling in this business, and no one knows what it is about. Most of the leaders don't give a rap what happens tomorrow, as long as a good stud poker game, without a limit, can be played today. That is why the entire industry is in such a terrible mess.

"I believe the greatest tonic in the world right now would be just a little plain every-day common sense. Centuries ago the whole world was in an awful mess, like the film business is today, and it took a man like Moses to turn the trick."

Chicago News Letter

By JAS. S. McQUADE

Universal Reduces Distributing Expenses

Henceforth Jewel and Bluebird Products and Special Productions Will Be Handled by Universal Exchanges.

IN timely keeping with present-day demands an arrangement was concluded last week by which Jewel features, Bluebird photoplays and Special Productions will henceforth be distributed through Universal film exchanges in this city. The stockholders of the three concerns mentioned got together and arrived at the wise conclusion that each of the allied interests will be able to secure maximum efficiency at minimum cost by having the combined product handled by a single staff and distributed through the same system of exchanges. This plan reduces expenses all around, throughout every working department, without impairing the service rendered by each.

The plan went into effect Monday, January 21, at the Chicago office, and it is the intention to establish the same system in all the Universal exchanges, for the products mentioned, just as soon as arrangements can be perfected.

C. R. Plough, formerly manager of the Chicago Bluebird exchange, will henceforth be in charge of the service branch of the combined business, and I. L. Lesserman, formerly manager of the Universal exchange, will become general sales manager, having charge of the Jewel, Bluebird, Butterfly and Special products; indeed, of the entire Universal output.

Titan Pictures Corporation in Trouble

American Military Relief Association, with Same Chief, Has License Revoked by State Council of Defense.

THE president of the Titan Pictures Corporation, this city, Frederick Clark Russell, has gained unenviable publicity during the past two weeks in connection with a series of comedies which he has been producing for some time past under the auspices of the American Military Relief Association.

These picture comedies had for stars famous comedians who have played at the leading dramatic houses in Chicago for some time past, and who had offered their services gratis on being informed that a large share of the proceeds from these picture comedies would be devoted to buying tobacco, cigarettes and other little comforts for our soldiers and sailors.

Raymond Hitchcock appeared in the first comedy over six months ago, but it did not turn out well in the making, and was never shown in public. Ernest Truex, Charles Grapewin, Lawrence Wheat, Josephine Harriman, Ivy Sawyer and Joseph Santley are others who patriotically offered their services, the two last named being the leading people in the "Oh, Boy" company, which is just closing a six months' run in Chicago.

Last week (at the time of writing) the people interested in these comedies were startled by announcements in the daily press that the State Council of Defense had revoked the license of the American Military Relief Association because of the failure of its avowed purpose. The members of the State Council of Defense had discovered that Frederick Russell Clark was not only president of the Titan concern, but that he was also president of the Military Relief Association.

This association had been originally founded by army officers in the city, who believed that money for their purpose could be more readily obtained through moving pictures than by any other means. A company was formed by these officers, and the State Council of Defense granted a license. The work of making pictures, however, was beyond these men, and when they were called to the front Mr. Clark was given charge of the relief fund. At this time he became president of the Military Relief Association, and it is understood that as president of the Titan concern he had promised to turn over to the association $600 for every picture produced under its auspices.

The State Council of Defense claimed that no money had yet been turned over, and therefore revoked the license of the Military Relief Association. On the other hand, Mr. Clark doggedly affirms that he will turn over $600 to the Red Cross or some other war relief fund as the result of the recent exhibition in several Chicago picture houses of the "Garden of Allie" comedy. It is to be understood that this picture is the only one which has been given public showing thus far.

Trouble assails Mr. Clark from another angle. It has been shown that the Titan concern was originally capitalized at $100,000 and that this capitalization had recently been increased to $1,000,000; also that investors, impressed by the avowed patriotic purpose of the concern and of the big profits promised, had purchased about $18,000 of the stock.

Mr. Clark and David H. Weiss, a broker, were summoned to a meeting in the Federal Building last week by post-office inspectors, who closely questioned them to what extent patriotic pleas had been employed to sell stock. Assistant Post-Office Inspector Stuart also directed an investigation to ascertain if the mails had been misused in disposing of stock through "flag flapping" advertisements.

Joseph Santley, of the "Oh, Boy" company, has announced that he will not permit the release of the comedy in which he has played the leading role until Mr. Clark has satisfied him with explanations.

Film Companies Cheer Jackies at Training Station.

To Chicago film exchanges is due a word of commendation for their hearty and very liberal support, for several months past, of the cinema entertainment department of the Naval Training Station, Great Lakes, Illinois. This department, of which Dr. John B. Kaufman is the head, is conducted solely for the amusement and instruction of the men in training. The station is equipped with every modern device for the projection of pictures, and programs are selected and exhibited Monday, Wednesday and Friday evenings each week.

Among the pictures contributed thus far, without rental charge, are Metro's "The Slacker" and "Draft 258," Goldwyn's "Polly of the Circus" and several other subjects from the offices of George Kleine, Pathe, Mutual Film Corporation, Fox Film Corporation, Triangle Film Corporation, Universal Film Manufacturing Company, World Film Corporation and others. The Fox office is now supplying the Station with one subject each week.

On Friday evening, January 25, through the courtesy of F. M. Brockwell, Chicago manager for Paramount-Artcraft, and Ralph O. Proctor, Chicago manager for Pathe, a program consisting of Douglas Fairbanks in "Reaching for the Moon" and the latest Pathe News Weekly was given to a large and appreciative gathering of Jackies. It is hardly necessary to say that the officers in charge feel very grateful for the help and co-operation given them by the various film companies in Chicago, up to date.

Chicago Film Brevities.

Mrs. Frederick Michael of Chicago, an untiring worker for the past four years in the interests of clean pictures, through the medium of the better films committee of the Illinois Congress of Mothers and Parent-Teacher Association, has sent out the following announcement to her friends and co-workers: "I find that with the great response comes an urgent call for a general clearing house for suitable films for schools, churches, community centers and cantonments. While the recommendations of good films are closely followed, it is often a difficult matter to procure the films through the different exchanges. The principal of a school or supervisor of a social center cannot make a pilgrimage of all the exchanges in order to make up a five or seven reel program, nor are the exchanges willing to devote the time to the making up of an inexpensive program. My hope for years has been that some one with 'vision' would make it

possible to 'clear' through one exchange, and it is with the greatest pleasure that I announce that I now am associated with the Atlas Educational Film Company, whose standard is of the highest type and which will co-operate with me in this new work." Those who wish to communicate with Mrs. Michael should address the Better Films Clearing House, 63 East Adams street, Chicago.

* * *

Aaron J. Jones, of Jones, Linick & Schaefer, has returned from his recent trip to New York and has given out that the First National Exhibitors' Circuit will not amalgamate with any other firm or company. It will remain as formerly and run its own exchanges. During his stay in New York Mr. Jones purchased sixteen important features for the Central Film Company. Seven of these are Norma Talmadge pictures by Triangle and nine are Frank Keenan pictures, also of Triangle make. These will be released in Illinois and Indiana by the Central Film Company. While Mr. Jones was in New York a wire was received from Charles Chaplin at the First National Exhibitors' Circuit headquarters, stating that he would wire the title of his first comedy for that organization within a week; also that he expected to complete the picture within the customary six weeks. This will give the National Exhibitors' Circuit its first Chaplin release about March 1.

* * *

Arthur Schoenstadt, of Schoenstadt & Sons, this city, owners of a circuit of picture theaters here, is now in New York, where he will spend two weeks. Mr. Schoenstadt is making the trip for the purpose of studying conditions in the East regarding both service and patronage. During his stay he will be on the look-out for any new pictures appropriate for the opening of the Atlantic, the new Schoenstadt picture theater at 26th street and Crawford avenue, this city, which will be opened soon. This theater will seat 2,000 persons. Before leaving for New York Mr. Schoenstadt filed application for service in the aviation corps.

* * *

C. H. Macgowan, assistant to Carl Laemmle, president of Universal, spent several days in Chicago last week conferring with the managers of various Universal exchanges. The express purpose of his visit was to arrange the amalgamation of the Universal-Jewel-Bluebird exchanges. Joe Brandt, general sales manager for Universal, also visited Chicago last week. He is now making a tour of Universal exchanges throughout the country, during which he will install new sales systems. Mr. Brandt left this city for Indianapolis Saturday night, January 19.

* * *

Film men who have headquarters in the Consumers' Building were obliged to work without heat in that big edifice all day Monday, January 21. Lights, however, were permitted for that day, but were prohibited on the following Tuesday. I understand that in no other building were such restrictive measures enforced. It was given out at first that the Consumers' Building would be closed altogether on Monday, which would have wrought tremendous havoc with the distribution of films in this city and in the surrounding country.

* * *

The first showing of "Men Who Have Made Love to Me," Mary MacLane's starring picture vehicle, by Essanay, was given at Orchestra Hall Thursday evening, January 24, under the auspices of the Lake Shore Drive surgical dressings unit, to which organization Essanay donated the picture for the occasion. Prices of 25, 50, 75 cents and $1 were charged.

* * *

"The Guilty Man" (Famous Players-Lasky Corporation) was given a trade showing in the Bluebird projection room, Consumers' Building, Wednesday morning, January 23. This feature has been adapted from A. H. Woods' 1916 Broadway success.

* * *

The Advertising Association of Chicago, at a recent luncheon, viewed "Food Will Win the War," a film recently produced by the Rothacker Film Manufacturing Company for the National Poultry, Butter and Egg Association. E. H. Philippi of the Rothacker Company, chairman of the Moving Picture Committee of the Advertising Club, presented a copy of the film to the members.

* * *

Frank Keenan, the Pathe star, and Thomas Meighan and Wallace Reid of Paramount made a brief stop-over in the city Tuesday, January 22, on the way from New York to Los Angeles.

* * *

The Wholesome Films Corporation, this city, has announced the removal of its offices on Saturday, January 19, from 207 South Wabash avenue to 17 North Wabash avenue, fourth floor, where larger quarters have been secured to accommodate an increased working force. According to M. J. Weisfeldt, president, the company has a plan under way to open a branch office in the near future in New York City. Mr. Weisfeldt will leave Chicago for New York Saturday, January 26, and will remain there the week of January 28.

* * *

Samuel S. Hutchinson, president of the American Film Company, Inc., returned from New York after a stay of two weeks, during which he selected new stories for American productions for 1918 and listened to considerable merger talk. Regarding the merger plans Mr. Hutchinson remained mum.

* * *

Private presentation of several of "The Son of Democracy" pictures (Famous Players-Lasky Corporation) was given at the Ziegfeld theater Thursday morning, January 24. The announcement of this private showing was written in mimeograph, in order to meet fuel conservation, as the office of the Famous Players Film Service, Inc., explains.

* * *

Mary Miles Minter henceforth will have two directors in the vehicles provided for her by the American. Edward Sloman will collaborate with Henry King, who in the past has been directing the Minter pictures. Miss Minter's new feature, "Extra! Extra!" the story of which was written by Will Richey, is now being completed under the new arrangement. Mr. Sloman, who directed the series of twelve pictures starring William Russell for the American last year, has just signed a new contract with that company. While William Russell is deciding what he will do during the coming season, Mr. Sloman will collaborate with Henry King in completing the American plans for exploiting Miss Minter in the very best stories procurable.

* * *

Robert Klein, of the American playing forces, has just recovered from a wound received during the first two years' war, in which he fought with the French army. Mr. Klein has applied for a position in the United States hospital corps and may return to France in the near future.

* * *

Miss Colleen Moore was signed by the Selig Polyscope Company recently and will work under the direction of Colin Campbell in the Los Angeles studio. Miss Moore worked for an extended period under the direction of D. W. Griffith and is noted for her realistic depiction of child roles. A number of stories specially suited to her ability, in which she will be starred, are now being selected by Selig. I have seen Miss Moore's wonderful work in the title role of "Little Orphant Annie," and have no doubt that she will become a great, popular favorite in this character.

* * *

Harry Beaumont, Selig director in Chicago, started work on a picture Monday, January 28, the title of which will be announced later. The story from which the photoplay has been adapted appeared recently in a prominent magazine. Hazel Daly will play the leading woman's role.

* * *

"The German Curse of Russia" (Pathe) is turning them away at every presentation at the Pastime theater, 69 West Madison street, this city. The admission is 20 cents. As the Pastime seats only 440 people, the extraordinary popularity of this photoplay is likely to continue away into the future. The run is indefinite.

* * *

Miss Margaret Ryan, who has presided at the telephone switchboard in the general offices of the Selig Polyscope Company, this city, for nine years past, resigned the position January 26, to take a business college course. Margaret has been such a pleasing landmark near the entrance of the Selig offices for so long a period that she will be sadly missed by many thousands of people in the trade, throughout this country and the world at large. Politeness itself, and always anxious to render efficient service, Miss Margaret will be long remembered by a host of visitors, who will pleasantly conjure back her winning smile and manner. I, for one, thank her sincerely for the valuable assistance she has so often rendered in work connected with the Selig firm.

* * *

The change made by the government in permitting exhibitors to run Mondays and to close Tuesdays for the ten-day period was very beneficial to the trade in this city. Many exhibitors assert that the business done on Monday was equal to the usual business done on the first three days of the week in the past.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Exhibitors Change Booking Conditions

Majority of Local Exhibitors Fail to Renew Program Contracts in Favor of Open Market.

THE beginning of the new year has brought quite a shake-up in the ranks of the local exhibitors, most of whose program contracts expired at that time. It is worthy of noting that the majority of the Los Angeles exhibitors are not renewing their contracts with the exchanges that have supplied them in the past, they having apparently concluded that booking in the open market will prove more profitable to themselves and their patrons through more diversified entertainment.

For instance, Manager Fred Miller, of Miller's theater, is this week showing "Uneasy Money," the Essanay production; all of the Clune theaters are following their old policy of picking the best from the various programs; Manager Tally is naturally going to show all of the First National Exhibitors' Circuit's features throughout the year, as he is a member of that organization; the Superba theater, in which Carl Laemmle is a large stockholder, is one of the few of the first-run houses that will stick to the output of one organization, in this case the Universal; the Garrick, which is leased by Harry Caulfield, is specializing on Fatty Arbuckle comedies and westerns, taking the pick of the latter from the various programs.

Manager Charles Gates, of the Symphony theater, who has been showing Metro films for the last year, is now showing for the second week the states right feature, "Who's Your Neighbor?" by Willard Mack; J. A. Quinn, of Quinn's Rialto theater, is alternating Goldwyns every other week with open market bookings; the new Kinema theater, under the management of the Kehrleins, is at present featuring the Artcraft productions, and it is understood that Sid Grauman's new theater will also use the service of that same organization; Manager Edward Holland, of the Sennett theater, is featuring the Mack Sennett comedies, with five-reel productions of both independent and program producers.

This new alignment of booking conditions has yet to show any marked difference, either for the improvement or falling off of the patronage of the houses which have made the change. The change is no doubt caused by the desire on the part of the managers to feature the theater more prominently than the producing organization to the end that when a manager announces that he can personally guarantee a production to be one worth seeing that this guarantee announcement on the part of his theater will be strong enough to increase the box office receipts for the week in which the picture is shown.

Plan Modified Censorship for Los Angeles.

That no film censor will be appointed at this time under the recently adopted ordinance has been indicated at the city hall. This indication followed a conference between Mayor Woodman and a number of leading film producers, exhibitors and exchanges.

Mayor Woodman declared he had no intention of allowing the film industry to be harassed by undue censorship, but that he did intend that the films shown in Los Angeles shall be decent and clean and moral. He said City Prosecutor Widney would consider the matter of a compromise with the film people and at another conference later on an amicable arrangement may be reached by which the present ordinance may be repealed and a modification ordinance adopted in its stead.

The film representatives indicated their willingness to approve an ordinance which would shoulder the onus of scrutinizing the films upon the city prosecutor's office and to abide by the decision of that office in case an objectionable film were barred from exhibition. The present ordinance provides for a film commissioner-censor at $175 a month, and would place a license tax of 25 cents a reel upon each film for examination by the censor. This rule, the film men said, would virtually place an annual tax of $16,000 upon the film industry needlessly.

The film men at the conference with the mayor were led by Frank A. Garbutt, Frank A. McDonald, J. A. Quinn, T. L. Tally and R. H. Reynolds.

Fairbanks Stages Benefit Rodeo.

Douglas Fairbanks appeared in Los Angeles recently before the largest audience of his career. The event was a rodeo for the benefit of the Red Cross, which was conceived

Douglas Fairbanks.

by himself and put over with the aid of many local film notables.

Reminiscent of the early sixties were the various stunts which ranged from a stage coach hold-up to the shooting of glass balls by Douglas Fairbanks. Bands from the Submarine Base, the Naval Reserve and the California Coast Artillery alternately played popular airs, which added greatly to the afternoon enjoyment.

Twenty thousand people were attracted to the park, and the financial returns, which were over $15,000, gave ample reward for the hard work of Fairbanks, Dustin Farnum, Winifred Kingston, Art Acord and the other participants in the many thrilling stunts enacted in the arena.

The only thing tending to mar the enjoyment of the day were the rumors, circulated no doubt by those of pro-German inclinations, to the effect that all of the money taken in would not be turned over to the Red Cross. This we wish to refute. Every cent of the money went to the coffers of the charity. Mr. Fairbanks personally paid every penny of the expense connected with the giving of the rodeo, which amounted to three or four thousand dollars.

The day will go down in the annals of Los Angeles film history as the greatest evidence of the patriotism of the people who make their living through the art of make-believe.

Date of Release of "Super Strategy" Announced.

The date of release of the ten-reel feature film, "Super Strategy," which has covered a production period of six months, is now announced for April 7. The first prints will be shipped from the Hollywood Studios January 26 to the New York offices of the Mena Film Company, and the advertising campaign will be begun February 15, under the direction of Robert Hollister. No announcement has been made as yet by the Mena Company as to the method of distribution.

"Super Strategy" will be awaited with much expectation by the trade, as this company in its initial feature production has spared no expense on a story which promises much in the telling. Howard Gaye directed the piece, and every player in it has been chosen by the Mena Company with the utmost care as to suitability of type. Among the elaborate sets are reproductions of streets of Jerusalem,

towns of the Holy Land, Nero's palace, well-known historic places in Rome and numerous other sets. The entire film is to be colored to blend with the scenes. Fifty 30 by 40 hand-colored scenes of the play will be distributed with each print, as well as enlarged portraits of the characters of the picture. A musical score, written by the best known composers for the story, will add much to the effect of its screen interpretation.

Los Angeles Film Brevities.

Douglas McLean, formerly with the Morosco Stock Company of Los Angeles, will be leading man for Dorothy Gish in a new war drama now being rehearsed at the D. W. Griffith studios. George Fawcett, character actor, will also be in Miss Gish's support. The drama will be under the direction of Chester Withey, who has again joined his former chief's organization. Mr. Withey will be assisted by William Keefe.

* * *

S. E. V. Taylor, who has been successfully associated with motion pictures for many years as scenario writer and as an individual producer with a studio in Brooklyn, is writing scenarios for D. W. Griffith. Because of nervous trouble, Mr. Taylor was forced to withdraw from motion picture activity for several months, and is still unable to assume arduous duties.

* * *

Tom Mix is shortly to begin production on a new feature of Western life at the Fox Western studios. The director for this play has not as yet been decided upon by the executive heads of the local studio.

* * *

"A Rough Diamond," in which Paddy McQuire, headed by a big cast of well-known funmakers, is having its finishing touches adjusted by Director Harry Edwards. Many of the important scenes were "shot" at one of the largest and most exclusive jewelry shops of the West.

* * *

Henry Lehrman, the maker of the Sunshine Comedies for the William Fox program, has completed his play that deals with high life in the midst of a fashionable hotel that part of the time is suffering from submerging. Lehrman directed this production and regards it as the best work that he has ever turned out.

* * *

Herman Raymaker, Triangle-Keystone director, is one of the many at the Culver City studio who is expecting to leave on a moment's notice for American Lake and the "olive drab." Raymaker has received his classification card from his exemption board and his mark is A-1. Dick Donaldson, assistant to Director Jack Conway, is another who has received a similar classification.

* * *

Word has been received by Triangle Director Jack Dillon from Olive Thomas that her mother has just undergone a critical operation at her home in Pittsburgh. Miss Thomas is expected to return to the Triangle studios as soon as her mother's condition will permit.

* * *

Fay Tincher has completed her second two-reel comedy, and it is conceded to be a "knockout." Al Santell directed and Robert Phela cranked some fine photography. Director Santell, Miss Fay and Tom Gibson, the scenario man, are now at work preparing the third story.

* * *

Mrs. William V. Mong, wife of the well-known Triangle character actor, has been removed from a Los Angeles hospital to her home at 1600 Golden Gate avenue, Hollywood, after undergoing a serious operation. Mong reports that his wife's condition is greatly improved.

* * *

"The coal famine in the East will bring hundreds more of motion picture folk to California," said Jesse L. Lasky, vice-president of the Famous Players-Lasky Company, who returned to Los Angeles from New York recently. "Our Fort Lee studios have been closed because of shortage of coal, and even in New York we are having difficulties keeping up our work. Within the next few weeks Wallace Reid, Elsie Ferguson and Billie Burke will all come to Los Angeles."

* * *

J. Grubb Alexander and Frey Myton, of the Paralta staff of authors, are now engaged with the film version of Thomas Dixon's book, "The One Woman." This picture will be produced at the Paralta studios by the Mastercraft Company, under the new arrangement between the two film corporations for the use of the big Paralta plant. The Paralta play, upon which Miss Bessie Barriscale is now engaged, "The Wave," working title, was written by Messrs. Myton and Alexander, and a big Selexart feature recently shipped East was also the product of their pens. It was "Aristocracy."

* * *

Charles Clary has reported for duty at the Fox studios following recovery from a long siege of pneumonia. Aside from losing thirty pounds, the actor suffered no ill effects.

* * *

W. A. S. Douglas, president and general manager of the Diando Film Company, which is making Marie Osborne pictures, has departed for New York.

* * *

Louise Lovely, the original Bluebird star, has terminated her two years' contract with Universal, and will leave town for a few weeks' much needed rest before making any new affiliation.

* * *

W. H. Clune has completed arrangements with the New York office of William Fox for the exhibition, beginning January 28, of the sumptous screen production, "Cleopatra," starring Theda Bara.

* * *

The trial of Robert Goldstein, charged with violation of the Espionage Act in the production of the moving picture entitled "The Spirit of '76," will be called before Judge Bledsoe during the week of March 12.

* * *

Announcement has been made that Fred Niblo, a star of the legitimate stage, has become engaged to Enid Bennett, one of the Thomas H. Ince galaxy of stars. The date for the wedding has not as yet been set.

* * *

Eddie Lyons and Lee Moran are filming a one-reel comedy, "Boosting Business," at Universal City. "The boys" are playing the leading roles themselves, with Edith Roberts as their principal support.

* * *

Buck Massie, celebrated international showman, has settled down for a while in Los Angeles, this time as manager of Clune's Auditorium theater, which has the largest seating capacity of any of the show houses in the city. Mr. Massie has been manager of the London Olympia theater, Klaw & Erlanger house in New Orleans, and many of the leading theaters throughout the United States. He has also won considerable renown as a circus general representative, in which work he was engaged before entering the motion picture field.

* * *

With Dorothy Phillips in the title role, Director Allen J. Holubar has started work on a five-reel production which he is filming under the working title of "The Mortgaged Wife." Holubar prepared the screen version from the story written by Frank H. Clark. Miss Phillips' supporting cast includes William Stowell, who plays opposite; Edwin August, Al Roscoe and Sam De Grasse.

* * *

Doris Lee, who played opposite Charles Ray in Thomas H. Ince's productions of "His Mother's Boy" and "The Hired Man," is once more leading woman with Ray.

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Franklyn Farnum is playing the featured role in "The Molly-Coddle," a five-reel Bluebird comedy, being produced by Director Lynn F. Reynolds. Juanita Hansen is playing opposite Farnum, who also is supported by Lon Chaney, Fred Montague, Katherine Griffith and Edward Cecil. John McDermott wrote the story, the scenario of which was prepared by Eugene B. Lewis and Waldemar Young.

* * *

In Dorothy Dalton's newest Ince screen product, "Tyrant Fear," now being made for Paramount, Thurston Hall and William Conklin have the chief supporting roles. The story is by R. Cecil Smith.

* * *

Mae Murray is the featured player in "Forgive Me," a five-reel Bluebird drama, which is under production by Director Robert Leonard, who wrote the story. Miss Murray is supported by Arthur Shirley, Philo McCollough, Claire DuBrey, Helen Wright and George Chesebro.

* * *

For the first time since he commenced to make motion pictures, Thomas H. Ince will send one of his stars, Enid Bennett, to New York, to make several photoplays for Paramount that call for metropolitan scenes of the sort that cannot easily be duplicated with the scenery that ordinarily is available at a moving picture studio. Miss

Bennett and company will have the benefit of Jerome Storm's direction in Gotham, and it is likely Mr. Ince will make a transcontinental journey to supervise some of the scenes.

* * *

Director Stuart Paton is rapidly progressing with the filming of Blair Hall's magazine story, "The Other Thing," which he is producing at the Bluebird studios with Carmel Myers in the featured role. Harvey Gates prepared the screen version.

* * *

The new Florence theater, soon to be opened in Pasadena under the management of D. B. Schumann, is installing a two-manual and piano-manual pipe organ built by the Seeburg-Smith factories at Chicago. This firm is practically a newcomer on the coast and especially in the South, although it is very well known in the East and throughout the Middle West. C. R. Dibble Company of Los Angeles made the sale, and is superintending the construction.

Paramount and Artcraft Absorbed

Famous Players-Lasky Corporation Takes Over Full Ownership of Two Distributing Organizations.

THE Paramount Pictures Corporation and the Artcraft Pictures Corporation are no longer legally in existence. The two big distributing organizations have been taken over by the Famous Players-Lasky Corporation. Hereafter the familiar name of Paramount and of its younger brother Artcraft will be used solely to indicate a brand of pictures, not the name of a business organization. The pictures that heretofore have been Paramount subjects will continue to be Paramount; and the same rule will apply to Artcraft.

Up to within a few days the Famous Players-Lasky Corporation has controlled 51 per cent. of Paramount and Artcraft exchanges. Now it owns 100 per cent. as the result of the merger or absorption. The change in control involves no change in the management of the Famous Players-Lasky. Adolph Zukor continues as president, Jesse L. Lasky as vice-president, Arthur S. Friend as treasurer, Elek J. Ludvigh as secretary, and Cecil B. De Mille as director general.

The former Paramount and Artcraft executives will continue to be associated with Mr. Zukor in the management of the Famous Players-Lasky. It is assumed their ability and experience will be employed in the distributing end of the business as in the past.

Metro Men Form Screen Classics, Inc.

Together with Newcomers They Are Preparing to Go After Large Business.

Verifying its announcement that "Metro intends to go after the leadership of the motion picture field on the merit of its productions," the Metro group has organized and within the week will incorporate a new company, to be known as Screen Classics, Inc., which will acquire, produce and present big feature productions which will be distributed through the Metro Pictures Corporation.

Screen Classics, Inc., will be composed of some of the men prominently identified with the present Metro organization, together with others who have associated with them for the larger activities of the new company. The stock of Screen Classics, Inc., will not be offered to the public.

The concern will handle all of the big special productions up to the point of distribution, and will control all of the super-pictures which Metro already has demonstrated its ability to produce. The big run picture requires time and care in manufacture and a hand-picked organization which will devote its exclusive attention to these greater works.

When Signals Were Not Signals

What a Puzzled Motorist Discovered When He Drove Alongside the Car of Levy and Goldberg.

THE professional humorist on a Louisville newspaper recently poked a bit of fun at Fred Levy and Lee Goldberg, of the Big Features Rights Corporation, through the columns of his journal. Friends of the two men have been busy sending them copies of the clipping, accompanied by a remark or two. This was the story:

"A motorist following a big car yesterday was dazed by the many conflicting traffic signals given by its occupants. First a hand would point west, apparently signaling the man behind to look out for a turn to the right, and then a hand would shoot out to the east, warning the car at the rear of a turn to the left. When hands were pointed in all directions at once the driver of the rear car decided to take a chance, speed up and see what was wrong in the lead car. Nothing was wrong. Fred Levy and Lee Goldberg were talking over the affairs of the Big Features Rights Corporation."

The story was illustrated, and has been the subject of a lot of good-natured banter.

Metro Engages Art Supervisor

O'Kane Conwell Will Try to Combine the Harmonious and the Practical in All Settings.

METRO pictures will henceforth strive to lead in correct stage settings, if the plans and ideals of Maxwell Karger, supervisor and general manager of the Metro studio, 3 West Sixty-first street, are realized. Mr. Karger has engaged as art supervisor O'Kane Conwell, a pupil of MacMonnies, and in her early girlhood also a pupil of James McNeil Whistler. Mrs. Conwell will cooperate with E. J. Shulter, technical director, and Ray Smallwood, chief of the camera and photographic departments. This working arrangement has already been in effect for some time.

Harmony and the practical will be combined in Metro settings. Before the camera is brought to the scene every detail will be correct in regard to the period, place and purse of the supposed owner of the house in the screen story being photographed. The first consideration will be a "livable" room. Mrs. Conwell's own experience in interior decoration is sufficient guarantee of the correctness of details. Another item insisted upon will be that the color harmonies be correct and beautiful, even though the colors themselves cannot be caught by the camera. "People have too long depended on the neutrality of the camera to pull together violent effects," says Mrs. Conwell. "It wasn't fair, and it never really deceived anybody. A room that is correct and beautiful will look correct and beautiful. If it is the opposite—it will look the opposite. Beauty is practical."

Mrs. Conwell believes it is possible to display just as much taste in the furnishing of the home of a family of moderate means as in one of great wealth. "Line and color can be had for a song," says this expert. "I foresee that Metro pictures will be of immense help in developing the taste of the nation."

BE CAREFUL HOW YOU USE THE FLAG.

We are in receipt of a letter from an exhibitor, setting forth a complaint that he was prohibited by the postmaster of his city from using the American flag with the title of a picture on it: "For the Freedom of the World." This exhibitor has requested the World to give him and other exhibitors in his territory some enlightenment on the subject. In response we will state that this exhibitor, or any others who use the American flag as he did, is guilty of a violation f the law. The American flag must not be used with any form of advertisement on it; in fact, any lettering or printed matter of any kind whatever. This applies to any kind of picture or slide showing the American flag. It cannot be used as a cover for a table used for commercial or any other purposes. If any exhibitor wishes to use the American flag in the lobby or in his theater for decorative or patriotic reason without any advertisement on it or covering i he is at liberty to do so. The American flag must be used with the same respect and consideration we would give any sacred or religious emblem.

BARTHELL HEADS NEW PENNSYLVANIA CIRCUIT.

At a meeting of Western Pennsylvania exhibitors Sunday, January 19, in Pittsburgh, about fifty were present, a number of out-of-town men being represented by proxy. The first temporary organization for an exhibitors' circuit was formed.

The organization will be known as the Tri-State Exhibitors' Circuit and will work in conjunction with other circuits, taking in exhibitors of Western Pennsylvania, Eastern Ohio and West Virginia.

This circuit is not affiliated with any organization; therefore all bona fide exhibitors may become members. Much enthusiasm is being displayed and it is realized that permanent good can and will be accomplished for its members.

A. J. Barthell, former president of the Exhibitors' League of Western Pennsylvania, is busily engaged arranging details and will present his final report at the next meeting. Exhibitors in this territory who are interested in the circuit should make application to Mr. Barthell, at 804 Penn avenue, third floor, Pittsburgh.

Louis R. Greenfield Happy, Anyway

Was About to Be Married When a Terrible Experience Came on Him—Wedding Celebrated Three Days Later.

LOUIS R. GREENFIELD, of the Kahn & Greenfield Circuit, which conducts the New Mission, New Fillmore and Progress theaters at San Francisco, and one of the most popular exhibitors in the Pacific Coast Metropolis, was married at the Fairmont hotel on January 17 to Miss Edna Greenberg, of that city, the ceremony being performed by Rabbi Martin A. Meyer. Among the film folks present were Mr. and Mrs. William J. Citron, of Fox Film; Mr. and Mrs. J. W. Allen and Herman Wobber, of Progressive; Mr. and Mrs. Louis Reichert, of Metro, and Mr. and Mrs. M. J. Cohen, of the George Kleine system.

Louis R. Greenfield.

On the evening of January 14, Mr. Greenfield was the center of a program of entertainment of which he had no previous knowledge, the arrangements for the event having been carried on in secret by a committee consisting of William Jennings Citron, Louis Reichert, J. W. Allen and Meyer J. Cohen. The enthusiasm shown at this entertainment illustrated in a fitting manner the popularity of "Looey," as Mr. Greenfield is affectionately known, as well as the new spirit which prevails in local film circles.

Enticed downtown by an urgent call from the Paramount office, "Looey" was seized by two burly policemen, handcuffed and rushed into Photoplayer hall, where he found a court already in session. J. W. Allen, of Paramount, occupied the chair as presiding judge, while E. O. Child, of Pathe, and Newton Levi, of Mutual, were associate judges, all attired in robe and wig. Louis Reichert and Fred Voigt, the heavyweights in the business, both of Metro, were the bailiffs, while Edward Baron, of the American Photoplayer, was the court clerk. E. Bruce Johnson, of the Turner & Dahnken circuit, was the prosecuting attorney, while Mr. Hicks, manager of the Select exchange, held down the thankless job of attorney for the defense. Both were dressed in the fashion that prevailed when Daniel Webster made legal history.

Charged with Inconsiderate Booking.

The complaint against the prisoner was sworn to by Meyer J. Cohen, and indicated that Rouis Rassmussen Greenfield had attempted to book a wife without the formality of consulting his associates in the film business. The witnesses included some of the leading men in the exchange and theatrical field, and some of the evidence was of a most astounding nature, with ramifications that reached into producing and distributing channels, and even into Russia.

Prosecutor Johnson dwelt upon the enormity of the crime, while Attorney Hicks made an impassioned plea for mercy, painting the film trust in blackest colors and asserting that not being content with foisting inferior pictures upon the prisoner and dictating the prices he should charge for admission at his house, it was seeking to interfere with his choice of a wife. His eloquence apparently had the case won and the prisoner was about to be released when a mysterious veiled female witness appeared and told of having been courted in Russia by the defendant, producing photographic evidence in the form of slides which was introduced in court. Mr. Hicks then arose, threw up the sponge, and a verdict was rendered that Mr. Greenfield be "found guilty and sentenced to proceed with the entire party to Tait's cafe to purchase a dinner to be eaten at his sole and undivided expense."

The party then adjourned to the cafe, where a splendid repast was enjoyed, the menu containing such mysterious delicacies as a serial with trimmings; a strong comedy, which was none other than cream of onion soup; a deep sea drama, with sparkling finish, the latter being a nectar for which California is famous; Italian battle film, in which spaghetti played a prominent part; a four-part mystery, and a cold climax. Meyer J. Cohen was master of ceremonies and introduced the various speakers, announced the numerous vaudeville acts, and, on behalf of the film men, presented Mr. Greenfield and his bride-to-be with a beautiful silver service.

Those who attended the gathering were William Jennings Citron, Ben Simpson, Louis Reichert, E. J. Jensen, Joseph Levin, A. J. Werner, Edward Baron, A. L. Abrams, M. J. Cohen, Newton Levi, H. H. Hicks, R. B. Quive, E. O. Child, Howard Sheehan, Louis Lurie, G. C. Blumenthal, Fred Voigt, Fred Wescher, C. I. Luntz, E. H. Watson, F. Wolson, J. W. Allen, Herman Wobber, Harry Schmidt, C. H. Leathurby, E. B. Johnson, H. W. Korper, Marion H. Kohn, R. F. Cohen, Robert Abraham, Frank Hefferman, J. H. Goldberg, H. J. Gosliner, L. Hyman, I. Oppenheimer, Thomas Nunan, T. A. Church, Curren D. Swint, A. Goldberg, Al Williams, T. F. McCullough, Sam Lovrich, W. E. Knotts, Samuel Levin, James Beatty, E. C. Gainsborg, Floyd St. John, E. M. Asher, Joseph Huff, Bert Levey, A. F. Herman, J. A. Partington, Sam Rosencrantz, Harold I. Wilson, Glenn Hurst and W. S. Webster.

Banquet to Louis R. Greenfield, January 14, 1918.

Tom Moore, Washington's Energetic Exhibitor

Organizer of Moore's Theater Corporation and Builder of Many Palatial Picture Theaters in the Nation's Capital City.

FOR many years the name of Tom Moore has been prominent in motion picture affairs in Washington, D. C. He began as an exchange manager and was an example of his kind. Then he took to managing picture theaters, and the record of his success has been one of the remarkable achievements of this remarkable business. But having won a measure of success that would have satisfied most men, Moore was not satisfied to stand still. Instead he keeps going right along piling one success on top of the other until he has become a national figure and a force to be reckoned with.

Tom Moore.

First, Mr. Moore's activities embrace an immediate extension of his string of theaters. Moore's Theater Corporation a $2,000,000 organization, of which Tom Moore is president and director general, already operates the Strand, Garden and Plaza Theaters, the first two constituting the largest first-run, open booking opportunity in the Capital.

In addition to these houses there is in course of construction the new Rialto Theater, which is being rushed to completion under a contractor's guarantee of occupancy in April, with a heavy penalty clause in event of failure to finish the imposing structure by that time.

This month ground will be broken for a new F Street house, giving the Moore Corporation at least four first-run theaters in the heart of the business section of the city.

Allied with this chain of houses is the Moore Circuit, controlling neighborhood picture theaters in every desirable section of the Capital City. It will at once be perceived that the Moore houses offer the widest outlet for first-run pictures in the city of Washington.

Reverting briefly to the Rialto Theater, it is worthy of note that this house is to be one of the finest in the United States. The seating capacity will be considerably over 3,000, with 2,200 unobstructed, clear-view seats on the first floor. The facade of the theater will be of marble-trimmed white stone; the foyer of marble with paneled side walls of royal blue silk velour—the predominant tone of the color scheme carried throughout the picture palace. Between the foyer and the main auditorium will be a foyer ballroom in marble and silk with doors going into the theater proper on two sides.

In addition to super-pictures, the Rialto will house an orchestra of twenty-seven solo artists and one of the largest pipe organs ever installed.

Upon one point Mr. Moore is adamant—the price of admission to this palatial amusement place at top scale will not be permitted to exceed twenty-five cents. It is his view that the time has come for the public, the real basis of the picture industry, to receive some dividend on the amount it has spent in support of films during the last dozen years.

The proposed F street house will, if anything, surpass—although the possibility of such a thing seem incredible—the Rialto in the high degree of artistic quality which it will reveal. The new Moore theaters will mark a new era in theater construction and beautification—not by the profligate use of pigments and tinsel, but by genuinely artistic realization of the decorative possibilities of marble, velvet and silk, employed always with an eye to richness of effect and dignity.

When all of the Moore theaters are in operation, a fixed policy of one change a week at the Rialto, two at the F street house, two at the Strand and three at the Garden will be rigidly adhered to, thus affording a weekly market for eight first-run features of the first rank. As previously indicated, there will follow then the sixteen houses comprising the Moore Circuit, but not under Moore's Theaters Corporation ownership.

Considerable trepidation was felt and more or less freely expressed by film manufacturers upon the organization of the Moore Circuit, the fear seeming to prevail that the centralization of booking power was aimed to destroy the manufacturer's profits and slash prices for film rental to a starvation level. Nothing could be more remote from the truth.

The policy inaugurated by Tom Moore in the conduct of the circuit is the broadest and fairest ever put in operation in the history of the picture industry. It was devised to eliminate warfare and cutthroat policies, not to engender them.

The members of the Moore Circuit are subjected to no percentage charge or commission of any kind by the central booking office—neither are they put in the position of having to tolerate piratical price-fixing by unscrupulous film marketers whose principal aim in some instances seems to be to charge "all the traffic can bear," plus about 25% for luck. There is no luck in that system—a fact that is becoming apparent to the keen-minded and foresighted in the industry.

The Moore Circuit merely enters the market as a unit and insists upon the consideration that any wholesale operator in any commercial line has a right to expect. Any manufacturer—and, in justice, they have been few—who cannot deal equitably with all of the members of the circuit finds himself deprived of the privilege of dealing questionably with any individual member. Furthermore, no individual member is asked to book all of the features offered, or any of them if he prefers not. Full initiative is left to the member. The circuit's good offices, succinctly, are merely bent toward the accomplishment of the greatest good for the greatest number.

Mr. Moore does not seek profit in the circuit idea. He graduated from the exchange branch of the film industry years ago and could not now be cajoled into resuming operations along that line, but he is, nevertheless, a bad boy for any man, or group of men, to practice chicanery upon.

His decisions are reached quickly, are usually correct and are invariably followed by prompt and vigorous action. Unmolested, he is a prince of good fellows. He drives handsome motor cars, shoots an unbeatable game of pool, swings a wicked club in golf, dances like Vernon Castle and retains the rich voice and inordinate fondness for music that placed him among the stage's foremost vocalists a decade ago. Above all, he is a home man, devoted to a charming wife.

And he knows films, film values and public taste better than any other man in Washington—in addition to which, he packs a punch in either hand and one in his fountain pen.

LINCOLN JOINS CABANNE.

E. K. Lincoln left New York for Hollywood, Cal., January 25, where he will be featured in a timely seven-reel production under the direction of W. Christy Cabanne. This film feature will introduce Mr. Cabanne as author and producer as well as director. Since appearing as star in the Mutual-Jimmy Dale serial, "The Grey Seal," Mr. Lincoln has been starred in "The Freedom of the World," produced by Ira M. Lowry and released by Goldwyn. He has also just completed a regular Goldwyn feature, in which he played opposite Mae Marsh in "The Beloved Traitor."

PEGGY HYLAND BEGINS WORK FOR FOX.

Peggy Hyland is in New Orleans, where she has begun work on her first picture for William Fox. O. A. C. Lund will direct.

Lasky Chiefs Working on Color Process

Messrs. De Mille and Wyckoff Say Rapid Strides Have Been Made in Working Out Inventions.

ALTHOUGH no disclosures are made as to the processes which are in use to employ colors in film productions, Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation, and Alvin Wyckoff, director of photography, are willing to admit that rapid strides have been accomplished in the employment of their new inventions, examples of the use of which are to be seen in current De Mille-Artcraft productions. Further use of the newly invented color process is to be made, according to a statement by Mr. De Mille.

As explained by Mr. De Mille and Mr. Wyckoff, who have been working together for several years to perfect the invention, this process does not give glaring and noticeable colors to the films, but softens and subdues the coloring of scenes to an almost pastelle effect. The process, by the way, noticed particularly in certain scenes in "The Woman God Forgot" and "The Devil Stone," by no means necessitates hand coloring of certain scenes in which colors are used.

The flames surrounding Geraldine Farrar in "Joan the Woman," the light of the sacrificial altars in the Aztec spectacle, the weird coloring of the remarkable and sinister jewel which gives the title to "The Devil Stone"—these are all accomplished by the new invention.

"We have been working slowly and cautiously on this process for the past two years," said Mr. De Mille, "and have studied color photography in all its branches. We have come to the conclusion that color photography, in the sense of absolutely faithful reproduction of natural colors, or any method of coloring where the tints used are of the glaring variety, can never be used universally in motion pictures, for the eye of the spectator would be put to too great a strain, and the variety of the colors would distract the attention from the story values. It would be as though a person looked out of a car window at a highly colored panorama of action and scenery during a two or three hour journey. One cannot look out over fields of brightly colored flowers continuously for even an hour without terrific eye strain.

"Our invention makes use of color at intervals throughout a picture, and we have been experimenting with this idea in mind. The moment the spectator says, 'Oh, look how green the grass is' or 'How blue the sea,' the value of the color is gone; it has proved too greatly distracting. The color effects we get and those we are working for resemble somewhat the shades and color tones used in Du Lac's famous illustrations. These blend and harmonize, but are not too obvious."

Mr. De Mille and Mr. Wyckoff state that they expect to make greater and greater use of the invention, according to the success of their experiments, and Mr. De Mille even admits that in the near future he may make a picture drama colored throughout by the process. The new De Mille-Artcraft special, "The Whispering Chorus," will offer several new departures along these lines, it is announced.

Tucker to be Goldwyn's Supervising Chief

Successful Director Will Have Charge of All of Company's Productions in Future.

GEORGE LOANE TUCKER, one of the ablest directors and producers in the motion picture industry, has become managing director of production for Goldwyn Pictures Corporation, and will have oversight and supervision of all the company's releases.

This announcement by Goldwyn will be good news, indeed, to exhibitors everywhere because of their confidence in Mr. Tucker and the success they have had in the past when playing Mr. Tucker's own productions.

From the earliest days of Goldwyn Mr. Tucker has taken a vital interest in the company because he felt then and now that it presented a great opportunity for screen achievement and because he was in entire harmony with the Goldwyn policy.

That Mr. Tucker should step into this important post is of great value to Goldwyn for many reasons, not merely because he is an able and brilliant director, but because he is a great judge of story values for the screen as well as a master of continuity—one of the most difficult and exacting details of the picture art. The assumption of these increased duties by Mr. Tucker fortunately will not win him exemption from personally producing pictures, for he will continue to make a definite number of releases for Goldwyn in its annual scheduled output. But in addition he is to give his careful and patient attention to all other Goldwyn productions, and this will unquestionably greatly increase the Goldwyn average of excellence.

Already Mr. Tucker has produced two popular pictures for Goldwyn—Mae Marsh in "The Cinderella Man," and Mabel Normand in "Dodging a Million." His past achievements have equipped him for his present work at the Goldwyn studios. When it is recalled that he produced the widely discussed and big money-maker "Traffic in Souls" before transferring his activities to England for a long period it will be seen that handling difficult subjects is nothing new to this director.

His capital director of Albert Chevalier in "The Middleman" has not been forgotten, nor have his other pictures—"Rupert of Hentzau," "Called Back"—and the W. W. Jacobs stories were all given to the screen by Mr. Tucker, to say nothing of the big patriotic spectacle produced for the British Government, "England Expects." Then came his memorable Hall Caine drama, "The Manx-Man," immediately succeeded by his connection with Goldwyn.

Hamilton Revelle in "Lest We Forget"

HAMILTON REVELLE, who plays opposite Rita Jolivet in Metro's tremendous patriotic spectacle, "Lest We Forget," is one of the most distinguished actors on the stage, being known not only in America, but throughout Europe. To Mr. Revelle was paid the honor of receiving from Chevalier Arturo Ambrosio the offer to star in twenty Ambrosio screen productions, to be made in Turin, Italy. This offer was the result of Mr. Revelle's success in the screen version of "Du Barry," which was made in Europe. The player accepted the Chevalier's offer, and had appeared in four of the proposed productions when war broke out, and he was obliged to return to America. Recently he has appeared with Mary Garden in the picturization of "Thais," and in another picture not yet released. He is soon to return to the speaking stage in an important revival.

Hamilton Revelle.

Mr. Revelle is already well known to Metro patrons, having been starred in "The Price of Malice," "An Enemy to Society" and "The Half Million Bribe." He has long been noted for his success in romantic roles.

Hamilton Revelle was born of English parents at Gibraltar, and he received his education in England. His first appearance on the stage was in an amateur performance of "The Lady of Lyons." Mr. Revelle's role of Harry Winslow in Metro's "Lest We Forget" is said to be one of the most brilliant characterizations he has ever undertaken.

NINETEEN FOX DIRECTORS NOW WORKING.

The recent addition of Edmund Lawrence to the staff of directors of the Fox Film Corporation brings the total number now in the employ of William Fox to nineteen. Two others—Edward J. Le Saint and Oscar A. C. Lund—have recently joined the Fox forces. Mr. Lawrence is directing Virginia Pearson in a new war play; Mr. Le Saint is working on the Pacific Coast, and Mr. Lund at present is in New Orleans taking scenes for Peggy Hyland's first Fox picture.

The others include J. Gordon Edwards, now in California; R. A. Walsh, Frank Lloyd, who has just completed a picture dealing with the divorce problem; Carl Harbaugh, Richard Stanton, C. M. and S. A. Franklin, Harry Millarde, Kenean Buel, Bertram Bracken and Henry Lehrman. Five directors are working under Mr. Lehrman's supervision on Sunshine Comedies. Those on the Pacific Coast, besides Mr. Edwards, are Mr. Lloyd, the Franklins, Mr. Lehrman, Mr. Le Saint and Mr. Bracken.

THESE ARE THE MEN WHO HAVE MADE "KING-BEE"

Billy West.

Nat Spitzer.

Louis Burstein.

L. L. Hiller.

BILLY WEST.—We herewith present the four Clover Leaves on the stem of the King-Bee Film Corporation. These four gentlemen collectively are responsible for the great success of the King-Bee Films output. Billy West achieved screen popularity at a bound. He is still within the draft age and has been on the stage since boyhood. His energetic manner, his sense of humor and his ability to grasp things generally have made him a valuable asset to the success of this organization.

NAT H. SPITZER—To Nat H. Spitzer credit should be given for the wonderful sales of the Billy West comedies. From the day that Mr. Spitzer saw Billy West at a vaudeville theater he has never lost faith in the ability of this young comedian to create laughter. It was he who promoted the King-Bee Corporation and then went out and made a record trip, during which time he sold the output of the King-Bee comedies throughout the United States.

Mr. Spitzer has had considerable experience in the moving picture business, both as an exhibitor, producer and salesman. He has won the confidence of the state right buyers and they are willing to take his word on anything he wants to sell them.

LOUIS BURSTEIN.—Consistency is the keynote that has followed his success in the motion picture industry. Ever since his entry into the film game he has concentrated his energies on the production of comedies. He was one of the organizers of the New York Motion Picture Company and the Keystone Film Company. Mr. Burstein is president and general manager of this company and takes entire charge of the studio end of the King-Bee Film Corporation. He edits and cuts every comedy turned out and is considered an authority on such material. Mr. Burstein was a lawyer before going into the motion picture business.

L. L. HILLER.—Louis Hiller, senior member of the firm of Hiller & Wilk, is the treasurer of the King-Bee Films Corporation and is considered one of the most clever of film business men—conservative, yet at the same time enthusiastic. He has been a guiding spirit and has placed this organization on the solid footing that is nothing short of marvelous, when one considers that the King-Bee Films Corporation is not yet eight months old. Faith in what they do is the keynote to the success of King-Bee.

Harmony in the organization is the stimulant that makes each one do his individual best, and life around the King-Bee offices is one continual ray of sunshine. When any little storm clouds appear the boys all get together and in less time than it takes to tell the sun comes out and shines on them gloriously, harmoniously and enthusiastically. Their motto is "success breeds success" and "everything happens for the best."

FRANCE FILMS IN NEW QUARTERS.

Simultaneous with the inauguration of their sales campaign on "The Natural Law," featuring Margarita Courtot, France Films, Inc., have moved to the 20th floor of the Candler Building. Important amongst the additions to their staff is their sales manager, M. G. Watkins, whose coming to New York was recorded in our last issue.

Mr. Watkins is by residence a Chicagoan and is financially interested in several film organizations in that locality.

MANHEIMER ENLARGES AND MOVES.

The Film Exchange, E. S. Manheimer president and general manager, with offices at 729 Seventh avenue, New York City, have found it necessary to look for larger quarters, owing to increased business. The eleventh floor of 126 W. 46th street offers the best facilities to Mr. Manheimer for carrying on his general exchang and exporting business, and he has decided to begin work at this address on or about February 1. The old telephone number will be retained.

The Country Village, Built for Edgar Lewis' Production, "The Sign Invisible" (First National Exhibitors' Circuit).

Manufacturers' Advance Notes

William Duncan Goes to Pathe

Former Vitagraph Actor-Director Immediately Will Begin Work on a Western Serial.

PATHE'S serial plans for 1918 are now practically completed, and by their magnitude indicate that serials will continue to be a larger feature of the Pathe program than ever before. In accordance with these plans, J. A. Berst, vice-president and general manager of the Pathe exchange, has engaged William Duncan, who has become known as one of the best serial directors. Mr. Duncan will start at work almost immediately upon a Western serial in which he will not only play the lead, but direct.

Mr. Duncan has come to the fore through his excellent work in "The Fighting Trail," "The Chalice of Courage," and in many features. Pathe regards his acquisition as particularly fortunate, and believes that his ability united with the Pathe serial experience will express itself in work far better than any he has yet done. Mr. Duncan is already at work on a serial from the pen of Gilson Willets, author of "The Mystery of the Double Cross," the successful Pathe serial, and several Pathe feature in addition to many dramatic stories for other concerns.

William Duncan.

The first serial to be released by Pathe in 1918 will be the Pearl White serial, "The House of Hate," in which Miss White and Antonio Moreno will play the leads. The release date will be in the early spring. It will be produced by the Astra Film Corporation. It is interesting to note that practically all the names connected with the serial have been associated with the biggest Pearl White successes of the past. George Brackett Seitz is the director. The story is by Arthur B. Reeve and Charles A. Logue. Bertram Millhauser is writing the scenarios. The serial has been given an all-star cast, which includes Paul Clerget, Peggy Shanor, J. H. Gilmour, and other well known actors.

The serial in which Mr. Duncan will be starred, and which he will direct, has not yet been named, but it will be released in the late spring. Mr. Duncan is a Scotchman, having been born near Dundee. At school and college he was prominent as an athlete, and particularly excelled at boxing, wrestling, shot-putting, weight-lifting, and football. After being physical director and manager of Macfadden's physical culture school he later established a similar school of his own. He then played vaudeville engagements, first with Sandow, and then with his own company. His first real theatrical engagement was with the Forepaugh Stock Company in Philadelphia. After this he filled many other stock and road engagements, and finally toured the country with his own company. He has written several plays, including "The Fifth Generation," which was a pronounced success.

Mr. Duncan gained his first motion picture experience with the Selig Company first as actor and then as director, and in the latter capacity directed Myrtle Stedman, Lester Cuneo, Rex Roselli, and Tom Mix. His work as actor and director in Vitagraph's "The Fighting Trail" stamped him as being a man of marked ability in the serial field.

Mr. Duncan has all the attributes that go to make the ideal serial star, where physical fitness and prowess in addition to ability to act are requirements for success.

Another forthcoming Pathe serial, the cast of which has not yet been selected, will be based on the successful novel, "The Mystery of Lucien Delorme," by Guy de Taramond.

Other important announcements concerning Pathe serial plans will be made later. Those in a position to judge state unqualifiedly that Pathe serial plans for 1918 exceed in magnitude and importance those of any previous year, and that in production, casts, and stories the forthcoming Pathe serials will be in a class by themselves.

MAE MARSH PLAYS "POLAR BEAR" STUFF.

Mae Marsh dared death last week in a storm along the Massachusetts coast to be filmed in the final scenes of Goldwyn's "The Beloved Traitor." When the company reached Marblehead a 62-mile wind was sweeping the rocks and driving before it a stinging mixture of rain and snow.

The scenario of the Frank Packard story required that Miss Marsh wade into the surf to her waist and drag to shore the uncon cious form of her uncle, a fisherman, played by Louis Grisel. Though a "double" was provided for the star, she scorned this subterfuge and boldly plunged into the sea with the thermometer fifteen degrees below the freezing point.

Bare-armed and bare-headed, Miss Marsh worked through the bitterest of the cold uncomplainingly and said afterward on the way to her hotel in Boston that she anticipated no ill effects from the exposure.

FARNUM GOES TO ADIRONDACKS.

Headed by William Farnum, the William Fox star, and Richard Stanton, who is directing his new de luxe production, "Rough and Ready," now in the making, a company of eighty-five players and technical men left New York City January 20 for the Adirondack mountains. The scenes of the photoplay, which will probably be released late in March as a Standard Picture, are laid for the most part in the icy wastes of the North. Mr. Fox says, in consequence, that Mr. Farnum will spend at least a fortnight and possibly three weeks in the snowclad region.

The principals in Mr. Farnum's supporting cast include Violet Palmer as leading woman, Alphonze Either, Jessie Arnold, David Higgins, Frank Newton, Mable Bardine, and Franklyn McGlynn. Mr. Stanton wrote the script in collaboration with Edward Sedgwick. Harry Forbes is photographing the subject.

MARGARITA FISCHER IN "JILTED JANET."

The American Film Company, Inc., has given a refreshing script to Margarita Fischer for "Jilted Janet." It has snappy comedy and unexpected situations, which are taken care of by the vivacious American player.

Helen Starr wrote the story, and Elizabeth Mahoney polished up the continuity, while Lloyd Ingraham has given a clever interpretation of a spirited girl who has lost her fiance because she has lost her fortune, and who keeps her head level under both losses and plugs right along into a better love and a better fortune. Jack Mower is Miss Fischer's leading man.

Scene from "Jilted Janet" (Mutual).

Choice of Two Standards for Exhibitors

Owing to Fuel Troubles Fox Places "Treasure Island" and "Troublemakers" in Special Column for Jan. 27.

EXHIBITORS under contract for Fox Special Features will have their choice the week of January 27 between two Standard Pictures. This is a direct result of the recent order of the fuel administrator providing for the closing of all industrial establishments during a five-day period.

One of the parts of the William Fox organization affected by the closing order was the film printing plant at Fort Lee, N. J. Due to the preceding coal shortage and inability to operate the plant steadily there had been an accumulation of work which was materially increased by the five-day shut down.

To meet this situation and provide a picture for the week of January 27, the Fox management has taken "Treasure Island" and "Troublemakers" from the Standard Pictures and placed them on the special features calendar, giving exhibitors their choice. Either production which is desired by those holding Fox Special Features contracts will be furnished for the last week of the month.

"Treasure Island" is based on Robert Louis Stevenson's novel of the same name, and is a story of a search for buried treasure. Francis Carpenter and Virginia Lee Corbin are the stars. "Troublemakers" is a comedy-drama featuring Jane and Katherine Lee, and shows the "two little imps" engaging in all sorts of pranks at the expense of nearly every one in the quiet country town where the scenes are laid.

The remainder of the previously scheduled special features have been pushed along a week, the June Caprice picture, "The Heart of Romance," which was to have been released January 27, now being scheduled for February 3.

"Jack Spurlock—Prodigal," the George Walsh feature which Mr. Fox has widely advertised as being made especially for special features, and which is to be released only to those holding contracts, now will be available, barring future unexpected delays, on February 10, being moved up from February 3. Gladys Brockwell in "The Moral Law" will be the February 17 picture; Jewel Carmen in "The Girl With the Champagne Eyes," the picture for February 24, and "Six-Shooter Andy," featuring Tom Mix, will go over from February 24 to March 3.

GOLDWYN ANNOUNCES ANOTHER REX BEACH.

Goldwyn Distributing Corporation announces the completion of another great Rex Beach film drama, "Heart of the Sunset," made from the famous author's successful novel of that name. Unlike "The Auction Block," which was purchased from the Rex Beach Pictures Company and released as a regularly scheduled Goldwyn subject, "Heart of the Sunset" is to be distributed as a special Rex Beach production.

"Heart of the Sunset," the final scenes of which have just been completed in the Southwest, is declared by its producers to be in every way a worthy successor to "The Auction Block," a "clean-up" picture for exhibitors everywhere. After viewing it in its unassembled state, Rex Beach declares he believes it is a more powerful production than "The Barrier," his most successful film story of life in the elemental.

Anna Q. Nilsson is the featured feminine player. In the leading masculine role—the Rex Beach pictures have no stars so called—is Herbert Heyes.

The story is a two-fisted one such as Rex Beach loves to write of the free country of the borderland between Texas and Mexico at the time the revolutions threatened to involve that country in serious trouble with the United States. Based in part on historical facts it tells in the way Rex Beach always makes interesting the tale of the love of two creatures widely separated by station and environment.

The production has been more than three months in preparation chiefly at Eagle Pass and Corpus Christi, Tex., under the direction of Frank Powell, one of the most capable motion picture directors of the day.

EDNA GOODRICH LEADS MUTUAL FEB. 4.

Edna Goodrich, in an emotional play of "Bohemian" artistic life in Greenwich Village, the "Latin Quarter" of New York, is announced by Mutual for release February 4 under the title of "Who Loved Him Best?" The production was made under the direction of Dell Henderson, and is the sixth Goodrich picture made for Mutual.

Billie Rhodes, in a Strand comedy titled "Her Friend Brown," is released February 5. Billie's husband goes philandering with a former sweetheart, telling his wife he has a date to take dinner with his "Friend Brown." Billie, showing up at the cafe unexpectedly, and hubby not being in evidence, meets a "Mr. Brown" whom she believes to be friend husband's friend, but who in reality is a gay Lothario at large. When hubby arrives and sees Billie evidently flirting madly with a strange man he starts a roughhouse, and lands in jail. When he says "Good Morning, Judge," in the police court he discovers "Mr. Brown" and the judge to be identical, and is sentenced to spend the rest of his life constant to friend wife.

The Mutual Weekly, released February 4, keeps pace with current events. Scenes from the battlefront, effects of heatless day orders, and the results of the recent blizzard which swept the country are shown.

"THE THING WE LOVE" (Paramount).

Wallace Reid, who is at present scoring a countrywide success in "Rimrock Jones," will make his next screen appearance for Paramount in "The Thing We Love," with Kathlyn Williams, the talented beauty of the cinema. This story by Harvey Thew is said to sound a powerful patriotic note, offering a stirring production of particular timeliness. The scenario is founded upon the story by H. B. and M. G. Daniel.

It was with the production of this picture that Lou-Tellegen returned to the field of directing photoplays. In unfolding the story the producers thoughtfully touch upon the much debated question as to whether the men or the women most severely feel the burden of war. In filming this subject many difficulties were encountered. One of the most serious was obtaining permission to use one of the largest munition factories of Bridgeport, Conn., for "atmosphere" in a number of scenes. After much correspondence and untangling any amount of red tape a company of "not more than five" players was permitted to enter and "shoot" the scenes. The result, however, is said to have well warranted the trouble gone through by the producers to obtain these views showing pictures of a big, modern munition plant.

Scene from "The Thing We Love" (Paramount).

"The Thing We Love" offers a splendid supporting cast, including Tully Marshall, Mayme Kelso, Charles Ogle, and Billy Elmer.

PRETTY GIRLS FLOCK TO EDISON STUDIO.

All of New York's pretty girls, who have ambitions to appear in "the movies," flocked recently to the Edison studios, where it has been announced James Montgomery Flagg, creator of poster girls and men, magazine covers and illustrations, would select twelve types for his Edison series of motion picture comedies, "Girls You Know." Many were the heartaches when the selections were announced, but, needless to say, the girls chosen are New York's fairest.

Eleanor Masters looked like a steady patron of "the movies," so she became "The Screen Fan." Peggy Hopkins was engaged to be married, and looking forward to "the day," so she seemed like the logical one to play "The Bride." Hazel Adams screamed as she walked under a ladder in the studio, so Mr. Flagg similingly chose her as "The Superstitious Girl." And, although it might be just as well not to say anything about it —Mr. Flagg couldn't find a girl in the lot who exactly fitted his idea of what an artist's model should be, so he pressed into service the girl who has done most of the posing for his recent drawings. She is Mary Arthur, and while the picture in which she appears marks her screen debut she plays with finish and great charm.

ESSANAY STAR APPEARS IN SCENIC.

"A Romance of Rails and Power," the current release in the Essanay scenic series, furnishes a striking screen novelty, according to General Film. The Essanay star, Virginia Valli, takes part in the scenic, appearing in a story woven around the progress accomplished in electrifying the Eastern railroads. This provides a striking human interest touch for one of the greatest of industrial romances. The use of electric locomotive power by the railroads and many beautiful and novel scenes along the railroads are shown in connection with the attractive story.

There is a slight change in these General Film scenic releases, "Water Powers of Eastern Canada," being the release formerly listed as "The Bay of Fundy." After "A Romance of Rails and Power" will come "The Two Greatest Things in the World—the Grand Canyon of Arizona and Canyon de Chelly."

Fox Cuts "Les Miserables" to 8,400 Feet

Producer Says He Believes Exhibitors Will Agree with Him Subject Is Now at Rock Bottom.

WILLIAM FOX could not cut "Les Miserables" to eight reels. The William Farnum de luxe production therefore will go to exhibitors in nine short reels. Its total length, as the work stands completed, is substantially 8,400 feet, approximately 1,381 feet having been eliminated. This is about 400 feet short of the cuts which it had been proposed to make.

"Shortening this picture to bring it within the length requirements of exhibitors has been one of the most difficult and heartrending tasks ever imposed upon our organization," said Mr. Fox last week in the course of an interview. "Mr. Lloyd, the director, thought the limit had been reached when he turned the production over to us. The film then measured 13,000 feet. For the showing at the Lyric theater in New York City we managed to cut it to 9,781 feet, and our opinion then was that we could not possibly take out another inch.

"We realized, however, that further curtailment would be expected before the picture was released, and accordingly a very careful and exhaustive study of the possibilities was made during the whole of the time the production was being run in New York. We sought opinions from everyone. An abstract of these suggestions, with others coming to us from outside sources, was made, and, using this as a basis, I began work with our editorial department on actual eliminations. The best we could do, however, was to reduce the total length to 8,400 feet. I think when exhibitors see the picture they will agree with me that there is not a scene of it, not an incident that can be spared."

The production will be released February 10.

MARGARITA FISCHER IN "ANN'S FINISH."

Miss Margarita Fischer, starring in sparkling American Film Company, Inc., has completed a clever story in "The House Next Door," and is now at work in Los Angeles filming exterior scenes of a girl's private school for the production of "Ann's Finish," the fourth of a new line of comedy dramas written by Beatrice Van and adapted to the screen by Elizabeth Mahoney. Jack Mower plays opposite Miss Fischer, and the supporting cast consists of David Howard, John Gough, Robert Klein, Perry Banks and Adelaide Elliott.

STRONG STORY FOR "THE UNBELIEVER."

Mary Raymond Shipman Andrews, who wrote "The Three Things," upon which Edison's "The Unbeliever" is based, attained the summit of her artistic achievements in this message that goes straight from the heart of the creator to the heart of the audience. The subject is a startling seven-act production, featuring Marguerite Courtot and Raymond McKee, and directed by Alan Crosland. The United States Marine Corps Headquarters at Washington offered the producers the co-operation of the service in setting forth the war element and these scenes were sketched in and about the trenches at the marine cantonment at Quantico, Va.

Raymond McKee handles the wide emotional range of young

Scene from "The Unbeliever" (Edison).

Landicutt with reverent mastery. The fact that Mr. McKee, hero of numerous comedy-dramas, turns his ability for the first time to a straight dramatic power evinces his intrinsic merits. As the indomitable marine he feels the public pulse.

"The Unbeliever" will be presented at the Rivoli theater the week of Feb. 18, where it will be the feature of an elaborate patriotic programme celebrating Washington's birthday.

Emerson-Loos Team Already at Work

New Paramounut Combination Has Prepared Story for Fred Stone, Who Will Be Directed by Donald Crisp.

PRIOR to commencing activities on the John Emerson-Anita Loos productions, to be released by Paramount, this duo is now busily engaged on a number of scenarios for Paramount stars. Fred Stone's initial motion picture vehicle has just been completed by Mr. Emerson and Miss Loos. This story, not as yet titled, will present the popular stage star as he first appeared in professional life, namely, a circus performer. The picture will offer a melodramatic farce, introducing Mr. Stone to patrons of the screen with all the stunts which have made him famous in the theater.

It is announced by Paramount that Donald Crisp, who recently signed a long-term contract with the Famous Players-Lasky Corporation, will direct the initial Stone film. Actual production will be commenced upon the conclusion of the star's present theatrical engagement at the Hollywood studios early next summer.

Work on the John Emerson-Anita Loos productions for Paramount will be started on May 1. New ideas, situations and stories which Mr. Emerson and Miss Loos have been accumulating, will be prepared in a novel manner for screen presentation, and the high standing of these two experts among exhibitors comes as a direct result of past achievements and readily indicates that big things may be anticipated under the new arrangement.

HERE'S THE CAST OF "LEST WE FORGET."

Rita Jolivet, the star of "Lest We Forget," Metro's screen spectacle of international war events, which opens at the Lyric theater Jan. 28, is supported by a cast of superior excellence in this timely production, which was written and directed by Leonce Perret.

Hamilton Revelle plays opposite the star, in the role of Harry Winslow. He is already known to Metro audiences, having been starred in "The Price of Malice," "An Enemy to Society" and "The Half Million Bribe." L. Rogers Lytton, well-known screen player, is seen as Baron von Bergen, a German master spy. This is a role similar to the one he played in the big spectacle "The Battle Cry of Peace." Kate Blancke plays Madame Heriot, the mother of Rita, who is portrayed by Rita Jolivet. Miss Blancke is a Metro favorite. Clifford Saum, who plays Fritz Muller, also assisted in the direction of this big picture.

Emil Roe, who is seen as the mayor of Rose-sur-Meuse, is well known on the West Coast, where he was a member of the Balboa and other motion picture stock companies. Henry Smith, a veteran player of the stage, is seen as General Joffre. Gaby Perrier plays a young mother role. Other members of the cast are Texas Cooper, H. P. St. Leger, Ernest Maupain, Edward Gerstle and George Slatteau. Hosts of extras were used in the mammoth ensemble scenes.

PATHE TO ISSUE LLOYD COMEDIES WEEKLY.

Owing to the changed conditions, due to the factory-closing order of the Fuel Administration, Pathe announces an important change in dates of release of the one-reel Harold Lloyd comedies.

"The Lamb" will be released Feb. 3, as announced; but on Feb. 10 a one-reel comedy will be issued in which Harry Pollard and Bebe Daniels are the stars, under the title of "Hello Teacher."

Beginning with Feb. 17 the Lloyd comedies will be released weekly, the first to be "Hit Him Again," on that date, and followed on Feb. 24 with "Beat It," and on March 3 with "A Gasoline Wedding."

Each of these Lloyd comedies is as good as any which have been made with him as the star, and with exhibitors assured of receiving one each week it is certain that their distribution will be even wider than it has been in the past. The output has been increased in response to a demand for which the popularity of the two-reel "Lukes," now discontinued, and the one-reel Rolin has been responsible.

SLUM STORY FOR ANN PENNINGTON.

Ann Pennington's newest Paramount picture, "Sunshine Nan," is now rapidly nearing completion in the Famous Players-Lasky New York studios. "Sunshine Nan" is Alice Hegan Rice's highly successful story published this year, the original title of this story being "Calvary Alley." As Nan, Miss Pennington appears in the part of a fascinating little slum girl.

In the cast are Richard Barthelmes, John Hines, Charles Eldridge, and Helen Tracy. Charles Giblyn is directing the film, the scenario having been written by Eve Unsell.

SUFFRAGE ARGUMENT IN "THE CATSPAW."

A strong argument for woman suffrage is contained in "The Catspaw," the third chapter of "The Price of Folly," the series of eight two-reel dramas, each complete in itself, being released by Pathe.

"The Price of Folly" is from the pen of Will M. Ritchey, responsible for many Pathe successes. It was released Jan. 20, and from reports it is a big winner. Marcus Loew booked it for a pre-release, showing at his circuit of theaters in and around New York City.

Triangle Finishes Three Features

William Desmond, Belle Bennett and Barney Sherry Are the Chief Players in Week's Output.

TRIANGLE feature directors have gained a lap on the production schedule at the Culver City studios during the new year, completing three subjects in the past week. The schedule calls for two a week. The stories are an elaborate costume picture, "The Sea Panther," "A Soul in Trust" and "The Hard Rock Breed."

In "The Sea Panther," directed by Thomas Heffron, William Desmond is featured as a swashbuckling pirate. Mary Warren, who has been with the Triangle forces for some time, makes her initial appearance as leading woman in this picture. The well-known Triangle villain, Jack Richardson, is included in the cast. A feature of this production is the famous Clara Morris wardrobe, one of the treasures of the Triangle Culver City costume department.

"A Soul in Trust" is a seven-reel Southern society drama, directed by Gilbert P. Hamilton. One of the most elaborate wardrobes seen on the screen in many a day is worn by Belle Bennett in this picture. She has nearly a dozen changes of costume. The cast includes J. Barney Sherry, Darrell Foss, Lee Hill, Lillian West and Grover Franke, this being Franke's first big part since joining the Triangle.

Director Raymond Wells made record time on "The Hard Rock Breed," a film adaptation of Frederic Bechdolt's story by the same name. This feature picture was completed in two weeks. It is a picture replete with action, and several thrilling fights are shown. J. Barney Sherry and Jack Curtis are the two typical "hard-rock" men in the story. The cast also includes Margery Wilson, "Bull" Durham, Aaron Edwards and Lee Phelps.

MISS CALVERT TO APPEAR IN HUSBAND'S PLAY.

Theatergoers who are familiar with the work of the late Paul Armstrong, the playwright whose untimely death was such a shock to the dramatic world, will be interested to know that his young and beautiful widow, Catherine Calvert, will appear shortly as star in a screen version of one of his most successful plays, "A Romance of the Underworld." Miss Calvert is under a long term contract with the Frank A. Keeney Pictures Corporation.

Recently it was announced that the first picture in which she would appear would be "The Girl Who Saw Life," by Ben Kutler. The change in program is made in response to insistent requests that Miss Calvert be presented in one of her husband's plays. Incidentally it seemed better that she should open her series of photoplays under the Keeney management in a part with which she is thoroughly familiar.

MALE "VAMPIRE" PLAYS OPPOSITE MISS BARA.

Theda Bara does not have a vampire role in her superproduction, "The Forbidden Path," which will be released by William Fox as a Standard Picture on January 27. Instead, she is the victim of a vampire; that is, provided a man may be given that name. The role, according to the Fox management, is wholly a sympathetic one in which Miss Bara portrays a woman who has been robbed of honor by a rich man and then trod upon by society.

Throughout, however, the impression obtained from the production, as the Fox interests interpret it, is that the woman Miss Bara impersonates is deserving of everyone's sympathy, and the hope early is raised that the way of revenge will be opened to her.

"HEADIN' SOUTH" IS FAIRBANKS' NEXT.

The scenario for "Headin' South," Douglas Fairbanks' next picture for Artcraft, was written by Director Allan Dwan, giving Fairbanks a role in which he does his utmost to outdo the stunts that made "The Man From Painted Post" somewhat of a novelty from an acrobatic standpoint. The story carries the actors over a wide range of territory from Canada to Mexico, and presents a big variety of scenery, including snow capped mountains, forest wilderness, the Western plains, and the blazing desert. The direction of "Headin' South" is in charge of Art Rosson, a former pupil of Dwan.

Catherine MacDonald makes her first appearance opposite Douglas Fairbanks in this picture. She recently completed a picture with Charles Ray.

GENERAL EXPECTS MUCH OF ITS NEW SERIAL.

Preliminary inspection of the first six episodes of "A Daughter of Uncle Sam," released through General Film Company, reinforce the producer's confidence expressed some time ago that this new serial is to be a sensation. Each episode is crowded with tense and dramatic situations. Besides, many of the German spy outrages figuring in the serial are among those dealt with in the columns of the Providence Journal during its stirring series of exposures.

Jane Vance, the heroine of this exciting serial, is a daring sportswoman whose feats will endear her with fans who are looking for new sensations.

The final episodes of the last half of the serial are nearing completion and are filled with a succession of dramatic events. General Film exchanges report a heavy inquiry for "A Daughter of Uncle Sam."

TAYLOR HOLMES MAKES CAMERAMAN LAUGH.

Even the camera man, a stoic by his long experience behind the camera, achieved a series of loud guffaws when Taylor Holmes acted the poker scenes for "A Pair of Sixes," now being filmed by George K. Spoor. Mr. Holmes, as T. Boggs Johns, and his partner, constantly quarreling in their business, agree to abide by the verdict of a hand of cards, whether Johns or the partner shall relinquish for one year all authority in the business, and that the loser must also serve in the domestic employ of the winner for the same period. Considerable time was given to the facial expressions of Mr. Holmes during the making of these closeup scenes.

SOCIETY ROMANCE FOR GLORIA SWANSON.

Gloria Swanson has the featured part in "Smoke," a picturization of Norman Sherbrook's magazine story of the same name, made by Charles Mortimer Peck. Director Jack Dillon conscripted this well-known comedienne from the Triangle-Keystone forces, where she had but recently returned. Edward Peale, who makes his initial appearance under the Triangle banner as Miss Swanson's leading man, is well known to motion picture fans and will be a welcome addition to Triangle forces. Jim Cope and Grover Franks also have substantial parts. The cast includes George Hernandez, Claire McDowell, Jack Richardson, Darrell Foss, Kitty Bradbury, Bliss Chevalier and Iris Ashton.

"Smoke" is a society romance showing the experiences of a young girl among the ultra smart set of a large city.

SHOWS FRENCH SOLDIERS ON WAY TO ITALY.

The Hearst-Pathe News No. 8 presented to American audiences for the first time scenes of the French armies rushing to the aid of Italy. That the motion picture record of this great movement of troops to aid a hard-pressed ally will attract wide attention goes without saying.

In the Hearst-Pathe News No. 6 appeared scenes from a remote country that has figured prominently during recent weeks, and that are most noteworthy since they bring mediaeval and modern warfare together. The scenes in question showed the tribesmen of Arabia flocking to the British colors in order to join the fight for democracy. In their strange flowing costumes and with their antique firearms they furnish as complete a contrast to European soldiers as may be imagined.

SELECT COMPLETES "THE SHUTTLE."

"The Shuttle," Constance Talmadge's Select picture, has been completed. It is the first production to be made by the player since her arrival in Los Angeles and provides her with a role of unusual dramatic force.

The story was written by Margaret Turnbull and Harvey Thew from Mrs. Frances Hodgson Burnett's famous novel of international love and marriage, and was directed by Rollin Sturgeon.

"The Shuttle" promises to be as big a success as Miss Talmadge's earlier Select pictures.

SECOND TOTO COMEDY RELEASED FEBRUARY 17.

Pathe announces a slight change in the release dates of the new Toto comedies. "The Junk Man" is postponed from Feb. 10 to Feb. 17. From Feb. 17 on there will be one of these two-reel comedies released each week. "Fare Please" will be released on March 17 and "A One Night Stand" on April 14.

From reports received on "The Movie Dummy," the first of the Toto comedies to be issued, it is apparent that the new screen star has "caught on."

Scene from "Ruggles of Red Gap" (Essanay).

Mutual's Schedule of February Releases

Misses Goodrich, Fischer and Murdock and William Russell Are Featured.

MUTUAL'S schedule of February feature releases includes productions starring Edna Goodrich, Margarita Fischer, Ann Murdock, and William Russell, while March will bring pictures starring Mary Miles Minter, Olive Tell, Miss Murdock, Mr. Russell, and Miss Fischer.

The schedule for late January and February is: January 21 William Russell in "In Bad"; 28, Mary Miles Minter in "Beauty and the Rogue"; February 4, Edna Goodrich in "Who Loved Him Best?"; 11, Margarita Fischer in "Jilted Janet"; 18, Ann Murdock in "My Wife"; 25, William Russell in "Detective Dan Cupid."

"Jilted Janet" has been pronounced one of Margarita Fischer's most entertaining pictures. It deals with the adventure of a daredevil miss who stole the mansion next door to entertain the lover who jilted her and his bride, the unexpected arrival of the young master of the house and the girl's frantic efforts to get rid of her company and avert exposure.

"My Wife" is one of the Charles Frohman plays in pictures produced for Mutual by the Empire All-Star Corporation. It is a clever adaptation of a clever play, and casts Miss Murdock in the role of a young English girl who marries for convenience to comply with the terms of an eccentric aunt's will, and finds herself in love with her husband despite her betrothal to a soldier in France. It is a role admirably suited to the clever Miss Murdock. She is supported by a cast of Frohman players.

The forthcoming William Russell production was produced under the working title of "Detective Dan Cupid," and gives the capable young screen actor the role of a romantic Sherlock Holmes. It provides Mr. Russell plenty of opportunity to develop the particular quality of humor which has marked his most recent motion picture productions, every one of which has been a distinct box office success.

"Extra, Extra," is a newspaper story, and Miss Minter plays the role of a young heiress who comes into possession of a newspaper. It is pronounced one of the best stories Miss Minter has ever had.

MISS GOODRICH TO BE SEEN IN ARTISTIC ROLE.

Miss Enda Goodrich has a unique opportunity in her newest Mutual production, "Who Loved Him Best?" a pictorial drama based on the life of those happy optimists who made Greenwich Village, the New York artist quarter, so interesting a locality.

Miss Goodrich is cast as Doria Dane, a motion picture star whose great beauty so impresses George Steele, a young sculptor, that he beseeches her to pose for him as "America Militant," a statue for which a large prize has been offered by the United States Government.

Miss Goodrich is seen in roles so diverse as "Carmen" and Mary Queen of Scots, these being her stellar pictorial roles in the picture studio aspects of the play. The costumes worn by the actress in these scenes are of remarkable beauty, and quite in accord with her reputation for expensive gowning.

The life of the art quarter is most interestingly portrayed. The picturesque studios are shown both internally and externally, and the Greenwich Village bazaar is one of the prettiest spectacles seen on the screen for many a day. The subject will be released February 4.

JAXON PLAYERS WORK IN 15 BELOW.

The discomfort which the screen actor is sometimes obliged to endure in the interest of release dates and business plans was illustrated in a most unusual manner during the filming of an exciting episode of "A Daughter of Uncle Sam," the Jaxon expose serial. Nearly all of the fifth episode, which is located in a New England forest not far from the sea coast, was filmed at Narragansett Bay while the thermometers hovered close to the fifteen degree below zero mark. It was necessary for the members of the cast appearing in the episode to ride forty miles from the studio before reaching the scene of their work, consequently they were always thoroughly chilled before beginning work. But this did not deter them from putting in eight hours a day of the hardest and coldest kind of work.

"Our company is composed of hardy folk," said Director Morton afterwards, "and not one complaint of the hardship, but entered with zest into the work of the day in order that the scenes might be made as scheduled. The releases through General Film Company, thanks to their fortitude, will not be interrupted."

PUP AND CHILD FEATURED IN O. HENRY.

O. Henry in his story, "Compliments of the Season," introduces a child and a dog. As filmed as the current Broadway Star feature for General Film release, the innovation is developed to great dramatic advantage. Practically the entire burden of this delightful story rests upon the shoulders of a playful pup whose waggish habits aid in bringing about a vivid flash of heart interest. Aida Horton, the child actress; Herbert Prior, Betty Blythe and the dog play the principal roles.

"The Moment of Victory," a stirring, whimsical story of Spanish-American war days, in which Chet Ryan, W. L. Rodgers and Patricia Palmer are the leads, will be the next O. Henry release.

Triangle Announces Two Subjects

"Limousine Life" Features Olive Thomas and "The Hopper" Has William V. Mong in Title Role.

A TRIANGLE adaptation of "Limousine Life," the story of the same title by Ida M. Evans, gives Olive Thomas a charming lead. A fashion exhibit is a feature of the play, and stunning gowns in advanced modes are displayed by attractive models. Miss Thomas has a supporting cast of standard excellence. Lee Phelps, recent addition to the Triangle playing forces, is seen to advantage as Moncure Kelts. The cast also includes Joe Bennett, Lillian West, Lottie Du Vaulle, Harry Rattenberry, Alberta Lee, Jules Friquet and Lillian Langdon. Jack Dillon directed "Limousine Life."

The crook comedy, "The Hopper," adapted by Jack Cunningham from Meredith Nicholson's story, is the second release of the week. It is a unique, up-to-date and distinctly "live" story. William V. Mong, in the title role, has great opportunity for unusual character work and is surrounded by a carefully chosen cast. Other players are Peaches Jackson, child player; George Hernandez, Walt Whitman, Irene Hunt, Lillian West, Thomas Kurihara, Eugene Cory and Louis Durham. "The Hopper" was directed by Thomas N. Heffron.

Plots, powder, and petticoats on board ship, combine to produce a whirlwind of laughter in the Keystone comedy, "A Sea Serpent's Desire," also released the same week. Donnelly and Sims hatch a little plot which is to be pulled off under the hatches of a ship. Franey scuttles the ship and bores the inspector with an auger, filling him with gunpowder. Handled by a notable cast that is loaded to the guards with Keystone "pep," "A Sea Serpent's Desire" promises to rank as one of the comedy record-breakers of the season.

"Airing Their Troubles" and "A Safe Disaster" are Triangle Komedies scheduled for the week of the third.

JANE IS AN IMP, ALL RIGHT.

Bracing, but not really cold weather, prevailed in Philadelphia recently while Jane and Katherine Lee, William Fox's "Baby Grand" stars were there during the week their picture "Troublemakers" was shown at the Palace theater, at which time the Quakers opened their arms and hearts to the little ones. Neither of the Lees wear full-length stockings, no matter how cold it is, because they have always been accustomed to wearing socks.

As they were entering a newspaper office a woman, well dressed, created a scene by threatening to have the Lees' publicity agent arrested for "cruelty to children" because of the short-length stockings. Jane piped up and said:

"Say, missus, let's see what kind of stockings you wear, will you?"

The overzealous intruder did not "make good." Muttering "You little imp!" she disappeared, laughed at by the crowd her own clatter had collected.

FUND OF HUMOR IN NEXT PICKFORD PLAY.

There is little doubt that "Amarilly of Clothesline Alley," in which Mary Pickford will next appear for Artcraft, is one of the most humorous pictures in which she has appeared. Clothesline Alley is typical of the tenement district of a great metropolis. The characters that appear are all indigenous to the precincts that form so large and so picturesque a portion of the city. Mary Pickford, of course, appears as Amarilly, daughter of a tender-hearted Irish washerwoman mother with a family of children who are messengers and newsboys.

In the support are William Scott, Norman Kerry, Ida Waterman, Margaret Landis, Kate Price, Thomas H. Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorn, and Gertrude Short. In addition there are numerous types of the tenement-folk, policemen, Chinese, and others.

MISS FREDERICK TO BE SEEN IN "MME. JEALOUSY."

The next Pauline Frederick vehicle to be released by Paramount is "Madame Jealousy," the George V. Hobart story staged under the direction of Robert Vignola, the scenario for which was written by Eve Unsell. Miss Frederick is now busily engaged in the production of an elaborate version of "La Tosca" at the Famous Players-Lasky studio in New York City.

In "Madame Jealousy" a complete departure from Miss Frederick's usual style of photoplay is promised. In "The House of the Heavy Hours" there are scenes of weird bizarre beauty. In contrast, "The Garden of Delight," a display of wholesome, natural beauty of the outdoors, is presented; exceptional photography throughout enhancing the effectiveness of the production.

Opposite Miss Frederick in this play is Thomas Meighan. Others are Elsie McCloud, Frances Cappelano, and J. K. Murray.

SIX TO ONE FOR MARY MACLANE.

Whereas the usual screen actress has but one leading man for each picture six were employed to support Mary MacLane in her George K. Spoor feature, "Men Who Have Made Love to Me." These six share conspicuity in this picture, each portraying one of the suitors of the famous authoress. "Men Who Have Made Love to Me" is to be released in February.

What Pathe Offers for February 10

Frank Keenan Heads Bill in "Loaded Dice," a Five-Reel Adaptation by Gilson Willets.

THE Pathe program for the week of Feb. 10 is an unusually strong one, the high lights in it being the first of the Keenan-Pathe plays and one of the remarkable "Animal-Movements-Analyzed" pictures showing "The Horse in Action" in Pathe colors.

Frank Keenan makes his debut as a Pathe star in "Loaded Dice," Pathe Plays special. This picture is a five-reel adaptation by Gilson Willets, from Ellery H. Clark's successful book of the same name.

Doris Kenyon stars in the twelfth episode of "The Hidden Hand," entitled "The Eyes in the Wall," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton; serial; two reels; produced by Pathe. Unusual and thrilling situations develop in this chapter, in which Ramsey rescues Doris from Dr. Scarley, but is pursued by "The Hidden Hand" in an attempt to obtain the locket which contains the answer to the secret all wish to find.

Ruth Roland appears in the fourth episode of "The Price of Folly" series under the title of "The Sin of Innocence," with Frank Mayo. The story deals with a young girl reared in the wilds as a child of purity and innocence and the tragedy that comes into her life as the result of her ignorance.

Harry Pollard stars in "Hello Teacher," a one-reel comedy produced by Rolin. Mr. Pollard is known for his splendid work as Snub in the Lloyd comedies and he is featured in this picture with Bebe Daniels, also of the Lloyd comedies, as his leading lady.

The seventh issue of the "Argus Pictorial" is very interesting, showing "Oystering in the Gulf of Mexico," "Liquid Drops and Globules," "The Ameba," the lowest form of animal life, and "The Thrip," a very undesirable inhabitant of greenhouses.

A fine split reel is "Rocamadour and the Valley of Lot," Pathe-colored travel, and "The Horse in Action"; Pathe-colored educational, taken with the famous ultra-rapid camera, showing the movements of the horses, analyzed in every way as remarkable, if not even more so than "Human Movements Analyzed."

An International Cartoon and Educational and Hearst-Pathe News No. 14 and No. 15 complete this program.

MABEL NORMAND TO PUT ON NEWSPAPER STORY.

Word of the forthcoming release of Mabel Normand's "Dodging a Million," another George Loane Tucker subject, has brought such enthusiastic response from exhibitors, after private screenings at Goldwyn exchanges, that it is imperative for Goldwyn to follow it up with a second Mabel Normand production as soon as practicable.

Accordingly, a new story has been chosen which will present the comedienne in a role unlike any hitherto essayed by her. It is a tale of newspaper life combining comedy and thrills, and the role to be assumed by the Goldwyn star is that of a "copy girl," a sort of journalistic ne'er-do-well, whose sudden, brilliant "beat" covers her paper and herself with glory. The production has not yet been given a title.

Mabel Normand.

This story is being directed by Clarence G. Badger, brought from the West Coast for this undertaking.

Tom Moore is Hunter Mason, a rich young religious enthusiast who conducts a Bowery mission. His own secretary is a crook, and much of the excitement comes when Patsy (Mabel Normand), masquerading as a criminal, discovers and unmasks the secretary.

Charlotte Granville is given the part of Hunter Mason's mother. Helen Dahl is another player recruited from the highest class of stage productions.

Louis R. Grisel, Williard Dashiell, Lincoln Plumer and Wallace McCutcheon are other well-known players in the cast.

"WEAVER OF DREAMS" FOLLOWS "BLUE JEANS."

Viola Dana, the winsome star of Metro's special production of Joseph Arthur's famous melodrama "Blue Jeans," has another sympathetic and appealing role in a picturization of Myrtle Reed's novel "Weaver of Dreams," which Metro releases on February 18. Her role of Judith Sylvester is a simple and lovable country girl like June in "Blue Jeans," and the part is similar in its appeal and human interest.

"Weaver of Dreams" is a story of the heart, and Miss Dana

Scene from "Weaver of Dreams" (Metro).

excels in her characterization. The action takes place in a rural community filled with quaint types of humanity, where among simple surroundings a drama of the human heart is played and reaches its dynamic denouement. Those who have read the Reed story will be delighted to see reproduced on the screen the House of Hearts, the House of Content, the abode of the beautiful old character, the musician who gives the story its name, the carrier pigeons that have a distinct part in the plot, and other fascinating details which have endeared Myrtle Reed as a writer of stories to countless thousands all over the country.

Miss Dana is supported by a cast of favorite players in this Metro production. Her leading man is Clifford Bruce, who is cast as Dr. Carter Keith. Bruce has supported the star in "Blue Jeans," "The Winding Trail" and other pictures. Mildred Davis, who recently made her screen debut as Margery Gordon, has much to do in the development of the plot. Vera Lewis, a well-known character actress, plays "Aunt" Hattie Taylor. Russell Simpson, who appeared prominently in "Blue Jeans," plays Martin Chandler. Cora Drew plays Cynthia Bancroft. John Collins directed.

"Weaver of Dreams" is a Viola Dana Star Series picture.

SCENES OF ICEBOATING IN "EAGLE'S EYE."

Wonderful ice scenes are to form the locale of a forthcoming episode of "The Eagle's Eye," Chief Flynn's serial of the intrigues of the Imperial German Government in America, which is being made at the studios of The Whartons in Ithaca. Incidentally, the ice scenes have given the company a chance for education in the rather difficult sport of iceboating.

In one of the episodes a winter carnival is necessary in reproduction of one of the excursions which Boy-Ed, von Papen and other Imperial German spies took out of New York while plotting against the safety of America. In this episode an iceboat chase is made a thrilling feature.

The result has been that for more than a week the main characters of the new Wharton serial have been seen upon the frozen surface of Lake Cayuga, swirling before the wind on fleeting iceboats—even King Baggot and Marguerite Snow, the featured actors, being among the students of iceboating craft.

The teacher? He is Wellington Playter, who is acting as co-director with George Lessey and The Whartons. Mr. Playter is an iceboating veteran, and so when the episode came along it naturally was turned over to him for the handling of the winter sports scene.

BIG HOUSES SIGNING FOR THOMPSON FILM.

During the last week big theaters in practically every city of importance in the United States have signed contracts with Pathe for "The German Curse in Russia," Donald C. Thompson's amazing five-reel picture, showing what happened in Russia and containing a pointed warning to America.

In addition to receiving probably the greatest praise ever accorded a war picture by the trade and newspaper critics, "The German Curse in Russia" is also benefiting by a remarkable publicity campaign.

The New York World started off with a four-page rotogravure section devoted entirely to scenes from this film. The Philadelphia North American will run a similar section on February 17. Many other papers have also run rotogravure supplements.

THREE MORE BROWN SUBJECTS ANNOUNCED.

Three new subjects have been announced for the Judge Willis Brown stories being distributed by General Film Company. "Tad's Swimming Hole," the first, is an entertaining and wholesome story of boy life with plenty of lively humor in it. Following this release comes "Marrying Off Dad." Another deliciously funny subject, "The Preacher's Son," which had been scheduled for earlier release, is the sixth release in the series of two-reel stories of youth written by Judge Brown. The new standard of humor set by the early releases, "Bud's Recruit," "Chocolate of the Gang" and "The Lost Lie," is maintained in the current productions, according to those who have seen the advanced showing in the Los Angeles studio of the Boy City Film Company, the producers.

"AMBROSE THE LION-HEARTED" (L-Ko Komedy).

Mack Swain, the famous Ambrose, makes his next appearance as an L-KO star in a two-reel L-KO komedy entitled "Ambrose the Lion-Hearted," in which the determined blacksmith, Ambrose, saves his sweetheart from the clutches of the cruel villain. In spite of his strong arm and lion heart Ambrose is his mother's pet. His blacksmith shop, however, is unable to hold him, for iron is too weak for Ambrose's sturdy arm, so the county appoints him sheriff to take charge of the ruffians and cattle thieves.

All of the comedy in this picture is of the legitimate kind, being comedy of situation rather than of make-up and slapstick. Rae Godfrey is the leading woman.

ESSANAY REISSUES CHAPLIN'S "A WOMAN."

The Essanay comedy releases for the current week are unusually rich in those elements which appeal to good show men, according to the General Film Company. Heading the list is Charlie Chaplin in the reissue of his sensational success of some time ago, "A Woman." Charlie involves himself in a lot of difficulties from which he extricates himself, or attempts to do so, in the guise of a woman. This is the sixth of Essanay's reissues of Chaplin's early successes. The Essanay comedy for the week is "A Tough Knight," a snappy farce comedy, with enough action to satisfy even the most exacting fans.

"WATCH YOUR NEIGHBOR" THE NEXT SENNETT.

The next Mack Sennett-Paramount release to follow "His Hidden Purpose" is "Watch Your Neighbor," which will be issued in the early part of February. Mr. Sennett has chosen for his two leading laugh producers in this subject the sombre characters of an undertaker and a doctor, which are played by Charles Murray and Wayland Trask, respectively, and the laughable situations unfolded are intensified by the seriousness of their calling. Mary Thurman also is featured. The production was directed by Victor Heerman.

GUS PHILLIPS IN BUSHMAN-BAYNE SUPPORT.

Augustus Phillips has been engaged to play Wellington Dix in support of Francis X. Bushman and Beverly Bayne in the forthcoming Metro picturization of George Allan England's magazine story "The Brass Check." Phillips is often a member of Metro casts, having recently appeared with Emily Stevens in "Daybreak" and "Blue Jeans" with Viola Dana.

NAZIMOVA WORKING ON GYPSY STORY.

Nazimova, the chic Metro star, has completed her second Metro starring vehicle, which is a story of gypsy life, and is now reading stories and plays in search of a suitable subject for her next Metro picture, which will be directed by Albert Capellani, who recently produced "Daybreak," with Emily Stevens as the star.

Scene from "Hungry Lion in a Hospital" (Sunshine).

BIG FIGHT SCENES IN "BROADWAY BILL."

Harold Lockwood's outdoor pictures can always be relied upon to furnish an extra thrill or two, and those who look for such an expression in "Broadway Bill," Mr. Lockwood's forthcoming Metro release, which has just been completed under the direction of Fred J. Balshofer, will find it in the form of a big fight between the star as Broadway Bill and Stanton Heck in the role of Buck Hardigan.

The fight, which was staged in the open, is a stirring finish to a strong dramatic episode in which Broadway Bill and Hardigan are the principal figures.

"WITHIN THE CUP" IS READY.

Bessie Barriscale's Paralta-Barriscale-Play "Within the Cup" is now complete. Its light, scenic effects and elaborate setting show up in remarkable style. The strength of the story, the artistic finish of its portrayal by the actors, Miss Barriscale's own acting, and a fine sustained dramatic interest held throughout will make it appeal to all who see it. Raymond B. West, the director, has everywhere included the effects and touches that go to make an unusual picture.

This production will be released about the middle of February by the W. W. Hodkinson Corporation.

"EVIDENCE" IS NOW "THE ARGUMENT."

The Triangle Film Corporation announces that the title of "Evidence," released for the week of January 20, has been changed to "The Argument." "The Argument" is described as a drama of professional life offering an entirely new theme for a dramatic production, and involves an interesting study of brainstorm acquittal. The principal characters are J. Barney Sherry, who plays the part of a well known New York attorney, and little Pauline Starke. The supporting body also includes Eugene Corey, Edwin Jobson, and Audelle Higgins.

METRO FINDS ROMANCE IN A CODICIL.

That such a dry thing as a codicil to a will should have brought about so much happiness in the lives of two people goes to show that romance lurks in all things. In Edith Storey's Metro picture, "The Eyes of Mystery," written by Octavus Roy Cohen and J. U. Giesey, and adapted for the screen by June Mathis, this is just what did happen. The picture was directed by Tod Browning and Edith Storey played the role of Carma Carmichael, a young Southern girl who has been kidnapped from her family.

SULLIVAN AUTHOR OF "LOVE ME."

C. Gardner Sullivan, author of many successful photoplays, is responsible for "Love Me," in which Thomas H. Ince will present Dorothy Dalton in Paramount, following "Flare-Up Sal." A powerful cast has been chosen for Miss Dalton's support. The direction is by R. William Neil. The story ranges from the social precincts of Philadelphia to the wilds of a North Dakota construction camp; gives opportunities for highly effective scenic investiture and much action of an exciting nature.

"LIFE OR HONOR" A COMING IVAN.

"Life or Honor," under the direction of Edmund Lawrence, will be the next release of Ivan Film Productions, and is due February 15. The forthcoming Ivan picture is a novelty in comparison with the past Ivan subjects. The touch of mystery and of suspense in the nature of a detective plot is masterfully done.

Leah Baird is being featured with James Morrison in a dual role, co-starring. Violet Palmer has an excellent chance as the ingenue lead. One of the prominent characters in the picture is Ben Hendricks, who, as Olaf Olafson, has gained considerable reputation throughout this country on the stage. His characterization of the fussy old bachelor woman-hater is most picturesquely presented. Special advertising matter has been prepared to accompany "Life or Honor."

EMINENT SURGEONS IN PETROVA PICTURE.

"The Light Within," the second production in which Madame Olga Petrova is soon to appear, necessitated the expert services of two eminent New York laboratory specialists during the taking of several scenes therein. The story of the starring vehicle to be released following the Petrova production of "Daughter of Destiny" is from the pen of Mrs. L. Case Russell, and deals with the discovery of a curative serum for the purpose of combating the dread plague of infantile paralysis. The scenario called for many important scenes to be filmed in the laboratory of Laurel Carlisle, famous woman specialist, skillfully depicted by Madame Petrova as the leading character of "The Light Within."

In order to avoid the errors so frequently committed in photoplay scenes of this nature, Madame Petrova decided to guarantee their accuracy by the presence of two specialists. Dr. Mason Levinson, bacteriologist of the New York Board of Health, was engaged for this important work, while Dr. Noel Campbell placed his private laboratory at the disposal of Director Larry Trimble. During the filming the two specialists were in close attendance, with the result that these scenes will bear the most searching scrutiny of any professional audience.

Keystone Comedy Troupes Make Haste

Triangle-Keystoners Speed Outside Work as Rainy Season Commences—Five New Comedies Well Under Way.

FAVORED by the delay in California rains the Triangle-Keystone forces have been making hay while the sun shines. Five companies are busy at the Culver City studio on the extensive schedule of unusual comedies which S. C. Burr, comedy production manager, has mapped out for the present year.

An all-star cast, under the direction of Herman Raymaker, is completing work on the two-reel "A Playwright's Wrong," in which one of the striking scenic features is the interior of a motion picture theater. Billy Franey, Maud Wayne, Dora Rodgers, Ward Caulfield and Ellton Sims have had exceptional opportunities to show their skill in straight comedy work.

Director Charles Avery has a big cast at work on a "society-crook" comedy, "Her Bohemian Party." Ruth Langdon plays the principal feminine role, a society girl whose longing for new sensations leads to many harrowing and laughable experiences. Eugene Corey, as her sweetheart, and Arthur Moon, as a suave leader of a band of discriminating crooks, have good roles.

Director Reggie Morris, who contracted a severe attack of grippe during the holiday season, is back at work on a one-reeler, "Three Hats and Two Heads." In the cast are Rae Godfrey, Frank Bonn, Mario Bianchi, Rose Carter, Martin Kinney and Marianne Torre.

"A Rough Diamond," with Paddy McQuire, headed by a big cast of well-known funmakers, is having its finishing touches adjusted by Director Harry Edwards.

Director William Beaudine has his two-reeler, "Slinging It," almost ready for the cutters. An unusually large cast, headed by Ray Griffith, and Max Asher was busy nearly two weeks on this comedy, which is described as a "muddle of mud and money".

"THE ROUGH LOVER" (Bluebird).

With a new leading woman in the person of Juanita Hansen, Franklyn Farnum takes his regular place on the Bluebird program in "The Rough Lover," an original story by Joseph F. Poland, which was put into scenario form by Charles A. Kenyon, author of "Kindling." "The Rough Lover" was produced with his usual artistic hand by Joseph DeGrasse. In "The Rough Lover" Franklyn Farnum has a dual role. In one character he is a studious bookworm, timid of women and uncertain of himself. In the other he is a prizefighter, sure of himself, and the more women he knows the more agreeable he finds life.

"THE OTHER WOMAN" (Pathe).

Pathe announces that when "The Other Woman" is released on February 3, Peggy Hyland will be seen in a picture play unique in many salient features. It is a social problem play without any of the objectional features that usually attach to stories of this character and discloses a new view of the eternal triangle.

The story is a semi-conscious preachment; it point a moral without appearing to do so. "I believe," said a Pathe official, "that this picture will do much to bring about better domestic understandings, while giving its full measure of

Scene from "The Other Woman" (Pathe).

entertainment and, as such, is the kind of photoplay that is entitled to an honored place in the records of motion pictures."

"The Other Woman" tells the story of a wife's too ardent love of domesticity and the straying away of a husband under the strain of monotonous home life. The advent of the other woman appears for a time to be the logical solution of the difficulty, but eventually all of the characters see the error of their ways and all ends as it should without the breaking of moral or social laws.

EDGAR LEWIS FINISHES BIG STORY.

"The Sign Invisible," Edgar Lewis' latest production recently acquired by the First National Exhibitors Circuit, to be released Feb. 18, is from an original script by Anthony P. Kelly. It is a picture of similar calibre to Mr. Lewis' recent successes, "The Barrier" and "The Bar Sinister," and numbers among its cast several of the players whose work was so much appreciated in them.

Mitchell Lewis was Poleon in "The Barrier" and is Lone Deer

Scene from "The Sign Invisible" (First National).

in "The Sign Invisible." As a hunter, who is equally ready for a lark as a fight and who is as popular with the Episcopal Bishop and his daughter as with the men of the trading post, Mr. Lewis has a role which displays both his good nature and manly strength of character to splendid advantage.

Victor Sutherland has the part of Dr. Robert Winston, "a God-fearing man and eminent surgeon" who loses faith in Providence because his scientifically correct operations prove fatal to five successive patients.

The other leading characters are Lou Baribeau (Edward F. Roseman), the bad factor of the Big Company; Monihan (Phil Sanford), the toughest river boss that ever hit the North; the Rev. Rene Mercier (William A. Williams), the village clergyman; Jeanette (Mabel Julienne Scott), his daughter, and Winona (Hedda Nova), an Indiana maiden who is Lone Deer's sweetheart.

The photography by Edward C. Earl is excellent and displays to good advantage the many beautiful scenic locations about Lake George, New York, where the play was enacted.

BIG SETS IN METRO'S "LEGION OF DEATH."

A massive Russian street set was built on the studio lot at Hollywood, Cal., for the staging of big scenes in the Metro special production "The Legion of Death," starring Edith Storey. This timely story, written by June Mathis and directed by Tod Browning, contains many spectacular and thrilling scenes.

The set was patterned after the Nevsky Prospekt, the broad boulevard which runs from the main railroad station to the River Neva in Petrograd. The houses along the Nevsky Prospekt, which are from three to six stories high, were faithfully reproduced. Every detail of the Russian street was duplicated even to the style of paving. It was constructed by a small army of designers, plasterers, carpenters, and painters.

On this transplanted street of Petrograd many scenes typical of every-day life in Russia were portrayed. The terrific street battles which are almost too frequent occurrences during disturbances in Russian cities are re-enacted.

Edith Storey plays Princess Marya in this timely Russian picture. Her leading man is Philo McCullough, who is seen as Captain Rodney Willard of the United Army. Other members of the cast are Pomeroy Cannon, Francis Marion, Fred Malatesta, Charles Gerard, Norma Nichols, Grace Aide, H. L. Swisher, Harry Moody and R. O. Pennell.

"The Legion of Death" is a special Metro production and is now being booked for early showing in leading theaters.

NEW FOX-LEHRMAN COMEDY RELEASED.

"Hungry Lions in a Hospital" is the February 3 release of Fox-Lehrman Sunshine Comedies. It is the story, as the title indicates, of the commotion which lions create through gaining admission to an establishment where persons are recovering from illness. Besides the animals, who generally appropriate everything in the place, the cast includes a bevy of pretty girls and enough men to make the lions' invasion profitable.

The production was shown at the Lyric theater in New York during the two-week run of "Cheating the Public." Like all the rest of the Fox-Lehrman productions it is a two-reeler.

Eight Fox Releases For February

Included in Month's Releases Are "Jack Spurlock, Prodigal" and "Les Miserables."

ANNOUNCEMENT has been made by William Fox of the scheduling of eight productions for release during February. There will be two Standard Pictures, four Fox Special Features, and two Fox-Lehrman Sunshine Comedies.

June Caprice and Henry Lehrman will provide the first releases, the former appearing in "The Heart of Romance," and Mr. Lehrman's comedy offering being "Hungry Lions in a Hospital." Both of these will be available to exhibitors February 3.

The second week of the month beginning February 10 will be a big week from the standpoint of the Fox management. The special feature set down for this date is "Jack Spurlock, Prodigal," in which George Walsh is featured. The other release of this week considered the most important which William Fox has made this year is "Les Miserables," the William Farnum de luxe production that has just finished a long run at the Lyric theater in New York City.

Gladys Brockwell will be seen in "The Moral Law" beginning February 17. This special feature gives the actress a double role, that of two half-sisters, and makes her both heroine and villainess. Another Sunshine Comedy also will be released this week. It is titled "Are Married Policemen Safe?" and was originally scheduled for January 13.

Jane and Katherine Lee have completed a new Standard Picture, which will be offered to exhibitors February 24, but which is not yet named. The Fox Special Feature for the week of February 24 will be "The Girl With the Champagne Eyes," a Western drama in which Jewel Carmen is the star.

GOTTSCHALK FAVORS SCREEN FOR COMEDY.

Ferdinand Gottschalk, who makes his bow to the screen in the Empire All Star Corporation's latest offering "My Wife," declares he believes the screen to be even a better medium than the stage for comedy work, and tells his reasons for so thinking.

"On the screen," declared Mr. Gottschalk, "the various facial expression—even the most fleeting—are caught and instantly registered by the camera with no possibility of being misunderstood. On the stage, if the action of the play is at all brisk, the expression of one's face is apt to be overlooked in favor of the more arresting action of business. Then, of course, close-ups help so tremendously, as also does the ability to do and re-do scenes until the best possible effects are obtained."

In "My Wife," which is starring Ann Murdock, Mr. Gottschalk is playing for the screen his original role of Gibby Gore. Miss Murdock has the role created on the stage by Billie Burke, and Rex McDougall is Gerald Eversleigh—the part made famous by John Drew.

After "My Wife" the next picture to be released by the Empire All Star on Mutual's program will be "The Girl and the Judge," starring Olive Tell, in which she is supported by David Powell.

"WILD WOMEN" IS A HARRY CAREY PRODUCTION.

"Wild Women" is the culmination of a series of special Universal features in which Harry Carey has been starred under the direction of Jack Ford. The story was written by George Hively, although both Harry Carey and Jack Ford collaborated.

Scene from "Wild Women" (Universal).

The result is a comedy drama of remarkable humor. The comedy drama has a western and Hawaiian setting; the Hawaiian part being the result of a dream engendered by a new Honolulu cocktail which had the kick of forty bronchos in it.

The story of "Wild Women" doesn't matter at all. It is entirely subservient to the clever humor of line and the wonderfully contrived comedy of situation. Molly Malone, Vester Pegg, Martha Mattox, Wilfred Taylor, Ed Jones and the Universal cowboys support Harry Carey in "Wild Women."

MOZUKIN FILM RELEASED BY PATHE FEB. 17.

Ivan Mozukin, the great Russian star, will make his next appearance in the Pathe release of February 17. A most remarkable feature entitled "The Inner Voice," affords him a role which calls for his characterization of a man at three distinct periods of his life: youth, middle age and old age. The picture deals with the "Voice of Conscience," and shows how a man who has apparently succeeded in life is brought to the knowledge of his complete failure through the instrument of something inside of him that shows him that unscrupulous action and inconsideration for others do not pay.

Reports from various sections show conclusively that the American public is giving evidences of a great appreciation of these Russian Art Films in which artistry is maintained at a high standard. The pictures reveal with truth and conviction the life of a passionate people held in serfdom, a people whose sole weapon against overwhelming oppression is Art. How magnificently Russian hopes and aspirations shine through between the apparent gloom of their books and plays is presented in this remarkable motion picture giving a further understanding of Russian life and of civil conditions which brought about the country's grasp at the ideal of freedom. There is an irresistible appeal in the true-to-life scenes of Russian court life, of princes and nobles, of peasant and country gentry showing the events of their lives.

PARALTA GETTING READY FOR MISS GLAUM.

The event of Miss Louise Glaum becoming a member of the galaxy of stars at the studios of Paralta Plays has been the cause of additional activities at the Paralta Studios in Los Angeles. The technical and literary staffs are busy preparing for Miss Glaum's first Paralta Play. Sets and scenarios are being rushed for her accommodation. The first production in which she will appear at the head of her own company is nearly ready.

"It is our intention," said Robert Brunton, manager of productions, "to give Miss Glaum roles which will bring into evidence her rare talents for fine sympathetic and emotional acting, and at the same time retain in her work those qualities which have won for her the exalted position she now enjoys. The element of sympathy and the widened emotional scope should earn her an added popularity."

"BY RIGHT OF PURCHASE" FINISHED.

After five days of enforced idleness at the Norma Talmadge studios in East Forty-eighth street, work has been resumed on "By Right of Purchase," Norma Talmadge's Select production, in which she will be presented by Joseph M. Schenck.

The picture, which is now completed, is an absorbing romance of New York's upper life. In it Miss Talmadge appears first as a brilliant debutante forced to make a wealthy marriage and later as the wife of a young millionaire whom she has married for convenience and with whom she subsequently falls deeply in love. Like all of the Norma Talmadge productions, "By Right of Purchase" has been elaborately staged and the role she plays affords the star opportunity for the wearing of a number of beautiful gowns.

Eugene O'Brien will play the part of the husband. Others in the cast are Ida Darling, William Courtleigh, Jr., Charles Wellsley and Florence B. Billings. Charles Miller directed the picture.

"HIS ROBE OF HONOR" READY FOR BOOKING.

Henry B. Walthall's first Paralta Play, "His Robe of Honor," which is the visualization of the widely read book by Ethel and James Dorrance, is now ready for booking throughout the country. When this story first appeared in book form it created a furore and was proclaimed by the legal profession as a most vivid expose of political intrigue.

Supporting Mr. Walthall will be an admirable company of players, which includes Miss Mary Charleson, Lois Wilson, Noah Berry, Jr., J. J. Dowling, Roy Laidlaw, Fred Montague, Eugene Pallette and Guy Newhard. The production was made under the direction of Rex Ingram and is mounted with every regard as to detail. Carl Widen, who photographed the story, has introduced many novel and striking effects.

MISS YOUNG TO MAKE GLYN STORY.

Clara Kimball Young has secured the moving picture rights to Elinor Glyn's "The Reason Why," and is planning to make it her next Select production. The story was first published serially in a well-known magazine and later came out in covers as one of the widely discussed books of the year. It deals with the tangled love affairs of an American girl and her English husband and provides as a setting the sort of romantic background for which the author is known. The screen adaptation has been made by Mary Murillo. Production will be started immediately.

MANY SURPRISES IN DREWS' FEATURE.

Mr. and Mrs. Sidney Drew, the popular stars and producers of Metro-Drew comedies, will provide their legions of admirers with many surprises when their special five-reel comedy drama "Pay Day" is shown on the screen. The Metro comedians have made a departure from their usual domestic comedies and produced a "regular thriller."

"The Naulahka" on Pathe Plays Program

Big Distributor Announces Titles of First Five Subjects Under New Plan.

A FURTHER step to assure the big new Pathe Plays maintaining the high standard set by them is revealed in the announcement that Astra's eight-reel production of Rudyard Kipling's story of romance and adventure, "The Naulahka," made under the direction of George Fitzmaurice, will be released in the Pathe Plays program. The titles of two of the first five pictures have been changed and the names of these Pathe Plays are announced as follows:

Fannie Ward in "Innocent," Frank Keenan in "Loaded Dice," Antonio Moreno and Doraldina in "The Naulahka," Bessie Love in "How Could You, Bessie?" and Bryant Washburn in "Twenty-One."

Pathe will continue to release a five-reel feature every week, the big pathe Plays being put out every two weeks, the intervals being taken up by Gold Rooster Plays, Russian Art Films or War Specials such as, for instance, "The German Curse in Russia."

The first five Pathe Plays represent the work of big authors, stars, and directors. There is no doubt of the fame of Rudyard Kipling wherever the English language is spoken, and within the British Empire and the United States especially his name means great publicity and box-office value and his genius, coupled with the directing ability of George Fitzmaurice, of Antonio Moreno, of Doraldina, who makes a wonderful and most remarkably beautiful screen appearance, all with unlimited resources at their command, assure a production of real quality.

"MORGAN'S RAIDERS" SET FOR FEBRUARY 18.

An important change in the Bluebird schedule of release brings "Morgan's Raiders," the latest Violet Mersereau subject to be completed, into a much earlier release date than had previously been set. It will now be released the week of February 18.

"Morgan's Raiders" was written for Miss Mersereau by Bess Meredyth, and directed by Wilfred Lucas, and was so satisfactory to all concerned that immediately upon its completion Mr. Lucas was given a contract to direct Bluebirds and sent to Universal City, where he took charge of the direction of Monroe Salisbury.

Miss Mersereau has the role of a poor relation of a rich and honored Southern family in the border state of Kentucky at the outbreak of the Civil War. The character of Betsy Dawley was designed and written about Miss Merserau's personality, giving her exuberance and vitality the best of opportunities.

Miss Mersereau is supported by Frank Holland in the character of Handsome Harry Dawley, Barbara Gilroy as Betsy's cousin Virginia and Edward Burns as John Davison, the Union captain.

BEBAN PUTTING ON ITALIAN SUBJECT.

George Beban will be seen this month in "One More American," picturized by Olga Printzlau from the stage play, "The Land of the Free," by William C. DeMille, presented in New York several seasons ago with signal success. While it was merely a short play—a "slice of life"—it received many encomiums from the press, and in its developed screen form, with a happier ending than that originally appended, will prove, it is believed, one of the most pleasing vehicles ever chosen for George Beban.

The fact that it is located in New York, Ellis Island and the colorful precincts of "Little Italy," gives it an added interest to metropolitan audiences, while its extremely human qualities, the pathos and humor combined, will render it equally entertaining.

Scene from "Bear Facts" (Paramount-Bray).

"THE TURN OF A CARD" LAID IN OIL FIELDS.

Many of the big spectacular scenes in J. Warren Kerrigan's Paralta Play, "The Turn of a Card," are laid in the oil fields of Oklahoma. In the role of Jimmy Montgomery Farrell Mr. Kerrigan is seen as a young college man who goes west and strikes oil in the Oklahoma fields. During the progress of the story the men employed at the wells become incensed and start a riot, during which they set fire to one of the great wells.

Miss Lois Wilson, who will be happily remembered for her creation of the role of Dolores Ruey in "A Man's Man," will be seen as Cynthia Burdette. The remainder of the cast includes Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlaw, Clifford Alexander, Albert J. Cody and Wallace Worsley. The production was made under the direction of Oscar Apfel.

Scene from "The Turn of a Card" (Paralta).

"THE SON OF DEMOCRACY" ISSUED FEB. 11.

An auspicious release date for the first two-reel installment of Benjamin Chapin's series, "A Son of Democracy," has been selected by Paramount, namely, February 11. In the week of Lincoln's birthday, when the entire press of the nation will be commenting upon our martyred president, the first of this series of dramatic film stories of America in the making will be shown to the public. The first of the series is entitled "My Mother," and depicts the birth of Lincoln in the wilderness and the incidents of his early boyhood.

Each release in two reels forms a complete chapter in the life of Lincoln. On February 18, the second installment, "My Father," will follow.

SENNETT REISSUE HAS STAR QUARTET.

W. H. Productions Company announces its first Mack Sennett two-reel comedy reissue will be "A Small Town Bully," with an all-star cast—Roscoe Arbuckle, Owen Moore, Mabel Normand and Mack Sennett personally. A number of the scenes of this comedy are laid in the village schoolhouse, of which Mabel is the new teacher. It does not take much imagination to appreciate her trials and tribulations when it is understood that among her leading pupils are Mack Sennett, Roscoe Arbuckle and Owen Moore. The unruly actions of these over-grown pupils occupy her entire attention.

A great deal of comedy is put over by "Fatty." The two reels are simply packed with fun.

"THE FORBIDDEN PATH" IS FINISHED.

A story particularly well suited to her emotional abilities and to her personality is said to be provided in the new Theda Bara super-production, "The Forbidden Path," just completed. J. Gordon Edwards, who has directed all of the Theda Bara super-productions, was in charge of the picture. Adrian Johnson was the author of the scenario. Miss Bara plays the part of a girl who is wronged by a rich youth. She exposes him as he is about to wed a society girl. The society girl repudiates her wealthy sweetheart when she hears the story and she forces him to agree to marry the poor girl whom he has ruined. The poor girl gets her revenge at the altar rail. There is a dramatic ending.

GOLDWYN PICTURE RUNS THREE WEEKS AT QUINN'S.

Goldwyn's "The Cinderella Man" has completed a run of twenty-one consecutive days at J. A. Quinn's Rialto theater, Los Angeles, where the heavy patronage and high receipts of the third week strongly tempted Mr. Quinn to continue the presentation for a fourth week. This was made impossible, however, because of his previously made contracts.

Typhoon Fan at New Orleans

President Glantzberg Establishes Branch at New Orleans and Will Raise the Wind in the South.

THE better to take care of the cooling and ventilating requirements of exhibitors in the territory surrounding New Orleans, the Typhoon Fan Company has established a branch in that city. The entire building at 1044-1046 Camp street, shown in the cut below, has been taken over by this progressive concern. Here will be carried a complete stock of Typhoon

New Orleans Branch of Typhoon Fan Company.

Cooling and Ventilating apparatus, as well as a stock of electric motors.

"We have long felt the need of such a plant at New Orleans," said Mr. Glantzberg, president of the Typhoon Fan Company. "Theater managers, especially those in the South, are coming more and more to realize the big money-making possibilities that lie in making their houses cool and comfortable in hot weather. They no longer accept a dull summer business as a necessary evil—as something beyond their power to avoid.

"Many of them have turned to the Typhoon Cooling and Ventilating System. That it has successfully solved their problem is proved by the enviable reputation which it has earned as an efficient and low-priced cooling apparatus.

"Under these circumstances, we naturally expect a heavy demand for Typhoons during the coming warm weather season. The establishment of our New Orleans Branch is but one phase of our preparation to meet this increased demand."

BILLIE BURKE FINISHES "EVE'S DAUGHTER."

"Eve's Daughter," starring Billie Burke, has been completed, and will soon be released on the Paramount program. The subject is a comedy-drama in which Miss Burke as the willful Irene Simpson-Bates manages to become involved in many difficulties, some of them amusing and others quite serious. Miss Burke's next production will be a play in a high vein of comedy to be directed by Joseph Kaufman.

The supporting roles in "Eve's Daughter" are played by Thomas Meighan, Lionel Atwill, William Riley Hatch, Florence Flynn, Harriet Ross, Lucile Carney, Mary Navaro, and Harry Lee. Mr. Atwill and Miss Flynn appeared in the stage production, and have the same parts in the photoplay adaptation.

PATHE'S "LES MISERABLES" STILL GOING STRONG.

Reports from the Pathe Company indicate a highly satisfactory amount of business being done on their reissue of "Les Miserables." Following its successful three weeks' engagement at Orchestra Hall in Chicago Pathe's version of Victor Hugo's famous story played a week's engagement at Clune's Auditorium at Los Angeles to capacity houses, and the lasting quality of this film classic is indicated by the reception the Los Angeles newspaper critics accorded the return of the Pathe feature to Clune's Auditorium after an absence of three years.

When first released by Pathe, "Les Miserables" was in twelve reels. In its reissued form it has been retitled and carefully edited down to an eight-reel subject so that it fits well into any theater's program without having in any way hurt the intensity of the story.

DIRECTOR LLOYD MAKING DIVORCE STORY.

With what is declared to be an exceptionally strong cast, including Bertha Mann, Rhea Mitchell, Charles Clary, Bertram Grassby, Marc Robbins, Willard Louis, and Edward M. Wallace, Director Frank Lloyd, of the William Fox staff, is working at Hollywood, Cal., on a production which has for its object the disclosing of evils of the divorce system. It is tentatively scheduled for release March 10 as a Standard Picture. The director is the author of the story, and is said to be developing it to give strong emphasis to the feminine appeal. Indeed it is Mr. Lloyd's suggestion that the production be titled "The Law of Man." Decision, however, has not been announced on this point.

MOORE COMEDIES EXPLOITED IN GREAT BRITAIN.

Klever Pictures, Inc., has entered into an arrangement with J. D. Walker's World Films, Ltd., whereby the latter company secured the entire exhibition rights for the Victor Moore comedies for Great Britain and Ireland for a term of years. The deal was consummated through J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who has just returned from London.

The next Victor Moore comedy to be released by Paramount will be "He Got His," January 28, a rapid-fire production in which Moore is a broker and becomes entangled with a doctor and his wife.

MADGE KENNEDY IN HOPWOOD PLAY.

Ability to construct quick-stepping plays, replete with thrills and convulsing situations, without using the eternal triangle as his theme, has placed Avery Hopwood in the front rank of American playwrights. In none of his notable stage successes has this ability been so thoroughly exemplified as it is in "Our Little Wife," the picturization of which gives Madge Kennedy her third Goldwyn starring vehicle.

Genuine thrills vie with side-splitting scenes from the very beginning, when Dodo (Madge Kennedy) decides to take with her on her honeymoon three of her masculine admirers to appease their heartaches because of her marriage to another.

MISS BARA TO GO WEST FOR INDEFINITE STAY.

Miss Theda Bara, the William Fox star, will leave New York sometime during the first week of February for Hollywood, Cal., where she will begin work on a new super-production which the Fox management considers affords her greater opportunities for display of dramatic talent than she has had in any of her previous dramas, including "Cleopatra," "The Rose of Blood," and others to which the critics generally have accorded unusual praise.

J. Gordon Edwards, Miss Bara's director, already is in California, having left New York January 16. Miss Bara will remain in the West indefinitely.

Scene from "The Compliments of the Season" (General Film).

Scene from "He Got His" (Paramount).

Picture Theaters Projected

GADSDEN, ARIZ.—Ground has been broken for a new theater by Johen Johanson.

BLYTHE, CAL.—L. B. Todd and M. E. Fletcher have plans by G. L. Kirby for a new moving picture theater, 50 by 100 feet, to be erected on Hobsonway, with seating capacity for 500 people.

EXETER, CAL.—New theater has been opened here by E. V. Cook.

EUREKA, CAL.—Howard Sheehan and Lewis Lurie, lessees of Rialto theater in San Francisco, will erect theater at F and 5th streets.

LINDA VISTA, CAL.—J. T. Dickman plans to erect moving picture house.

SANTA ROSA, CAL.—Management and control of Rose theater has been taken over by T. C. Reavis.

KEY WEST, FLA.—First floor of two-story building of Cuba Club is being converted into moving picture theater.

POCATELLO, IDAHO.—American theater on East Center street has opened under management of N. B. Crossman.

CHICAGO, ILL.—Theater will be erected at Madison street and Harlem avenue by Frank A. Carelin.

TAYLORVILLE, ILL.—New Empress theater has opened under management of McCarthy & Humphreys.

PRINCETON, IND.—Noble theater has opened with moving pictures.

ADEL, IA.—Opera House Company has purchased Palace theater.

CUMBERLAND, IA.—Lyric theater has been purchased by T. H. Henderson.

FORT DODGE, IA.—Henry J. Lego has sold Majestic theater on Central avenue to James K. Black.

LAMOTTE, IA.—E. F. Russell has disposed of his moving picture business to V. A. Noble.

LEEDS, IA.—J. F. Durfey has disposed of his moving picture business to James Burgensein, of Sioux City.

MANSON, IA.—E. B. Coffin has sold C-B theater to C. A. Diemers, of Emery, Neb.

MISSOURI VALLEY, IA.—Palm theater has been purchased by H. L. Wise, of Sioux City.

PLEASANTVILLE, IA.—Joe Knox has taken over and is operating a moving picture house here.

MT. STERLING, KY.—Judy & Gary have disposed of their lease on Tabb theater to William Small.

WINCHESTER, KY.—J. A. Lightner has disposed of his half interest in the Colonial theater to C. G. Ginter.

BOSTON, MASS.—Haynes Construction Company has the contract for a new theater at 213 Hanover street for the Tivoli Amusement Company, to cost $90,000.

BROCKTON, MASS.—Globe theater has reopened under management of Charles A. Gregoire.

CAMBRIDGE, MASS.—Theater, 175 by 110 feet, to cost $400,000, is being erected at Norway and Austin streets, for Olympia Theater Company of Boston.

FITCHBURG, MASS.—Manager Charles has opened Cummings theater.

CHARLOTTE, MICH.—Horton Davis has taken over management of old American theater and renamed it the Garden.

HILLSDALE, MICH.—George Brookings is manager of new Washington theater which occupies building formerly owned by First National Bank.

HOUGHTON, MICH.—Bourtonnais Brothers have transferred their lease on Lyric theater to James C. Flynn of Laurium.

MT. MORRIS, MICH.—Moving picture theater is being erected here. Town has population of 513.

RED JACKET, MICH.—James Cruse and Louis King have disposed of their interest in Royal theater on 6th street to William Madigan.

ROSEAU, MINN.—Hagen Brothers have sold their moving picture business to Casper Snare, of Greenbush.

THIEF RIVER FALLS, MINN.—A. J. Laurence, manager of Princess theater, has purchased Lyceum theater from M. B. Palmer, and will remodel it.

JEFFERSON CITY, MO.—South Side theater has been remodeled, renamed the Royal, and reopened.

KANSAS CITY, MO.—Standard Building Company have plans by Madorie & Field, 832 Reserve Bank building, for a three-story theater, 57 by 125 feet, to cost $150,000.

HELENA, MONT.—Marlowe theater will be completed and opened early in February under the management of C. E. Eckhardt.

HINSDALE, MONT.—Jurgen Johnson has purchased Majestic theater from F. J. Gath.

RYEGATE, MONT.—G. F. Rediske is now sole owner of Ryegate theater, having purchased interest of Nick Stein, his partner.

BRAINARD, NEB.—John Rech has sold his moving picture theater to E. Novok.

TUCUMCARI, NEW MEXICO.—Ground has been broken for the new H. & H. theater.

BINGHAMPTON, N. Y.—New Temple theater at 132 Water street has opened.

GENEVA, N. Y.—Ray Clover, of Scranton, Pa., succeeds L. C. Brady as manager of Regent theater.

HEMPSTEAD, N. Y.—Fulton theater will be remodeled and seating capacity increased to 1,000.

MOHAWK, N. Y.—A new moving picture theater, the Columbia, has been opened at Smith and King streets by John J. Dunlea.

NEW YORK, N. Y.—Wygoda Realty Company has plans by Samuel Livingson, 101 West 42d street, for alterations to moving picture theater to cost $2,500.

ANAMOOSE, N. D.—S. M. Isaak has purchased Northwestern Hotel, and will convert it into moving picture theater.

DICKINSON, N. D.—F. M. Nicodemus, manager of Rialto theater, has rented the J. C. Auer house.

ELGIN, N. D.—James J. Stasek has disposed of his moving picture theater to Jacob Balliet.

FARGO, N. D.—T. F. Powers Company has contract to erect one-story moving picture theater, 30 by 140 feet, for F. W. Hark, to cost $12,000.

WAHPETON, N. D.—Orpheum theater has been leased by George Dancey.

CLEVELAND, O.—Jack E. McNamara has been engaged as manager of Empire theater.

FREDERICK, OKLA.—A. L. Harrell has purchased Gem theater from F. L. Cauby.

INDIANOLA, OKLA.—Management of Street's Electric theater has rented building formerly occupied by Minyard & Barber. They will conduct it as a vaudeville and moving picture theater twice a week.

RAMONA, OKLA.—Star theater has been reopened by Ray Cridland.

SAPULPA, OKLA.—St. Denis theater has been taken over by J. H. Moulder, manager of the Empress theater.

TAR RIVER, OKLA.—C. A. Gordon, of the Hippodrome in Joplin, will erect a theater here. Building will be 50 by 140 feet, with seating capacity for 1,000 people.

ALBANY, ORE.—Rolfe theater has reopened under management of Everett Cummings.

CONDON, ORE.—S. D. Plummer has purchased interest of D. Coltmire in American theater, and hereafter will be associated with J. R. Thomas.

HOOD RIVER, ORE.—Arthur Kolstad, proprietor of the Electric and Gem theaters, will erect Liberty theater on site now occupied by the Electric. There will be seating capacity for 500 people. Organ music will be a feature.

RAINIER, ORE.—Grand theater has been leased by Norman and Gray.

CREEKSIDE, PA.—Capano & Valenti have opened a moving picture house here.

JOHNSTOWN, PA.—Old Globe theater in Bedford street has opened under new management and renamed the Liberty.

PITTSBURGH, PA.—Grand opera house, which was destroyed by fire some months ago, will be rebuilt and reopened as a first class moving picture theater.

SOUTH BETHLEHEM, PA.—Benjamin R. Stevens, 1737 Filbert street, Philadelphia, is preparing plans for the remodeling of a one and two-story theater building.

IPSWICH, S. D.—Moving picture theater has been opened in armory under management of Soderlund.

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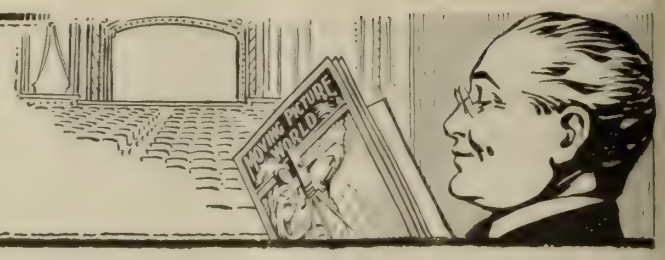

Week's New England Film Trade Brevities

Monday Shows Bring Financial Gain to Exhibitors—Several Prominent Film Men Visit the Hub—Interesting Notes and Personals.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—New England theaters have observed the Tuesday closing order of the National Fuel Administrator without violation. The Tuesday closing brought order out of chaos and financial gain out of business ruin. In all the houses at the first Monday holiday there were capacity audiences from the opening to the closing of business. Some houses made a new record for receipts.

In some cases the order will work a hardship on the exhibitor, but the patriotic spirit of the moving picture exhibitors is to pocket their losses as a part of their contribution to the "boys in the trenches," and they will make no protest against the Tuesday closing order.

Harry Leonhardt in Town.

Boston.—Harry Leonhardt, pro tem exchange manager for the Goldwyn, spent a pleasant but extremely busy week in this city last week. The correspondent of the World met Mr. Leonhardt in the local office of Goldwyn. Mr. Leonhardt is a very democratic man, interesting in every respect, and full of bright and new ideas. Approaching the subject of moving picture censorship, which it is believed will soon come up before the Massachusetts Legislature, the World correspondent asked his views.

"The public of the United States likes pictures to the extent of about one million dollars a day. Any house which makes a business of exhibiting unfit pictures will find that failure only waits upon the attempt to force the public taste for plays of noxious purpose."

Mr. Leonhardt continued: "The motion picture industry is the fifth largest in the world, and Los Angeles, where I am proud to say I am the owner of three first class moving picture theaters, is its home. It employs 15,000 persons regularly there, with many thousands more temporarily. The money these men and women make goes back into immediate circulation in the community."

Hoffman Pleased with Business.

Boston.—M. H. Hoffman, president and general manager of the Foursquare's exchanges, made a hurried visit to Boston last week and complimented Local Manager Samuel Rubenstein on the fine showing of the Boston exchange. He came to Boston from Montreal, where he had made a careful survey of the company's Canadian business.

The forthcoming serial, "The Eagle's Eye," Mr. Hoffman expects to go strong in the Eastern territory. A private showing of this feature was given at the New Columbia theater, and was attended by a large number of New England exhibitors. The first three episodes shown were enthusiastically received.

"The Price of a Good Time" Books Well.

Boston.—General Manager Edward J. Farrell, of the Metro corporation, reports heavy booking for "The Price of a Good Time." He had a large number of exhibitors at a private showing at the Metro theater, and as a result there was some lively booking of this feature picture. Assistant Manager William F. Furber has gotten out some specially good advertising matter boosting this picture.

F. Murphy's Good Work Acknowledged.

Boston.—The Mission Church of this city expressed its appreciation this week of the help given it by Fred Murphy, president and general manager of the United Film service, when they presented the popular New England film executive with a beautiful electrical shaving mirror and stand.

For several years Mr. Murphy has supplied the priests of the Mission Church with free moving picture shows, which were given by the church for charity. Father McQuade, who made the presentation, explained that the shaving outfit was a belated Christmas gift, and that it carried with it the well wishes of the entire church.

Ad Kessel Visits Hub.

Boston.—A prominent visitor to this city last week was Mr. Kessel, vice-president of the Triangle Film Company, who came on to the Hub to look over the business of the Boston exchange. His visit lasted but two days. He expressed himself as satisfied with the way things were running in the local office of Triangle.

Boston Brevities.

Miss Marion Naiherseg, assistant manager of the Grandun Film Company, has left that organization, and will shortly become connected with another Boston film organization.

John E. Dunne, manager of the Grandun Film Company, of Boston, has returned from a tour of Connecticut moving picture houses. He reports business good, and booked a goodly number of his latest films in this territory.

Notes from Martime Provinces.

From Alice Fairweather, "Standard," St. John, N. B.

Halifax Theaters Doing Brisk Business.

HALIFAX, N. S.—The opening of the Halifax Academy of Music went very well. The show consisted of two acts of Keith vaudeville, Norma Talmadge in "The Moth," and a Fox comedy. The settings are very pretty and the audiences even bigger than were expected. A Fox comedy is booked for every week.

All the other theaters in Halifax are doing capacity business, the people seeming to be hungry for pictures and relaxation. Three houses are closed: L. R. Acker's, the Empire and the King Edward. It is expected that the repairs on those will be made soon.

Two New Houses in Sydney Probable.

Sydney, C. B.—There are prospects that Sydney will have two new houses this year. Ground has been broken for the new vaudeville theater which J. M. Franklin, of the Strand, Halifax, and Opera House, St. John, is building. It is hoped to have this completed by spring. It is rumored that the owners of the Casino theater, Sydney, who now have an upstairs house, contemplate building a theater that will be second to none in the Maritime Provinces.

Storms in Sydney caused the theaters to close at least one or two nights lately, not only because the films did not arrive on schedule, but because the streets were absolutely impassible.

The Nickel Doing Splendidly.

St. John, N. B.—The new theater, The Nickel, is doing splendidly and playing to large houses. It opened on Wednesday, January 16, with the Mutual feature, "Please Help Emily." The theater has been thoroughly remodeled and the comfort of the house is one of its telling points. The heating arrangements seeem to be perfect. There is not a step in the place, all the slopes being carefully graded. The lobby is capable of holding six hundred people and the side exits open into ten-foot ways so it is possible to empty the theater easily.

H. H. McArthur Now with Metro.

St. John, N. B.—H. H. McArthur, formerly manager of the General, and lately manager of the Metro Film, has resigned, to take a position as office manager of the Regal Film Company. Don. McCrea becomes the sales manager. I. Sourkes has been transferred to the Montreal office of the Regal. He has been most willing and obliging as manager and has made many friends here.

Joe Kaufman Goes to Famous Players.

Joe Kaufman, formerly manager of the Globe Films in St. John, has accepted a position with the Famous Players in the Montreal office.

Trade Notes of Interest.

St. John, N. B.—Don. McCrea, of the Regal, tells me that "The Fall of the Romanoffs" is booked solidly for one month. There is absolutely no open time on it and it has been most successful wherever shown. "The Spoilers" is playing many repeat dates and "The Warrior" is doing splendidly.

John Khattar, of Whitney Pier, has contracted with the Fox Film for service and comedies. He has also taken World Brady-made pictures from Don. McCrea.

E. R. Lynn, of the Casino, Sydney, has booked the Triangle pictures. "The Freedom of the World" will be in Sydney later, also "The Deemster."

J. S. Liscombe, of the Bijou theater New Waterford, C. B., has booked Fox comedies from J. Lieberman and the special picture, "The Innocent Sinner."

The manager of the Russell theater Glace Bay, has contracted for the Triangle service.

N. W. Mason, of the Roseland theater New Glasgow, N. S., is planning to bring an Italian orchestra from New York.

W. O. Wheaton, of the Opera House Pictou, N. S., has booked the Fox service.

The Strand theater, with Manager K. Keltie now quite restored to health, is doing an excellent business. He has lately booked the Fox service.

Clarke & Hiltz, of the Nickelet theater Kentsville, N. S., have contracted for the Fox film service.

The General Film has closed its office in St. John and the business will be handled directly from Montreal.

Capital City News Letter.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

K-E-S-E Exchange Visited by Jinx.

WASHINGTON, D. C.—Local exchange managers are beginning to believe that the jinx is abroad in the National Capitol. Last week's issue of this paper contained the lamentations of A. J. Nelson, who presides over the destinies of the local exchange of the General Film Company; this week it is Manager Berger, of the K-E-S-E branch.

First off, Mr. Berger is young and able-bodied, and his Uncle Sam told him to proceed to his home town "somewhere in Pennsylvania" and appear before the examining board to have determined his fitness for a job with the new National Army. He qualified, but he has not yet been called to the colors.

That wasn't so bad. But more recently Uncle Sam sent forth a call for stenographers, and two of the talented young ladies of his office responded, and just now in Washington there are plenty of jobs for stenographers, with no one looking for work (and no place to house out-of-town stenographers who might desire to come here to fill the gaps).

Scene No. 3 finds Manager Berger struggling with the problem brought about by the promotion of two male members of his force. The trouble here was that the promotions came from other film concerns. Edwin A. Sherwood, his booker, went to Pathe, Inc., as roadman to travel through Maryland (except Baltimore), northern Virginia, and Washington, D. C. Mr. Sherwood came to Washington from New York, where he had been employed in some of the exchanges there, including the General Film and the Metro Film Company. Victor L. Abbey, who had been salesman for this same concern, returned to the Mutual Film as its manager here.

Victor L. Abbey Heads Mutual Office.

Washington, D. C.—The change at the Mutual branch came as a great surprise to the local exhibitors. When Washington woke up one morning and heard that Manager Evans had gone to Paramount-Artcraft as assistant to B. C. Cunningham it rubbed its eyes.

Mr. Evans is one of the most popular film men in this territory. He is a young man full of pep and a chap who, when he gives his word, sticks to it to the last ditch. He is the 1918 model film man. The fellow you are always glad to meet, glad to do business with, glad to have as your friend, and the exhibitors are glad he did not, in making a move, go out of the territory.

Victor L. Abbey needs no introduction. He started in the film game here about four years ago, although having had previous experience "up North." He joined the then Warner Bros. exchange, which later became the United Film Service Company, and was an assistant to Sidney B. Lust for a long time. He then joined Mutual here, and was put in charge of the serial department. He left that company a few months ago to become salesman with K-E-S-E.

Washington, D. C., Jottings.

Washington, D. C.—S. J. Mayer, assistant to Manager O'Donnell, of the Pathe exchange in this city, has just returned from Pittsburgh, Pa.

Washington, D. C.—When a reel of film was being run off at the noon performance at the Strand theater, Monday, January 21, Bob Burchard, assistant operator, received burns which necessitated his removal to a hospital for treatment. Burchard, when the film became ignited, retained his presence of mind, closed the fireproof door of the booth, and then extinguished the fire unaided.

Washington, D. C.—E. G. Perry is the new lessee of the Rhode Island theater, at Rhode Island avenue and Fourteenth street, Northwest. Mr. Perry is new to the game, but he has quite an attractive, though small house.

Exhibiting Business Poor in Newark, N. J.

Monday Proves a Busy Day but Managers Are Not Feeling Overoptimistic On Prospects—Sixteen Houses Have Had to Close.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. Y.—Fuel Administrator Garfield's order rescinding the Monday closing of amusement places was hailed with great delight by the local exhibitors. It was most welcome news considering the fact that Monday is a comparatively busy day. The concensus of opinion among the exhibitors seemed to be that the Tuesday closing would not affect the theaters to such a degree as the Monday holiday.

The first Tuesday holiday was observed January 22. The previous day's business in most houses more than made up for the loss incidental to Monday's closing. The local theaters are observing the orders of the Fuel Administration to the letter. The marquees and the lobbies of the larger playhouses are either entirely or partially darkened. The outside illuminating signs are entirely extinguished, making the show houses hardly distinguishable in the streets.

Conditions in Newark are far from good, and the prospects are not tending toward optimism. There are many houses that have recently shut down in Newark and vicinity. Secretary Bornstein, of the New Jersey State Exhibitors' Association, is authority for the statement that sixteen houses have closed down due to various causes. The most frequent reason given was shortage of coal, while lack of water in one case, and the disastrous effect of the new taxes was responsible for the closings. The taxes, however, have not effected business to the extent generally believed. Local exhibitors are unanimous in praising the spirit with which the war taxes are paid.

Forest Hill Theater Incorporated.

Newark, N. J.—A company known as the Forest Hill Theater, Inc., has taken out papers in Trenton to finance the new Forest Hill theater, Mount Prospect avenue, corner Heller parkway, Newark. The concern is capitalized at $125,000, and the registered agent is Arthur W. Moore, with offices at 675 Mount Prospect avenue. The incorporators besides Mr. Moore include C. W. Thomason and A. Thomas.

"Thais" at Newark.

Newark, N. J.—Mary Garden in the Goldwyn feature, "Thais," was presented the week of January 21 at the Newark theater, and the picture was enthusiastically received.

Sunday Shows as Before.

Newark, N. J.—All the local theaters that had advertised benefit Sunday shows for January 20 were allowed to hold them as usual notwithstanding some early misunderstanding of the order from the Fuel Administrator. It is not known yet whether there will be any interference on the part of the authorities on succeeding Sundays.

Trenton Amusement Firm Incorporates.

Trenton, N. J.—The New Jersey Fair & Bazaar Company has obtained a charter authorizing it to promote amusement enterprises. The concern has a capitalization of $20,000. The registered office is located at 123 South Warren street. The incorporators listed are Albert B. Sloer, George D. Bishop, and Frederick J. Sloer.

Wider Use of School Films.

Newark, N. J.—Philip Gordon has been appointed clerk of the Newark school museum, and his appointment signalizes the wider use of the moving picture machine as an educational aid. Mr. Gordon's duty will be primarily to visit the various schools with the movable projection machine belonging to the museum. Scenes of educational interest will be shown.

Red Cross Receives $700.

Newark, N. J.—The Red Cross is in receipt of over $700 received from Proctor's Palace theater for the single benefit performance held last month. Lewis R. Golding and R. J. O'Reilly are the managers.

C. H. Wallen Appointed Agent.

Newark, N. J.—Clarence H. Wallen, of 114 Market street, has been appointed agent in New Jersey for the Proctor interests, including the following corporations all under the laws of Delaware: F. F. Proctor Board Street Realty Corporation, F. F. Proctor Jersey Street Realty Corporation, F. F. Proctor Newark Realty Corporation, and the F. F. Proctor New Jersey Theaters Company.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Business Healthy at Reading's Royal.

PHILADELPHIA, PA.—C. V. Gerry, of Gerry Bros., Royal theater, Reading, paid a visit to the local Mutual exchange, and reported fair business conditions at his house. Mr. Gerry stated that no complaints were ever heard at his box office window regarding the paying of the war tax in addition to the ten cents admission charged.

Mutual Has Wicker Chairs for Screenings.

Philadelphia, Pa.—J. Gill, manager of the local Mutual exchange, announces that he has just been officially informed that contrary to the many rumors recently being circulated concerning the merger of certain producers, he states that the Mutual will under no circumstances be a party to any one of them. The projection room has just been artistically painted and the exhibitors will find plenty of nice comfortable wicker chairs to sit in while viewing the latest Mutual releases.

F. W. Buhler Gives Anniversary Luncheon.

Philadelphia—Frank W. Buhler, general manager of the Central Market St. Amusement Co., with offices in the Globe Theater bldg., celebrated his tenth anniversary in the motion picture business, Saturday night, Jan. 19, by giving a midnight luncheon at his Victoria theater. Mr. Buhler is directing the destinies of ten beautiful and up-to-date theaters, which have undergone extensive alterations and remodeling under his personal direction, and he is the most unpretentious genius that ever entered into the exhibiting field.

The specially invited guests were: G. E. Battersby, treasurer of the company; A. L. Einstein, publicity director; F. V. Armato, of the Press-Telegraph; A. Plough, of the Ledger; Captain Young, of the fire marshall's office; T. K. Goldenberg; Edgar Wolf, manager of the Cross Keys; H. Henderson and Howard Semple.

The managers present were: A. W. Forbes, Victoria; F. Hammond, 333 Market Street theater; C. J. Morteo and R. Madden, assistant, Regent; Martin A. Wolf, Ruby; C. Raymond, assistant; J. Battersby, Savoy, and James Martin, Princess. W. K. Goldenberg, assistant general manager, and Leon Dessauer, leader of the Victoria orchestra, should be given the credit of having attended to the arrangements for the party in every detail.

Quebec Theaters Can Open on Sundays

Court of King's Bench Turns Down Decisions of Lower Tribunals That Have Kept Managers from Opening Their Shows on Sabbaths.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Canada

QUEBEC, QUE.—The exhibitors of the City of Quebec have at last won a signal victory in the courts with respect to operating their houses in that city on Sundays. By a decision of the Court of King's Bench, sitting in appeals, all moving picture theaters of the city may be opened on Sundays. This turns down a series of adverse judgments rendered by the Recorder's Court, the Superior Court and the Court of Revision, during the past two or three years. The courts were used for a number of test cases against the municipal by-law which provided for the closing of the houses. Immediately after the issuance of this judgment, the managers of the Victoria, Olympia, Imperial, Princess, Majestic and other houses prepared to open on Sunday, January 13. Manager J. H. Paquet, of the Auditorium, declined to do so, however, until he had made certain rearrangements.

The Mount Royal Has New Manager.

Montreal, Que.—F. Lee, late of the Orpheum theater, Montreal, has taken over the Mount Royal theater, Montreal. Lee recently returned from overseas, where he had been in action with the Canadian field forces. He has adopted a policy of mixed photoplay and vaudeville for the Mount Royal, with three shows daily. The program is changed three times each week. Lee likes the idea of an entirely different show for Sundays only. Prices for matinees are 10 cents and 15 cents; for evening performances, 15 cents and 25 cents. Two vaudeville acts are included in the regular program. Lee is featuring Mutual releases.

Fire Damages Royal at Hamilton.

Hamilton, Ont.—The Royal theater, Hamilton, Ontario, was visited by a nasty fire on Sunday evening, January 13, but the management had repairs made so that the theater was reopened for business Monday afternoon for the usual matinee. The fire was discovered at 11 P. M. by the occupants of the apartment upstairs. The firemen were on the scene most of the night because the flames had eaten their way between walls, but the building was saved. The loss will not exceed several hundred dollars.

Fuel Very Scarce in Ontario.

Toronto.—The citizens of St. Mary's Ontario, have been called upon to do without their picture show on all but two evenings each week on account of the local scarcity of fuel. The local council ordained that the only local theater, called the Pleasant Hour, should be closed except on two nights of each week until the coal shortage is rectified. This is the only instance of such procedure so far in Ontario.

In Northern Ontario, however, the theaters in several small towns have been compelled to close voluntarily on account of inability to secure fuel. With the temperature many degrees below zero in this section and with poor transportation facilities, the coal problem is very serious.

Arthur Cohen Buys U-Kum Theater.

Toronto.—Arthur Cohen, Toronto, controlling two of the smaller, yet very successful, downtown moving picture theaters of the city, has invaded the suburbs. He has purchased the U-Kum theater at College street and Dovercourt road, formerly managed by H. E. Stonage, who is now manager of the new and large Oakwood theater. The U-Kum theater is four years old.

Notes from Middle Canada.

Toronto.—The annual meeting of the Canadian Fox Film Corporation was held in Montreal on Monday, January 21, when several officials came up from New York to examine the various reports and to pass upon measures affecting the Canadian business.

Toronto.—Tom Byerle, formerly Montreal manager of the Canadian Universal, has resigned from the management of the Montreal office of the Famous Players Film Serivce, Ltd., after being with the latter company for a period of only three weeks. It is reported that he is going to New York.

Toronto.—The Specialty Film Import, Ltd., representing the Pathe in Canada, now has two cameramen at work in Eastern Canada. The company announces that it has improved facilities for both topical and commercial moving picture photograph work.

Montreal.—The company behind the King Edward Palace, Montreal, has been reorganized, but it is announced there will be no change in the theater itself.

A complimentary dinner was tendered to James Sperdakos of the Independent Amusement Company, Ltd., which controls three moving picture houses in Montreal, on January 16, to celebrate his approaching marriage. Mr. George Nichols, managing director of the company, had charge of the proceedings.

Ottawa—The National theater, Ottawa, suffered damage by fire on December 22 and the house was forced to close until after Christmas. The back portion of the theater, including screen and curtains, was partially destroyed.

Montreal—The famous Japanese stage setting of the Imperial theater, Montreal, arranged by Manager H. W. Conover some time ago, has been replaced by another brilliant setting which depicts an Arabian scene. Mr. Conover is again being congratulated.

Toronto—Manager Liscombe of the People's and Kitchener theaters, Toronto, has added a third house to his local circuit. This is the King theater, College and Lansdowne avenue, which he has purchased.

Toronto—Ray Peck, publicity and advertising manager of the Canadian Universal, spent his Christmas vacation in bed owing to an attack of quinsy. Peck was at his home in Chatham, Ontario, at the time.

Buffalo News Letter

By J. A. McGuire, 157 North Elmwood St., Buffalo, N. Y.

Buffalo Theaters Thrived Monday.

BUFFALO, N. Y.—Buffalo's moving picture theaters did a thriving business on Monday, January 21. All the local retail stores, office buildings, factories, etc., were closed, and the people naturally sought amusement before the screen. Not only the large downtown houses, but the smaller theaters in the manufacturing zones, where thousands had a holiday, were thronged. By having matinees on Monday and giving high class shows such as are featured Sunday at advanced prices the receipts of many houses on Monday were equal to the total receipts of an ordinary Monday and Tuesday of previous weeks.

On the previous Saturday morning most of the managers of the moving picture theaters had their programs, newspaper ads, etc., all ready. When the official report arrived Saturday afternoon that Monday shows were the order there was some feverish activity among the managers.

On Tuesday, the closing day, the theaters had just enough heat to keep their radiators or sprinkling systems from freezing.

Paramount Official Found Exchange Improved.

Buffalo.—William L. Sherry, of the Paramount Corporation, recently called on Daniel J. Savage, Buffalo manager of the Paramount. This exchange has been considerably enlarged. New partitions, new lights, and other equipment have been added to the front office, where Mr. Savage's headquarters are located. The place has been redecorated throughout. The vault has been enlarged. Extra space for the shipping department and a rear entrance to the exchange have been added. A new projecting room will be built when warmer weather arrives.

George Blackman V isits Buffalo.

Buffalo.—George Blackman, Central New York representative of the Victor, was in Buffalo to confer over various matters with Mr. Hopkins. He also was optimistic about business. A caller at this exchange was George Tooker, of the Regent theater, Elmira. Another visitor was R. A. McVoy, of the Morgan and Cornell theaters, Auburn. The Cornell had to close on a recent day on account of frozen pipes. This house is now running two days a week.

Many Visitors at Goldwyn Office.

Buffalo.—Messrs. Louvett & Merritt, of the Family theater, LeRoy, N. Y.; Edgar Weill, of the Strand theater, Syracuse, and Harris Lumberg, of the Lumberg theater, Niagara Falls, called at the Goldwyn exchange, Buffalo, Tuesday, January 22. Mr. Lumberg recently advanced his prices from fifteen to twenty-five cents during a showing of "Thais," a Goldwyn picture, and was delighted with the returns. N. Dipson, of the Family theater, Batavia, was another "Thais" enthusiast. He said he was highly pleased with a screening of the Mable Norman picture, "Dodging a Million."

The Fairyland Burns.

Gouveneur, N. Y.—The Fairyland theater, Gouveneur, N. Y., was recently destroyed by fire. Mrs. Burnham was the owner. Plans are under way for a new house.

Matt Whitham Finds Some Comfort.

Buffalo.—"Heating the theaters is a problem because the meagre supply of coal we are receiving has no body to it," said Matt Whitham, manager of the Allendale, Buffalo. "But the moving picture business is not all disappointment. For instance, on a recent Sunday, when the city had the worst blizzard of the season and we didn't expect a handful of people, we had an attendance of one thousand. We had two high class shows on Sunday and Monday of this week, and the results were satisfactory."

Western New York Notes.

The theaters of Dunkirk, N. Y., have been co-operating in the Thrift Stamp campaign there. Four-minute talks on this subject have been made in the houses.

The Majestic theater, Buffalo, at which popular-priced road attractions and occasionally moving pictures have been played will hereafter show high class legitimate performances. These were formerly featured at the Star theater, Buffalo. The Star will be used temporarily for stock shows.

The Nelson Opera house, Dunkirk, N. Y., has new owners, and will be turned into a lithographing plant.

Buffalo theaters and exchanges may have to get their coal from a municipal coal yard. Mayor Buck, of this city, is considering the opening of such a yard.

Pittsburgh News Letter.

By Pittsburgh News Service, 405 Fourth Avenue, Pittsburgh, Pa.

L. N. Kniskern Gets Promoted.

PITTSBURGH, PA.—L. W. Kniskern, formerly branch manager of the Paramount-Artcraft exchange in Pittsbugh, has been appointed sales manager for this territory. Mr. Kniskern succeeds Joseph Klein, who recently accepted a position with the Metro in New York City.

National Exchange Gets Three New Pictures.

The National Film Booking Service, 804 Penn avenue, Pittsburgh, has acquired the rights on "The Submarine Eye," formerly handled here by the Submarine Eye Company, for West Virginia and Western Pennsylvania, exclusive of Allegheny County. Other important acquisitions just announced by the National are "The Conquest of Canan" and "The Spirit of 1917," formerly handled by the Liberty Film Renting Company.

R. Edmunds Takes Charge of the Nittany.

State College, Pa.—Ralph Edmunds has taken charge of the attractive Nittany theater, State College, Pa. He succeeds J. C. Blackford.

T. P. Kelly Will Travel for Wolfberg.

The Harris P. Wolfberg Attractions, Lyceum theater building, Pittsburgh, has again strengthened its sales staff by the addition of Thomas P. Kelly, formerly of the Pathe exchange in this city. Recently Mr. Kelly has been connected with the Paramount, and for the past few months has made his headquarters in Detroit, Mich. He is well known throughout the Pennsylvania territory and is therefore considered a valuable acquisition by the Wolfberg organization. Mr. Kelly will cover the northwestern part of the state.

Mrs. Barbin Will Run the Reliable.

Millvale, Pa.—The attractive Reliable theater, Millvale, is being continued under the able management of Mrs. Barbin, widow of the late Thomas P. Barbin, whose recent death was a severe shock to the local moving picture trade. For the past three months Mrs. Barbin has had active charge of the Reliable during her husband's illness, and will continue to set the high standard which has made the house popular with the picture fans of the Millvale district.

Exhibitor Elected to Council.

Washington, Pa.—The many friends and patrons of J. M. Conners, owner and manager of the Regent theater, Washington, Pa., upon his election to the City Council. Mr. Conners has a large following, and his wide and successful business experience makes him well qualified for the important position which he now occupies.

Notes from Quality Exchange.

Mark Horowitz, the popular salesman of the Quality Film Company, 404 Ferry street, Pittsburgh, has resumed work on the road after an illness of several weeks.

Edward Lebby, formerly of the staff of the Liberty Film Renting Company, has joined the road staff of the Quality exchange.

Carl Frederick Books Three Metros.

Ford City, Pa.—Carl Frederick, manager of the Princess theater, Ford City, Pa., was a recent visitor at the Pittsburgh Metro exchange, and booked the three Metro specials, "The Slacker," "Draft 258" and "Blue Jeans." Mr. Frederick is an enthusiastic Metro booster.

Cleveland Operators Trip It Lightly

Dreamland Academy Scene of the Annual Dance of the Local Union of Picture Projectors—Humorous After Reflections.

From M. A. Malaney, 218 Columbus Bldg., Cleveland, O.

CLEVELAND, O.—The Cleveland moving picture operators' union gave their annual dance Tuesday, January 15, at Dreamland Academy. There was a crowd, estimated to be larger than at any other similar event, and to say the affair was a huge success would be putting it mildly.

The boys had been making preparations for this event for about a month. There was a forty-piece orchestra, furnished by the musicians' union, and the doings started promptly at ten o'clock, lasting until almost daybreak the next day. City officials and other prominent Cleveland people were in attendance.

Among the features of the ball were the special lighting effects, furnished by Al. Newman, of the Opera House; the taking of moving pictures by the Cleveland Plain Dealer Weekly, and a beautiful program which most of those in attendance took home for a souvenir.

After the Ball Notes.

Harry Holmden ought to make a good "jazz" dancer. Leo Weiss nearly talked himself to death. Charles Canfield, as usual, was the "Beau Brummel." Jim Foster nearly slipped and fell. It's a good thing he didn't. Abe Copperman was very dry. He drank a lot—of water. Frank Masik was talking business all night long. Ray Wood was looking for a "Gaiety" two-step. Modest Charley Bullock told us to be sure and get him in this column. We are satisfied now that Oscar Scheck can't dance.

Maude Murray Miller Heads Ohio Censors.

Cleveland, O.—The Ohio Censor Board is now headed by a woman, and is practically controlled by the government of Democrats.

Mrs. Maude Murray Miller, the oldest member of the board in point of service, has been elected chairman to succeed Charles G. Williams, who remains a board member.

Mrs. Miller just returned to work following an illness of pneumonia. A short time ago, Governor Cox, through the industrial commission, appointed Maurice A. Hague to membership on the board, which made Hague and Mrs. Miller Cox appointees. The chairman at that time was Mr. Williams, who was appointed by former Republican Governor Willis.

The Ohio censor board this week rejected in full the Essanay production, "Men Who Have Made Love to Me," with Mary McLane, "on account of being harmful." The Cleveland Kleine offices received a certificate to this effect on January 21. This was the first big feature to be turned down completely following the election of Mrs. Maude Murray Miller to office as chairman of the Ohio Censor Board. The board also rejected a Keystone comedy, "Ruined by a Dumb Waiter," and another one-reel Triangle, "Airing Their Troubles."

Film men are of the opinion that a more drastic policy has been adopted by the board because the reports for the last few weeks showed very few eliminations.

New 1,200-Seat Theater Coming.

Cleveland, O.—This city is to have a new theater, to seat 1,200, at West 30th street and Lorain avenue.

Fine & Kramer, of Meadville, Pa., sold their two Meadville theaters, the Photoplay and the Academy, also the Meadville Poster & Advertising Company, a billposting concern, to A. G. Phillips, owner of the Meadville Daily Messenger, who will dismantle the Photoplay theater, as he is making a department store out of the building.

Mr. Fine, one of the owners of the Dennison Square theater, Cleveland, then bought the Zimmerman block, on Lorain avenue, at 30th street, a block from West 25th street. He and Mr. Kramer, who will move to Cleveland, will remodel this building and erect another building which will give them a theater to seat 1,200.

All Elyria Theaters Combined.

Elyria, O.—Complete consolidation of all the theaters in Elyria, O., has been accomplished through the sale, last week, of the American theater by its owner, John Pekras, to the Elyria Theatres Company.

Mr. Pekras will retire from the picture business after more than ten years in it and will be engaged in manufacturing rubber heels. The Elyria Theatres Company now controls the American, Strand, Dreamland, Rialto and Bannon's. Henry Wurst is president; Christ. Neufert, treasurer; E. J. Georgople, general manager, and Milton Phelos and O. J. Bannon, assistant general managers.

Notes of the Film Trade.

Cleveland, O.—John Reinhardt has bought the Chaplin theater at 7518 Woodland avenue, Cleveland, from A. Tucker. This house was reported to be closed for good. It seats 600.

Akron, O.—Paralta plays had their first run in Akron, O., last week, when Jim Dunlevy played "A Man's Man" in his new Bank theater, for a four-day run. He did good business.

The first run in Warren, O., has been sold to John Murray, of the Warren Opera House.

MORE CANADA NOTES.

By W. M. Gladish.

Saturday Matinee Concerts.

Montreal—The Imperial theater, Montreal, is giving a forty-minute orchestral concert under the direction of M. Henri Delcellier every Saturday matinee, starting at three o'clock, in addition to the regular show. The concert programme consists of five solo and ensemble vocal and instrumental numbers.

Pertinent Personals of Filmdom.

Toronto—Joe Kauffman, formerly manager of the St. John office of the Globe Films, Ltd., has joined the Montreal office of the Famous Players.

George F. Perkins, head of the Perkins Electric Company and of the Independent Film and Theater Supply Company, has appointed Sidney Starfield manager of the Winnipeg office of the company in succession to J. Levine, who is now handling state rights propositions.

R. S. Bell has left the Superfeatures, Ltd., to go into the wholesale fruit business in Montreal.

D. G. Walkley has taken charge of the Universal's Winnipeg office during the temporary absence of Phil Hassa, who has come to Eastern Canada, on account of his father's health.

Earl Sharpe has become assistant booker at the Regal headquarters in Toronto and has been succeeded as head shipper at the head office by H. Paff.

Ben Geldsealer Joins O. T. C.

Toronto—Ben Geldsealer, assistant to Meyer Fischer at the Toronto headquarters of the Famous Players Film Service, has joined the Canadian Officers' Training Corps at the University of Toronto and is slated for overseas service after he earns his commission.

Happy Managers Can Use Wood and Open

Nashville Exhibitors Have No Heatless Days, but They Have to Carry Wood—Ococee Falls Furnishes Them with the Light.

By J. L. Ray, Trade News Service, Nashville, Tenn.

NASHVILLE, TENN.—Instead of causing the moving picture interests of the state to lose a day's business by closing their houses on "heatless day" the modified order, which allows theaters to remain open providing wood is used as fuel on Tuesdays, is proving one of the greatest boosts the theater managers have encountered in some time. Since the order has been altered allowing theaters to remain open on Tuesday as well as Mondays if wood is burned, managers of show houses in Nashville are beginning to feel the benefit of the added patronage.

Additional matinees have been arranged at a number of houses over the state where one matinee and two night performance have been given under normal conditions. At the Princess, a combination moving picture and vaudeville house, a corps of men were put to work hauling in over a thousand cords of wood for Tuesday, and the house on that day was as warm as if heated by coal. A number of the suburban houses closed down during the excessive cold weather, but thus far only two of the central theaters have been forced to close, and these only temporarily. The Alhambra, which closed for a few days, is again open and running every day on heat provided from the boilers in the Fifth Avenue theater, which adjoints. The Rex, a Fifth avenue theater, closed on "wood-burning day," but the rest of the uptown houses remained open.

Ococee Falls Furnish the Light.

All Nashville theaters are furnished with electric light and machine power from the plant of the Nashville Railway & Light Company, which power is generated by hydro-electric process from the Ocoee Falls establishment, located about 125 miles south of Nashville. State Fuel Administrator W. E. Myer has ruled that by closing down the auxiliary steam boilers of the power plant current will be allowed to be distributed the same as usual, which is a great advantage to the show men.

Chattanooga and Knoxville also have water power plants, and have accordingly reaped the benefits of this system. Memphis is a coal-burning city, and is severely handicapped by the fact that she has no water power electricity. Two thousand coal miners in and around Knoxville worked Sunday as a means of increasing the coal supply through the activities of the Southern Appalachian Coal Operators' Association.

In Nashville managers of theaters reported that the first "heatless Monday," which threw out of employment thousands of industrial and commercial workers, provided about the same number of patrons as on a Saturday afternoon. Even greater crowds were held back on account of the extremely inclement weather, but with milder conditions the box office receipts are destined to attain still higher altitudes.

Nashville Censors Act on Stage Play.

Nashville, Tenn.—The Nashville Board of Censors last week notified the management of the Orpheum theater, a legitimate house, that no presentation of "Her Unborn Child" would be permitted until the play had been approved by the board. The action of the board was sustained by Mayor Wm. Gupton, who issued orders to Chief of Police Alex Bathell to permit no further billboard or street advertising of the play. The play was at first forbidden outright, but, after a consultation by Manager W. H. Moxon and his attorneys with the censor board, it was agreed to run a special matinee on Monday afternoon to decide on the relative merits of the show. After reviewing the play, the board placed its approval thereon, and allowed it to run. A photoplay with a similar title was review by this board some months ago, and was slashed so it was hardly recognizable. Both plays were attacked by reason of their suggestive titles.

Knickerbocker's New House Organ.

Nashville.—The Knickerbocker News, the recently added house organ of the Knickerbocker theater, is proving a splendid boost to this popular moving picture house. The publication is a weekly, running five columns across and about two-thirds newspaper length, and is a four-sheet. The generous use of cuts on all the pages is making it a much livelier sheet than it would be with solid reading matter. Co-operation between the theater and the daily newspapers in the use of cuts is helping cut down expenses.

New Memphis Loew House Thrives.

Memphis, Tenn.—Since the Princess theater was taken over by Marcus Loew business has been above normal. The formal opening was had on December 23, and the house, which formerly operated on a 5-cent scale, has been changed to 10 cents for all seats, including war tax. It has one of the largest theater auditoriums in west Tennessee, and the $10,000 pipe organ just rebuilt is a big feature. A new ventilating system is also an asset.

Pictures of the Hart, Fairbanks, Farrar, and Sennett type are shown for this nominal sum, with four weekly changes. A. B. Morrison, formerly assistant manager of Loew's Lyceum, vaudeville and picture house, is putting on good shows, and is being rewarded for his efforts. The house has adopted the slogan, "Big shows—little prices."

Memphis Exchanges Close Mondays.

Memphis.—Exchanges in Memphis feel the heavy hand of the coal famine, and are complying with the fuel administrator's mandates to the letter of the law. A number of these west Tennessee exchanges have been suffering by reason of many small town houses in Tennessee closing during the cold weather. Shipments are being arranged by Kaufman Specials, one of the leading exchanges, in order that they may be forwarded one or two days in advance to reach the picture men on time for their programs.

Dayton News Letter

By P. J. G., Dayton Correspondent.

Rudy Knoepfle Entertains.

DAYTON, O.—Rudolph Knoepfle, representing the Fox Film, opened his Dayton drive on behalf of the Sunshine comedies with a supper given at Satalia's Italian restaurant here. It was not a large affair, rather an impromptu arrangement in the form of a surprise for the few who attended. Among the notables who were present we will mention John Lyons, manager of the Orpheum; Gus Kinsler, with the George Kleine system; Eddy Gomersol, with the Foursquare exchange at Cincinnati; J. A. Conant, representing Select (which, by the way, is taking quite ahold in Dayton), and John Frinkoss, formerly with the Triangle exchange at Cincinnati, but who answered the call, and is now enrolled in the Signal Corps of the U. S. Army.

Chas. Houser Takes Alhambra at Miamisburg.

Miamisburg, O.—Chas. Houser, formerly with many circuses, and an acrobat with the Ringling show, will operate the Alhambra theater at Miamisburg, Ohio. Charley also operates the Miami theater at Miamisburg, and as there is only one more house in the town his acquisition of the Alhambra places him in the magnate class. The Alhambra will be open one night a week until further notice.

George Davis a Dependable Adviser.

Dayton.—George Davis has returned from a short trip through West Virginia and Kentucky, where, he states, business is also on the decline for the present at least. From his conversation one would glean that West Virginia and Kentucky are not the most convenient places in the world to travel through, although George told of many happenings which interested a small gathering of film men at the League rooms. One thing I will say for George he does not stretch the truth as do some of those who I am forced to call "film peddlers." George is an old timer, and knows that if business is not exactly rushing it will not help things to give out prosperity announcements, for the present poor business is hitting all the companies, and they all suffer alike, as far as I can see.

Pathe Has New Dayton Representative.

Dayton, O.—James (Pathe) Hamilton, as he is known to the trade, was formerly at the Louisville Pathe office. Jack Needham, who represented Pathe here for a few weeks is handling the Government picture recently made at Camp Sherman, Ohio, showing the life of Uncle Sam's boys. Jim was much in evidence at the League rooms last week and is meeting all members in fast order. As was the case with Jack Needham and Paul Allison, we wish Jim Hamilton all the luck in the world.

Marguerite Clark Dayton Favorite.

Dayton, O.—It was indeed a feast for the eyes to see admirers of Margerite Clark line up at the Strand to see her recent picture, "The Seven Swans," and it must be remembered that the thermometer registered about sixteen below zero that day.

New Stage Set at Strand Theater.

Dayton, O.—A new stage set is to be installed at the Strand here, within the next two weeks, which will equal any in this part of the country if plans are carried out as announced by Clay Brehm. The total cost of the set will run well into $1,500, and should improve the appearance of this already beautiful house. Mr. Brehm also promises another surprise in the way of novelties for patrons of the Strand, to be announced within the next week.

Crisp Bits About Dayton Film Men.

J. A. Conant, with the Select exchange at Cincinnati, announces he has booked the Mecca theater in Dayton for the entire Select output.

Chas. Gross and John Siefert, of the Columbia and Ideal, Dayton, respectively, are seen together very often these days. Their frequent meetings have caused several rumors, after sifting all these down we can see none of importance, but it looks as though something is being discussed.

Many film salesmen were snow bound in Dayton within the last week, and this increased the attendance at the League rooms muchly.

After Al Kinsler had asked about the old fashioned man who always carried a rabbit's foot we found that Eddy Gomersol had one in his coat pocket. Eddy also smokes Swastika cigars.

John Frinkoss likes the army, and says he is anxious to go "Over the Top" with the rest who have volunteered.

Had a letter from John Nuckols last week, he says all the boys at Montgomery, Alabama, are anxious to go to France.

The newspapers spoke well of "The Seven Swans," with Margerite Clark.

The Strand at Piqua is still closed owing to the coal shortage.

Tony Klotz, formerly with the Universal exchange at Cincinnati, is doing well in Charleston, W. Va., where he manages the local branch of Universal.

The "Barrier" went over big at the Orpheum.

J. A. Conant declared he liked Dayton as well as Cincinnati. We don't blame you Mr. Conant.

Harry Shaw did not arrive with the recent contingent of film salesmen. It takes Harry to put over a good story in the right manner.

Lurson Anderson, doorkeeper at the Strand, is surely worth mentioning, he is one of the most genial attendants I have been. In most theaters when the patrons enter covered with snow it is allowed to melt on the clothes, but not so at the Strand. Anderson has a little brush which he uses in cleaning the coats of the patrons.

Things that never happen. Any theatrical man wearing a bow tie as small as that worn by Archie Adlman.

Business continues to hold up at the Lyceum here.

We had several of those film salesmen who get more for their program than any other in Dayton last week.

Upon investigation at the Dayton Public Library we find the "World" very popular. A fact worthy of mention is that the "World" is the only film magazine on the shelves of the Dayton Public Library.

Gilbert Chandler, son of Martin G., came out of the hospital safely after an attack of rheumatism.

I enjoyed most of last Sunday afternoon at the Elite with A. L. Kinsler, the "genial manager," as they say in the different trade papers. Al is more than genial, he is a "regular fellow."

Shows and Programs.

Dayton, O.—The Columbia, in Dayton, under the management of Charles Cross, is to present the Paralta program first run. The opening attraction was "A Man's Man" with Warren Kerrigan. The Columbia includes in its regular pictures part of the Paramount and Artcraft program, as well as Triangle, also the Triangle comedies. For three days George Beban in "Jules of the Strong Heart" made a lasting impression with local fans.

"One Hour" and the "Sin Woman" are two of the Hoffman Foursquare pictures that have been played at the Lyceum theater here to good business.

MICHIGAN TRADE NOTES.

By F. H. Madison.

Charlevoix, Mich.—The new moving picture and vaudeville theater which will be erected here will be known as the Stoddard & Wallace theater.

Alpena, Mich.—The Temple theater was destroyed by fire.

Kalamazoo, Mich.—George Spaeth, who has been manager of the Fuller theater, and W. S. Butterfield, of Battle Creek, have purchased the lease on that house from F. J. Stafford, and Spaeth will continue as manager, using photoplays and three acts of vaudeville.

Houghton, Mich.—The Lyric theater, which has been reopened under the management of James C. Flynn, had for its grand opening "Draft 258."

The Moving Picture World leads in authoritative information, in service and in circulation.

Kentucky's Bitter Weather and Scant Fuel

Exhibitors Have Much to Contend with—Don't Mind Closing Order but Fear Effects of the Lack of Employment in Factories.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—The past week, from Jan. 15 to 22, has been one of many surprises to the Kentucky exhibitors, but unless orders of the Fuel Administration are again changed, it appears as though it will be fairly easy sailing for the next few weeks.

Much Less Money After Shut Down.

That the closing order will hit the theaters harder than the mere loss of business on Tuesday is the claim of some of the leading exhibitors, who say industrial concerns are not paying any wages on the one Monday of each week that their plants are down, and that they were forced to dock employes for each of the nine succeeding Mondays under the schedule. Retailers are generally paying their forces full wages, but with the big industrial plants it is said that such a step would be impossible. This means that the workingman will lose five days' pay for the first shutdown, and a day's pay out of each envelope for nine succeeding weeks. With coal costing close to $6 a ton, and the thermometer at or near zero; food, clothing, shoes, etc., out of sight, the workingman is going to have very little left for amusement out of ten short envelopes, and this is bound to affect the picture business. However, two holidays falling together as they do will undoubtedly increase receipts considerably for the first two days in the week, and the exhibitors will do their best to crowd seven days business into six working days. A number of exhibitors are planning to pay their employes full time during the interval of short weeks.

Some Theaters Glad to Close One Day.

"There is a bright side to everything, even the order of the Fuel Administration," remarked a prominent exhibitor of Louisville, who called attention to the fact that it would be good business for some of the theaters to close a day a week, and cut their fuel bills somewhat. He continued: "A better time could not have been selected for closing us one day a week, as a number of small houses have not been making expenses for some time, and Tuesday was, without doubt, the worst day in the week for them. Good attendances would be found in the houses on Saturdays, Sundays and Mondays, but by that time the remains of the Saturday envelope were down to an irreducible minimum, or the people were tired of amusement and the cold. The thermometer has been under zero just ten times this winter, and the worst weather of forty-three years was experienced last week when the thermometer bumped fifteen degrees below zero, this being followed by eighteen inches of snow. There has been snow on the ground now for more than six weeks, and such weather has never before been experienced in Kentucky.

Traffic conditions have been frightful, automobiles hardly able to get through, and the street car service very poor; in fact, there being hardly any service on many days. People have been afraid to come downtown in the afternoons or night for fear that they would be held up for two or three hours in getting home. Coal, at about $6 a ton for the lowest grades, is too high for heating empty theaters, and if the theater isn't warm it isn't going to draw at all. Of course some people patronize the theaters in order to keep warm, but this percentage is small, and generally undesirable. As a fact I believe that the general closing of theaters for one day during the balance of the bad weather period will be of great benefit to some of the small houses, which will make more money by staying closed, but which were afraid to close for fear of losing regular patronage. The big houses paying big rentals are bound to feel it somewhat, especially where contracts have been made for high-rental films, but we are all patriotic enough to take our chances and hope for the best."

Weather Has Disorganized Programs.

Many substitutions have been run in Louisville during the past few weeks on account of blizzards which have blocked railroad traffic, resulting in films failing to arrive. Early last week a heavy snowfall blocked all of the railroads entering Louisville, and nothing was received from Chicago, Indianapolis or St. Louis for a day or more, while traffic was hours late in every direction. The Walnut, Alamo, and other local theaters, had trouble in getting films for advertised shows, and in some of the theaters it has been necessary to swap films around in order to change the bills. Now, however, things are in almost normal shape again, and the situation has been cleared.

Raising $10,000 for Kentucky Soldiers.

Louisville, Ky.—Opening of the new Liberty theater, at Camp Taylor, Ky., erected for the convenience of the soldiers at the camp, was delayed during the recent blizzard by the failure of an Eastern orchestra to arrive in time. This building has a seating capacity of 4,000. Arrangements have been made by the Mayor of Louisville and other leading citizens for a "Smilage Campaign," to sell ticket books to local citizens who, in turn, will give them to the boys at the camp, it being planned to raise $10,000 for the benefit of the theater and the boys from Kentucky, Indiana and Illinois. Talks are to be made from the stages of the local picture theaters and other theaters in an effort to raise the money. Charles Scott, formerly with the Strand and Ben Ali theaters, of Lexington, Ky., was recently named manager of the camp theater, it having been reported several weeks ago that the choice would probably fall to Mr. Scott.

Operator Burned by Ignited Film.

Lexington, Ky.—Thomas Weilman, operator at the Orpheum theater, was seriously burned about the face, arms, right side and back when a large double reel caught fire while running through the projecting machine. Mr. Weilman was some time getting out of the booth, which is reached by a ladder, and was immediately removed to the hospital. It is reported that he will recover from his injuries. The fire department flooded the front of the theater with water, which instantly froze, putting the theater out of business until warmer weather is experienced. J. H. Stamper, manager of the house, was unable to place an estimate of the damage.

Exhibitor J. V. Lang Shot from Ambush.

Louisville, Ky.—John V. Long, of Newport, Ky., who has been conducting a moving picture theater at McRoberts, Ky., in the coal-mining district, was assassinated by an unknown slayer on Jan. 7, while accompanied by four companions. They were returning from Jay's Fork. They were members of a bowling club, composed of Lang's cousin, Ray Lang; Lawrence Day, Henry Gillie and Tom Short. They had made the trip to Jay's Fork, and were returning along the trail in Indian fashion, with Lang following Short, who was in the lead. Several shots were fired from ambush, one striking Lang in the leg, and another in the temple, the man living two hours, but not regaining consciousness. Members of the party stated that Lang had spoken to an unidentified man who had accosted him while on the trip, but that occurred some time before the shooting, and no clew has been obtained as to the slayer.

Missouri Picture Shows Closed Two Days

State Fuel Administrator Discriminates in Favor of Road Shows—St. Louis Exhibitors Protest but Show Their Patriotism.

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

ST. LOUIS, MO.—The motion picture exhibitors of this city are up in arms over what they declare is a gross discrimination and injustice brought about by the City Fuel Administration and State Fuel Administrator Crossley in ordering all motion picture houses closed for two nights each week, Mondays and Tuesdays, while the so-called legitimate theaters are allowed to run every night.

So heated was the discussion in the office of the State Fuel Administrator immediately following the issuance of the order, that one of the exhibitors and a member of the Fuel Board almost came to blows.

League Was Willing as Volunteer.

When the proposal to save fuel was first made to the exhibitors, a meeting of the league was called and it was agreed that the motion picture theaters could easily close two nights a week if the necessity of war so dictated. The league authorized its president, Joseph Mogler, to notify the Fuel Board that if "theaters" were to be called upon to do their bit out of patriotic motives, two days' closing was satisfactory. Mogler so notified the Board.

Saturday, January 19, the Board made known its rulings in a proclamation, and to the surprise of the motion picture exhibitors it was found that the discrimination had been made. A 10 P. M. closing hour was ordered on the motion picture houses and legitimate theaters for all nights, but the motion picture theaters were the only theaters ordered closed altogether on Mondays and Tuesdays.

The news of the ruling stirred the film men to quick action. A committee of fourteen of the biggest exhibitors in the city was formed hurriedly with William Sievers as chairman. This committee actually marched on the office of the Fuel Board.

Exhibitors Protest But Show Patriotism.

"Our appearance here is demanded by your ruling," Sievers told the Board, "and we will not tolerate for a minute any insinuation that our present protest is indicative of a lack of patriotic co-operation. We are not protesting against the closing order; we are demanding that the discrimination between moving picture theaters and 'legitimate' theaters be changed at once."

Secretary C. H. Weiser of the Fuel Board told Sievers that inasmuch as the legitimate houses were playing road attractions, the loss to them would be heavy if they were ordered to close on a given night.

"Is your fuel order to protect one industry and neglect another or is it to save fuel, irrespective of possible loss?" asked Sievers.

The question put blandly to the Board caused great commotion in the room, during which loud talking and shouting completely drowned out all possible chance of logical settlement of the question. The exhibitors' committee left the Fuel Board without getting satisfaction, and the order went into effect. There was some talk of court action in the name of fairness, but several of the managers decided that in view of the patriotic necessity of saving fuel at this time, it would be better to avoid anything that might interfere with the fuel order, despite conditions.

Accordingly, on Monday and Tuesday nights, January 21 and 22, St. Louis saw its hundreds of motion pictures closed in the name of patriotism, while twelve so-called legitimate theaters ran wide open with increased business because of the absence of all other entertainment.

Exchange Must Hustle to Keep Up.

St. Louis, Mo.—When A. D. Flintom, district manager for Paramount, passed through St. Louis on his way to his home, Kansas City, a few days ago, he found the entire local office force at work Sunday morning the same as on a week-day.

"With the exigencies of war the business in the St. Louis district is so great that it surprises the most optimistic," said Manager George McKean. "The fuel-saving closing days and the 10 P. M. nightly closing order has not been felt financially by the film companies, although adjustments made necessary to meet changed openings are many. We look forward to the greatest year in motion picture distribution."

The adjustments referred to by McKean have been experienced by every film manager in the city. An unusual condition prevails in the district, in that the Mississippi, the dividing line of the Garfield fuel order, is at the district's door. The St. Louis offices distribute to all points in Illinois, just across the river.

In this field and in Illinois, the closing night was, as ordered, originally on Monday. When this order was made, the managers set about to arrange for either Sunday or Tuesday openings in Illinois points.

No sooner had the proper adjustments been made to comply with this order than the date of closing was fixed by Garfield for Tuesday and the whole scheme of release had to be changed in Illinois.

To save both time and possible entanglements, the film managers had also readjusted the Missouri dates along with those in Illinois, and had just completed this work when the Monday and Tuesday night closing order was made for St. Louis and Missouri. The entire scheme of release had to be changed again.

D. M. Thomas, manager of the Fox office here, left town himself to handle the situation for his company in Illinois and Missouri. He visited Quincy, Hannibal and even as far north as Keokuk, Iowa, on this mission, stopping at the larger intermediate points.

George Applegate Transferred.

St. Louis, Mo.—George Applegate, of the Fox office, has been transferred to the Cincinnati office from St. Louis.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

"Tuesday" Ruling Helps Exchanges.

CINCINNATI, O.—The eleventh-hour ruling of the Fuel Administration that moving picture shows would be allowed to take their enforced "holiday" on Tuesdays instead of Mondays came as a welcome surprise to exhibitors and exchange men alike. The news was especially welcome to exchanges for the reason that it will make Monday, the day on which they are supposed to close down, an idle day for them, as no programs will have to be shipped out to arrive on Tuesday.

Cincinnati Theaters Pay for Full Week.

Cincinnati.—Operators, ushers, doormen, musicians, and other theatrical employees will lose nothing in a majority of cases by the enforced closing of the houses on Tuesday, as the leading exhibitors have for the most part announced that they will pay wages for the "holiday" as usual. The Walnut, the Strand, the Family, the Bijou, and a number of other Cincinnati houses hastened to make this announcement in order that employees might be freed from the natural worry resulting from the possibility of a wageless day.

Good Business in Cincinnati Suburbs.

Cincinnati.—Vindication of the belief that the war and war taxes would cut little figure with the moving picture houses under normal conditions is seen in reports from several of the suburban exhibitors to the effect that business has been splendid lately.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Liberty Camp Theater Ready.

CAMP GORDON, GA.—Final preparations for the opening of the Liberty theater at Camp Gordon are being made by Manager Percy Weadon, who has erected a big electric sign over the doorway of the playhouse preparatory to the coming of the first attraction on February 1. The big sign can be seen for considerable distance over the camp in all directions.

Assistant Manager Milner Weds.

Atlanta.—Even weddings must wait on business at times. Mr. B. B. Milner, assistant manager of the Vaudette theater, completed his duties shortly after 10 o'clock checked up his day's receipts on a recent Friday night, and then hurried to the home of Mr. and Mrs. Killebrue, where he and Miss Ramah Killebrue were united in marriage.

"Birth of Nation" Comes Back.

Atlanta.—With a long line waiting the sale of seats for "The Birth of a Nation," opened at the Criterion at 10:45 o'clock, Thursday morning, a specially constructed box office being used. An option is held by the house for the second week should the success of the engagement warrant its staying over.

A Great Treat for All Ware County.

Waycross, Ga.—From January 24 to 28 there was to be shown free in various rural schools in Ware County a most interesting and instructive set of motion pictures illustrating the cattle breeding industry. Besides an interesting story film by the Delco Light Company. The Georgia Hereford Breeders Association has furnished some beautiful pictures of cattle. The United States Bureau of Animal Industry will have film showing how farmers may improve their cattle and free them from the tick, with details of the different vats. Other organizations will furnish films showing dairy and beef cattle, and pictures of butter making of interest to every farmer's wife.

Fine Show at the Auditorium.

Atlanta.—Six thousand people attended the Auditorium show Sunday afternoon, January 19. In addition to the regular vaudeville and regimental band concert moving pictures had its place on the program. "The Cossack Whip," with Viola Dana in the leading role, was donated by George Kleine Company. The Southern Paramount furnished a comedy, "Pullman Brides," while the Select donated the "Lone Wolf," featuring Hazel Dawn and Burt Lytell.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Interesting News Briefs of Trade.

PARIS, ILL.—Miss Lucile O'Hair, of the Vitagraph Company, has been visiting her parents in this city, and co-incidental with the screen presentation of "The Count and the Guest," in which she starred, appeared in person at the Majestic theater.

New Holland, Ill.—J. C. Synder has closed his moving picture theater here.

Joliet, Ill.—John Cushman and C. M. Fox, who have been operating the photoplay house, have discontinued the use of pictures and turned the house into the home of a stock company.

Springfield, Ill.—Certificate of incorporation has been issued to the Arizona Film Company, of Chicago; capital stock, $50,000. Incorporators, George J. Dehn, W. H. Botham, and Fred Gerlach.

Litchfield, Ill.—James Grieg, who operates the Royal theater, has purchased the Lyric from James Gehlman, and will operate both houses. Gehlman was owner of the Lyric but a short time, having purchased it from S. E. Pirtle, who retired from the Litchfield field to devote all of his time to his theater in Flora, Ill.

Urbana, Ill.—Paul Casey, who has enlisted in the aviation corps, has sold the Colonial theater to Charles D. and Herbert M. Motz, of Chicago. The house will be under the management of Herbert Motz, who has been an exhibitor for nine years.

Hillsboro, Ill.—John Grubbs, of Fairfield, is reported to be contemplating the erection of a moving picture and vaudeville theater here.

East St. Louis, Ill.—Redmon's Majestic theater has installed a $15,000 pipe organ and photoplayer.

Taylorville, Ill.—The Empress theater has started daily matinees, the shows beginning at two o'clock and running until eleven. A bid for transient patronage is made by announcing that patrons waiting for trains may leave word at the box office, and they will be advised if their train is late. Special attention is paid to taking care of parcels for shoppers.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Cheyenne Notes of Trade.

By John C. Fleming, Box 273, Cheyenne, Wyo., with the Wyoming Tribune.

Cheyenne to Have Big New Theater.

CHEYENNE, WYO.—The Moore & Greaves Amusement Company of Denver, now running the Atlas and Lyric theaters in Cheyenne under the management of M. H. Todd, are erecting a new $40,000 theater, which is about half finished. This theater when completed will be the finest picture playhouse in Wyoming, seating close to fourteen hundred people and having a stage large enough for the working of vaudeville and small road shows. The policy and name of the new theater has not yet been announced.

New Manager at Amuse Theater.

Cheyenne, Wyo.—Mr. B. W. Morris, formerly of the Rialto theater, Denver, Colo., has accepted the management of the Amuse theater of Cheyenne. Mr. Morris started by booking Paralta and Jewel services.

New Theater in Glenrock, Wyo.

Glenrock, Wyo.—Cities spring up over night in the oil fields of Wyoming and Glenrock, Wyoming, like many another, is the latest town to become large enough to support a picture playhouse. As soon as the wiring and heat are installed, Glenrock's new theater will begin entertaining the oil drillers of the big muddy oil field. Glenrock is located in heart of this district.

Owner of Cheyenne Theater Leaves.

Cheyenne, Wyo.—Carl Ray, president and secretary of the Amuse theater, left for the east to attend to business and visit Minneapolis' famous Ice Palace the latter part of January. Mr. Ray makes his home in Los Angeles.

Minneapolis Mondays Are No Longer Blue

Big Crowds Fill Picture Theaters in Twin Cities on Fuelless Day When Nobody Worked but the Exhibitor and His Aids.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Administrator Garfield's famous coal conservation order kept the exhibitors hereabouts busy, and this last word might be written in caps, too. Three weeks ago exhibitors were in hot water on lighting their theater exteriors. However, the new fuel-saving ordinance shook them up considerably. When it was first announced that the theaters would be closed on Mondays some exhibitors grumbled a little, pulled out their heat bills and began to smile. Monday, they figured would be the ideal day for them to be forcibly closed. After reading the newspaper stories about the Monday closing a majority of the local and out-of-town exhibitors flocked to the exchanges to cancel service and to rearrange bookings. This done they returned home to plan out what they would do with a "holiday" when news came from Washington to the effect that the theaters would not close Monday but Tuesday. The change caused a second run of exhibitors to the exchanges, and film bookers perspired freely trying to keep pace with the demands for cancellations and changes. Various local exchanges adopted hurried measures to satisfy exhibitors who had put up deposits on Tuesday pictures. Exhibitors seemed satisfied that the exchange men would treat them fairly.

The first "store-closed, theater-open" Monday brought about astonishing results in Minneapolis. The many thousand people sought the various theaters to kill time, and in a majority of downtown theaters, for the first time in history, Monday's business equalled and, in some cases, eclipsed Sunday's mark. It is believed that the Tuesday closing will educate the public into coming to the theaters Mondays, as well as the other week days, in the future.

Heretofore Mondays have proved blue for local exhibitors. One downtown Minneapolis exhibitor estimated that Monday's business alone would average about 75 or 80 per cent. of the amount previously recorded on Monday and Tuesday together, which comes close to proving that Doc. Garfield's alterative was a good thing. Some local film exchanges were closed up Monday, while others were not. Local exchanges, it appears, were not quite sure whether they were expected to close the same day theaters did or whether they were to close the same day with factories and stores.

Associated Theaters, Inc., Progressing.

Minneapolis—The Associated Theaters, Inc., organization has transferred its business offices from 810 Lumber exchange to the fourth floor of the Film Exchange building, where President C. W. Gates and other officers and directors hold forth daily. President Gates has sold his theatrical interests at Aberdeen, S. D., and will devote most of his future time to help build up Associated Theaters, Inc. Secretary Thomas Jacob Hamlin of the new organization left Minneapolis for New York Jan. 19, to attend a meeting of producers, and was very confident that he would be able to announce some "big things" when he returned to headquarters. (He paid us a friendly visit in New York. Come again.) The Associated Theaters, Inc., organization reports rapid progress.

New Garrick Gives Popular Benefit.

St. Paul, Minn.—Manager Theodore L. Hays, of the New Garrick theater here, is getting some excellent publicity and creating many new photoplay patrons this week by displaying "The Italian Battelfront" feature, booked through the Supreme exchange, Minneapolis, and giving the proceeds to various war organizations. Nespapers and different clubs have given Mr. Hays theater some extraordinary boosting.

Many Theaters Suddenly Lose Light.

St. Paul, Minn.—Several local theaters suffered a sudden shock last week when a main feed wire at a local heating and lighting plant broke and darkness fell upon them. Reports indicate good business at local theaters on the fuelless Monday.

Twin City Exchange Personals.

R. L. White, formerly with George Kleine's exchanges at Kansas City and Des Moines, and E. W. Reese, formerly with the Universal at Kansas City, have joined the Minneapolis Universal exchange.

Manager Pearson of the Universal exchange, conferred with Joe Brandt for two days at Chicago last week.

A. S. Dowd, New York sales representative of the Universal, and Nate Schaeffer, his assistant, have returned East after spending about three weeks in Minneapolis boosting Universal service and assisting Mr. Pearson in the reorganization of the local exchange.

Julius Bernheim, former Bluebird manager, Minneapolis, has joined the Chicago Universal exchange forces.

J. F. Flaherty, Chicago's Hoffman-Foursquare manager, spent several days with Manager George Law of the Minneapolis branch last week.

Manager Harry Graham, of the Kleine Minneapolis exchange, has returned from a week's trip through northern Minnesota.

Patrick Howard Carey, manager of the local Educational Film Co. exchange, has announced the rights to distribute that firm's products in Iowa have been obtained by the Minneapolis branch.

A. A. Hixon, Paralta exchange manager, has booked Henry B. Walthall's Paralta feature, "His Robe of Honor," in the Blue Mouse theater, St. Paul, giving that theater two week's Paralta bookings in succession. Mr. Hixon plans visiting Iowa and Wisconsin exhibitors shortly and states that he intends to "Paraltize" the territory.

Prairie State News Letter

By F. H. Madison, 623 South Wabash Ave., Chicago, Ill.

North Dakota Theater Notes.

VALLEY CITY, N. D.—C. A. Robinson, who took the Grand theater from N. A. Burch, made plans to have his new acquisition supersede the Rex, which he had been conducting. The plans included the entire redecoration of the house, the changes embodying the best of the ideas which Robinson has secured in inspecting the leading photoplay houses in the country.

Canton, S. D.—The Empress theater is now under the management of Floyd J. Cooper.

Yankton, S. D.—The Yankton and Lyric theaters have been taken over by A. L. Hess, of Watertown, S. D., and J. H. Hess, of Fargo, N. D.

Jamestown, N. D.—The North Dakota Defense Council will spend $14,000 in exhibiting throughout the state films which are supplied by the United States Bureau of Public Information. Among the thirty exhibitions was the opera house, which included in its plans a free matinee for school children under fourteen years when accompanied by adults with tickets.

Indianapolis Theaters Shut Down 4 Days

All Amusement Houses Closed by Marion County Fuel Administrator—Many Families in Dire Need of Coal—Little Saving Effected.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Life with the motion picture exhibitors of Indianapolis for the last ten days has been one huge nightmare. Dr. Henry Jameson, Federal fuel administrator for Marion county, ordered all theaters—motion picture and legitimate—churches, clubs, lodge halls, saloons and poolrooms closed from Tuesday evening, Jan. 15, until Saturday evening, Jan. 19, in the effort to conserve fuel. The theaters closed their doors soon after the order was received and they kept them closed until 6 o'clock Saturday night.

However, when the conservation lid did blow off Saturday night, it blew off with a bang. All Indianapolis, it seemed, thronged the downtown streets to hear the "explosion," and a majority were "on the job" long before the doors opened at 6 o'clock, because a lot of pent-up energy had to be expended.

Comedy programs were the most popular and love films didn't seem to get much attention. It was a gloomy night, otherwise, that greeted the surging theatergoing crowds. Only a lighted window here and there, a few electric signs, nearly every store window dark, and even the moon, itself, only half full.

January 14, however, things reverted back to the gloomy side again as exhibitors observed their first showless Tuesday under the orders of the Federal Fuel Administration. Although there was some little grouching over the inconvenience of the order, it was generally accepted cheerfully and patriotically.

Meeting Held at Circle Theater.

Plans for a getting together of the Administration and the theater men were perfected at a meeting at the Circle theater on the night the order was issued. It was attended by Robert Lieber and S. Barret McCormick, of the Circle; B. V. Barton, Charles M. Olson, H. K. Burton, Edwin Booth and W. H. Shewmaker, of the Central Amusement Company, operating the Lyric, Isis and Alhambra theaters; H. A. Keene and Edward Sourbier, of the Bijou, Keystone and Palms; E. H. Bingham, M. D. Cross and H. E. Cohen, of the Colonial, Regent and Crystal; Shafe Zeigler, of the Park; Nelson Trowbridge, of the Murat; A. F. Miller, president of the Indianapolis Theater Managers Association and manager of English's opera house, and Roltare Eggleston, of Keith's.

All of the men were perfectly willing to comply and co-operate with an order issued by the fuel administrator if it would aid in saving lives or suffering incident to the coal famine, but they were unanimous in the opinion that the closing of the theaters would not effect much saving in coal.

A committee composed of Robert Lieber and S. Barrett McCormick, of the Circle; Edward Sourbier, of the Palms and Keystone, all motion picture houses, and Roltare Eggleston, of Keith's, and A. F. Miller, of English's, called on Dr. Jameson bright and early Wednesday morning. They informed him that the theaters are heated from exhaust steam from the plants of the Merchants Heat and Light Company and the Indianapolis Light and Heat Company, and claimed that this steam is a byproduct of necessary generation of electricity.

They also argued that the heat allowed by the fuel administrator to heat the stages for the purposes of keeping the water pipes from freezing would be sufficient, when the curtains go up, to heat the auditoriums, as the body heat of the people helps to raise the temperature. They further showed that more than 1,200 theater employes would be thrown out of work by the order.

Theaters a Refuge from Cold.

Many people had been going to the movies in the afternoons and evenings to keep warm, the committee pointed out, and added that a number of the photoplay houses had been permitting people to sleep in their places all night during the extreme cold weather. One member of the committee presented figures showing that closing order would cost the Government about $1,500 a day in war taxes.

"I do not want to cut off your business if doing so does not affect a material saving in coal," said Dr. Jameson. "However, when we talked this matter over we decided that those large rooms used too much heat. When you realize, gentlemen, that there are from 1,000 to 2,000 families in this city whose homes are without fuel of any kind, you can see that something had to be done. I am not saying that this order is absolutely correct. Here's what I'll do for you:

"You go to the lighting and heating companies and have their engineers prepare statements giving facts about the heating systems used in your places. Bring in the facts concerning the number of people who are thrown out of employment by the order, and other phases of the question, and I will confer with you an hour each afternoon until Friday.

"Then if you can make it plain that there is no saving of coal I will let you open. I will make an order affecting a future operating of the house probably Friday afternoon or Saturday morning."

The committee submitted statements from the lighting and heating companies showing that all of the downtown theaters are heating from exhaust steam, a byproduct of the manufacture of electricity.

The theater men argued that in serious times like the present it is a real benefit to the people to have places of amusement to go to. They estimated that in normal times 20,000 people attend the theaters and motion picture houses each night, which results in a fuel saving in their homes, and that more than 1,200 people are employed at the theaters. The theater men protested that they should not be "made the goats" when other businesses which could be closed were allowed to remain open.

A Touch of Paternalism in Dr. Jameson.

Dr. Jameson said the closing order was not only meant for the saving of fuel but also to give the clerks and working people an opportunity to get home and help themselves. In his opinion, people who are out of coal should have the opportunity to arrange for their coal supplies in the daytime. He argued that the theaters are not a necessity and added that the people who might attend the theaters would be better off in their homes.

Then, on Friday afternoon, Dr. Jameson issued an order saying that all places affected by his order would be permitted to resume normal conditions again at 6 o'clock Saturday afternoon in order to comply with the order of Dr. Garfield.

Iowa News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Many Exhibitors Feel Blue.

DES MOINES, IA.—With so many trains already removed and prospects of many more going, with the state in the grip of below zero weather, and with coal at a premium the exhibitors of Iowa are blue. They are sticking close to business, and seldom come to the exchanges.

Des Moines Film and Supply Buys All Mutual Supplies.

Des Moines.—Stanley J. Mayer, manager of the Des Moines Film & Supply, purchased all of the supplies that the Mutual exchange had on hand at the time of their removal to Omaha.

Fairfield Theater Destroyed by Fire.

Fairfield.—Word came in recently from Hugh Bennett that the Fairfield theater, of Fairfield, which he recently took over, was totally destroyed by fire early in the week. His loss was total, and no insurance.

R. L. White Goes to Minneapolis.

Des Moines.—R. L. White, who recently joined the sales force of the local Metro exchange, has resigned, and is leaving this week for Minneapolis, where he will act as specialty man for the Jewel Productions, Inc., and First National Exhibitors' Circuit pictures.

"The Whip" Going Over Big.

Des Moines.—Stanley J. Mayer, manager of the local office of the Yale Photoplay Company, has returned from a short trip over the state. Mr. Mayer is jubilant over the success of his picture "The Whip," and is proudly showing a letter from E. M. Henle, of the Palace in Muscatine, a letter that repeats the tale of Mr. Myers, of the Palace in Waterloo, that "The Whip" broke all attendance records.

Jewel Sales Manager in Town.

Des Moines.—Harry Berman, sales manager of the Jewel Productions, Inc., has been in town the latter part of the week conferring with D. B. Lederman and Nicholas Amos. The Jewels will open their Des Moines run at the Casino, Sunday, January 20, with "Sirens of the Sea."

Columbus Jct. Exhibitor in City.

Des Moines.—Doctor Pense, manager of the picture house in Columbus Junction, was compelled to close down for several days last week for lack of coal, and took the opportunity to run down to Des Moines for a call on the exchanges.

Cantonment Theaters Doing Better.

Des Moines.—More troops have been arriving at Camp Dodge, and business at the Herrold theater has increased. The Trilby theater has opened, and also reports business progressing as well as could be expected. Managers of the cantonment houses are both confident that with the arrival of the full 45,000 men business will be all that could be desired.

Star Theater Sold to T. H. Tessman.

Newton.—J. A. Beanblossom has decided to go back to the automobile trade. He has sold his theater, the Star in Newton, to T. H. Tessman, and returned to Grinnell.

Dallas News Letter

By Douglas Hawley, Times-Herald, Dallas, Texas.

Conditions in Oklahoma Good.

DALLAS, TEX.—L. Remey, manager of Texas Goldwyn branch, is gradually thawing out. He was up in Oklahoma during the blizzard of January 10, when fourteen below was registered, and the snow was some feet deep. Mr. Remey declares conditions in the young state are excellent, and that Goldwyns are in excellent demand. W. C. Wood, Lawton Okla., has taken over a newly completed theater there in addition to one he already controlled. Mr. Remey is proudly exhibiting the new paper on "A Splendid Sinner," with Mary Garden, a new Goldwyn, releases on which are soon expected for Texas.

No "Birth of Nation" Shows Near Colored Troops.

Dallas.—Fearful of race prejudice and because of the number of colored troops at San Antonio camps, "The Birth of a Nation" has been forbidden at San Antonio by Col. Rucker, in charge of amusements as affecting Texas camps. The picture had been booked for a week's run at the Texas army city. Jack Abrams, representing the Epoch Producing Company, is doing well in Texas with "The Birth" and "Intolerance," the latter having been recently booked at a number of the larger cities.

Vitagraph Texas Men Meet.

Dallas.—Vitagraph salesmen met with Western Division Manager H. D. Naugle and Manager J. B. Dugger at the Dallas branch January 25 for a sales conference. "Over the Top" and "The Woman and the Web," Vitagraph's newest serial, were the chief topics. The travelers included J. L. McKinney, central Texas; H. E. Fulgham, Oklahoma; G. W. Thornton, west Texas; Joe Berliner, southwest Texas; Jack Petit, south Texas, and G. L. Randal, Arkansas.

Theater at Marietta Damaged by Fire.

Marietta, Okla.—The Pickford theater, J. Renfro, proprietor, was badly damaged by fire January 16. A blaze was discovered in the ceiling during the progress of a performance, but the audience filed out in good shape. Temporary quarters have been secured while repairs are being made. No films were destroyed.

Two Beaumont Exhibitors Visit Dallas.

Beaumont.—Harry Barr, of the People's theater, Beaumont, and J. A. Holton, of the Port Arthur Amusement Company, Port Arthur, have returned to south Texas from a booking trip to Dallas during which they took on some new features for their houses.

Two West Texas Exhibitors Visit.

Dallas.—Despite the fact that they are located in the so-called "drouth district," H. B. Robb and B. S. (Bright Sunshine) Adams, of Robb and Rowley, Abilene, San Angelo, and Big Spring, Tex., were visitors at Dallas exchanges during the week of January 20. They say business is good, considering, and that the recent snow didn't help west Texas much. High winds prevailing blew the precipitation into drifts, and the hope that it would soak into the thirsty ground wasn't realized. "But it always rains sometime' in Texas," says "Bright Sunshine," with the addition, "we should worry." He's an optimist with a big "O" if there ever was one.

Picture Theater Notes from Texas.

Naples, Tex.—Thomas C. Wickenden has sold his motion picture show here, the Hippodrome.

Waco, Tex.—Further arrangement for the soldiers near the camp has been arranged for in the way of picture shows, and a big building has just been completed for Mr. Stevenson of Galveston. The building is 45x155 feet. It is located on the Bosqueville road, southwest of headquarters.

Houston, Tex.—Henry C. Stearn is the new manager of the Isis theater. He succeeds Maurice Barr, who has been transferred to New Orleans as manager of the Strand theater there.

Waco.—David Goodlett, who several years ago conducted a theater at Georgetown, has opened at this place. Mr. Goodlett is well known and popular.

W. F. Sonneman, of the Rex theater, has returned from a short trip to Dallas, where he booked some new attractions, including Vitagraph features.

F. Sandekos, of the Central Film exchange, is a pioneer in exchange service locally, and reports good results from his venture.

Kansas City Theaters Accept Fuel Decree

New Two-Day Closing Order Met Without Protest or Worry—New Theaters Building and Business Is Good—Few Houses Have Been Closed.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The order of the Missouri fuel administrator in closing moving picture theaters in Kansas City two days a week—Mondays and Tuesdays—and at ten o'clock each night, was met by the Kansas City exhibitors in the same manner that they have met all other moves directed for the benefit of the Government.

The film business in Kansas City is good just now, too. There are now four new houses in the course of construction. Three of these will be the last word in motion picture theaters and will be large houses. The fourth will only have about 400 seats and is in an old building.

To date only two first class theaters have closed in Kansas City. One of these is open several nights a week. The other is planning reopening as soon as the coal crisis passes. In Kansas City, Kansas, a theater which has been closed for four months has reopened. In Rosedale, a part of Kansas City, Kansas, only one theater has closed.

Some of the theaters are practically rejoicing over the fact that the state has relieved them of the necessity of continuing on two days, which have quite frequently cut down the week's profits, while on the other hand, there are several exhibitors who have contracted for a week for one picture, and consequently are hit hard. The local theaters more than did their share in the floating of the two Liberty Loans, the Red Cross and Y. M. C. A. subscriptions, and other patriotic affairs.

Kansas City Censors Are Irritating.

Kansas City, Mo.—The Kansas City Goldwyn office is experiencing more troubles with the Kansas City censor board. "Thais" was booked to the New Center theater for the week of January 19. The Kansas City Board of Review rejected the picture. An injunction restraining interference of the showing of the picture was obtained by the attorneys of the film office. The city demurred the injunction and the judge of the Circuit Court sustained the demurrer. He gave as his reasons that the board is a body legally constituted to pass upon pictures, and that the ordinance creating it was a valid and good one, and that he highly approved of the work done by the board. However, a change of venue was secured and the judge of that court has the case under advisement.

The testimony is being made by affidavits. This picture passed the Kansas State Board of Review without a cut, and was commented upon by the board as one of the most beautiful pictures ever reviewed by the board. Incidentally, the city board revels in law suits, and recently put the "Birth of a Nation" promoters to rout. The Kansas Supreme Court recently handed down the decision that a review of motion pictures rejected by the state censor board cannot be held to be other than final by Kansas courts, under the state law, and that relief for producers must come through a showing of fraudulent and arbitrary power by the state board.

R. C. Cropper Out of Standard.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film Corporation since its conception, has resigned his office, which has been left temporarily open. The Standard is an independent booking company handling state rights productions and Billy West comedies, as well as several other series of pictures. Phil Ryan, formerly sales manager of the company, has been made general manager. F. J. Warren is secretary and treasurer. R. T. Tannehill handles the publicity for all the offices.

A meeting of the office managers of the Standard was held at the Kansas City office of the company January 14 and 15. The meeting, conducted by Phil Ryan, general manager, was attended by J. W. Rachman, Omaha; C. W. Stombaugh, Minneapolis; F. J. Fegan, St. Louis, and J. R. Rogers, Chicago.

J. L. Shipley Gets Important Position.

Kansas City, Mo.—John L. Shipley, who for the last three weeks has been manager of the Kansas City office of the Standard Film, has resigned, to act in Des Moines as the personal representative of A. H. Blank, head of the Blank Enterprises, controlling theaters in Omaha, Des Moines, Davenport, Ia., and Marshallville, Ia., as well as several state rights productions. Mr. Blank is also district manager for the First National Exhibitors' Circuit. Before taking the management of this office, Mr. Shipley was personal representative of Richard Robertson, manager of the Kansas City Goldwyn office. He is succeeded by L. Herman, formerly manager for Mutual at Omaha, Neb.

Kleine Pictures at Garden Theater.

Kansas City, Mo.—Pictures released by the Kansas City Kleine office will be shown at the Garden theater here beginning the week of February 3. The management of the theater and the Kleine office are going to show pictures at this house on a percentage basis, similar to that now in effect with road shows. The first picture to be shown is "I, Mary McLane, in Men Who Have Made Love to Me." This will be followed by "Quo Vadis." Super-features only will be shown.

This theater has a seating capacity of 2,200. It is one of the prettiest theaters in the city, its interior having a garden effect, which is really artistically beautiful. It is managed by William Quigley, who has held the lease for several years.

Theater and Trade Notes.

Kansas City, Kan.—The Idle Hour theater here has been reopened by W. E. Brown, after being closed for four months.

Rosedale, Kan.—The Ricksecker theater here has been closed by the owners of the theater.

Lawrence, Kan.—Mrs. C. H. Carey, owner of the Varsity theater here, has bought out Sherman Williams, owner of the Bowersock theater here, and will operate both houses.

Kansas City, Kan.—"The Planter," featuring Tyrone Powers, has been booked to the New Center theater in Kansas City for the second week of February.

Kansas City, Mo.—R. H. Fairchild, traveling for the General Film out of Kansas City, was a visitor in the local office of the company January 19. He has been on his territory in northern and western Oklahoma since Christmas.

Many Tab Shows in Oil Field Cities.

Kansas City, Mo.—O. A. Bandy, Select salesman in Oklahoma, returned to the Kansas City office after a two weeks' trip and reports that the exhibitors in that territory have nothing to fear from the coal shortage, as many of them are located where there is an abundance of oil, gas and wood. Films find opposition in the oil towns where two out of every three houses have what are known as tab shows or light musical shows composed of from seven to ten persons who travel from one oil town to the other. The greater part of the show is feminine. The audiences in these towns are 65 per cent. men, of which 90 per cent. are transients, consequently the conditions are such that these shows furnish an opposition to the picture theater manager.

In spite of such conditions, though, the Oklahoma exhibitor is prospering, and only accidents can bar him from showing regularly.

Strand Theater Sold to M. L. Markowitz

San Francisco House Owned by the Graumans Sold to One of Best Known Film Men on the Coast—Will Direct It Himself.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—One of the most important theater transfers that has taken place in this city in several years was consummated about the middle of January, when the Strand theater was purchased from Sid and D. J. Grauman by Morris L. Markowitz, general manager of the California Film Exchange. This theater was conducted for years as a part of the Sullivan & Considine vaudeville circuit and later was taken over by Sid Grauman, who transformed it into a straight moving picture house about a year ago, installing a fine organ and making many important changes. It is a very handsome house, with a seating capacity of 1,758, and is located in the very heart of the downtown amusement district, on Market street, opposite Mason.

The new owner is one of the best known moving picture men on the Pacific Coast and is one of the pioneers in the film exchange business in this territory. He founded the California Film Exchange, and under his guidance this has grown in the past nine years to a commanding position among local film exchanges. The Strand theater will receive his personal attention and will be conducted along the same lines as formerly, with Leo Weinberger continuing as house manager. The consideration in the deal is placed at $100,000, this covering the leases on the entire property.

Sid and D. J. Grauman have left for Los Angeles, where a large theater has been in course of erection for them for some time, and which will be ready for occupancy at an early date. They have been connected with the amusement business in this city for many years, D. J. Grauman being a pioneer moving picture exhibitor, and will be missed in local trade circles.

New District House Planned.

San Francisco.—Sam Levin, who formerly owned the Haight and Sunset theaters, and who recently sold these to take over the Grand theater, in the Mission district, intends to erect a moving picture theater at Ninth avenue and Clement street, in the Richmond district. He has just purchased a lot and will erect a theater having a capacity of about 2,500. Mr. Levin plans to go East shortly to look over some of the leading houses of the country to secure ideas to be incorporated in this theater.

Alhambra Becoming a Distinctive House.

San Francisco.—The recent change in ownership and management of the Alhambra theater, on Market street, near Mason, has brought with it a change of policy, and the new ideas introduced by Manager Al Nathan are serving to make it one of the most distinctive of San Francisco's downtown playhouses. Universal productions are being offered here and are being advertised and presented in a manner that is proving a revelation to others who are using this service. No type is used in even the smallest display advertisements of the house, only printed cuts from drawings. The lobby, which has been remodeled, is filled with display cards in colors, made by one of the leading artists in this line. An especially fine piece of work which recently attracted wide attention was a thirty by forty inch cubist picture of Mae Murray, displayed when "Face Value" was the attraction.

"Blue Jeans" Making Big Hit.

San Francisco.—The Strand theater recently concluded a one-week run on "Blue Jeans" and played to more people in this time than during any week since it went to straight pictures a year ago. The production was advertised for a full week in advance by the big electric signs on the Marquis. When shown at the New Mission theater the ushers and doormen were dressed in blue jeans and several roosters confined in the lobby also wore garments of this description.

Pantages Books L-Ko Comedies.

San Francisco.—The management of the Pantages Theaters circuit has completed arrangements for showing L-Ko comedies in its houses at San Francisco, Oakland and Salt Lake City, and negotiations are under way for showing these in its theaters throughout the United States.

New Kleine Releases Please.

San Francisco.—W. J. Drummond, who recently returned to the coast to take a position with the George Kleine system, has already made a brief trip through the northern territory and will soon cover the southern field. "Brown of Harvard" has been booked to the Rialto theater for the week of March 3 and will also be shown at the Liberty theaters of Fresno and San Jose; Goddard's J Street theater, Sacramento, and the American and Alameda theaters of Oakland and Alameda. "Uneasy Money" will be shown at the Tivoli during the week of Feb. 17, while "Men Who Have Made Love to Me" will be shown shortly at the Oakland and Alameda houses of R. W. Midgley and the San Jose and Fresno houses of James Beatty. Glenn Hurst, of the Grand theater, Reno, Nev., was here recently and booked all of these attractions.

New Manager for Casino Theater.

San Francisco.—The Casino theater, which has been conducted since its opening day by Robert Drady, is now being managed by Lester Fountain, for years manager of the Hippodrome theater at Los Angeles.

San Franciscans Home from New York.

San Francisco.—Herman Wobber, manager of the Paramount-Artcraft interests, and J. A. Partington, manager of the Imperial theater, have returned from a trip to New York. The extremely cold weather experienced interfered with some of their plans for sight-seeing and visiting houses, but they had an enjoyable and profitable trip, despite the drawbacks.

December Business Nearly a Million.

San Francisco.—Tax returns for December just made public by Collector of Internal Revenue Justus S. Wardell indicate that theaters, moving picture houses and other places of amusement took in $979,204.50, of which ten per cent. went to the Government.

Select Offices Remodeled.

San Francisco.—Since H. H. Hicks took over the management of the local branch of the Select Pictures the offices have been remodeled and transformed into the open type for the convenience of exhibitors. The traveling force of this concern is meeting with good success on the road and business is described as being highly satisfactory.

San Francisco Briefs.

The Class A theater at Sutter and Fillmore streets has been sold by Mrs. Muir to C. A. Riffe.

Moving picture equipment is being installed in the Army and Navy Y. M. C. A. on the Embarcadero.

Edward H. Kemp recently shipped a Motiograph projection machine to Mr. Hertzberg, who conducts the Apollo theater at Shanghai, China.

M. E. Cory, representing Jewel, recently made a highly successful trip through the Sacramento Valley, booking the "Man Without a Country."

J. R. Tillman, formerly with the General, at Seattle, Wash., has been transferred to the local office.

Northern California Notes.

Sisson, Cal.—A moving picture house will soon be opened by A. Bascom.

Exeter, Cal.—The Exeter theater has been opened by C. V. Cook, this being a new fireproof house, with a balcony.

Turlock, Cal.—The Turlock theater is to be sold, as George Bailey expects to be in the army shortly.

San Jose, Cal.—A. M. Miller is now in charge of the T. & D. theater, having succeeded Nick Turner.

King City, Cal.—Alfred Goetz, of the Novelty theater, has installed an electric generating plant of his own.

Seattle News Letter

By J. S. Anderson, East Seattle, Washington.

Business Getting Better in Willamette Valley.

SEATTLE, WASH.—G. A. Metzger, manager of the Film Supply Company, which handles Universal films in the Northwest territory, and C. M. Hill, manager of the Portland Artcraft-Paramount office, came up from Portland to attend the meeting of the Northwest Film Board of Trade on January 15. Mr. Hill stated that business was improving rapidly in the Willamette valley, known to film men as the poorest part of Oregon, and added that after the first week or two Oregon exhibitors had found that the increased prices caused by the admission tax was not seriously affecting their business. He said that he had just persuaded two more exhibitors to raise from 10 to 15 cents.

One Seattle Exhibitor Finds Pennies Ready.

Seattle.—D. Geddes, manager of Ye College Playhouse in the University district, is one of the few exhibitors of this territory who raised his price the exact amount of the admission tax. A little over a month before Mr. Geddes had raised admission from 10 to 15 cents. He found his patrons willing to pay 17 and 6 cents, he says. Mr. Geddes recently bought the Green Lake theater from J. L. Alexander, and is using the same price schedule there.

Liberty Theater to Have Rich Interior.

Seattle.—The Liberty theater is being entirely redecorated, both in the main auditorium, in the foyer, and the reception rooms. When it is finished this house will have one of the richest interiors of any motion picture theater in the Northwest.

Policy of the Society Theater.

Seattle.—The Society theater is the only neighborhood motion picture house in the Northwest known to the Seattle World correspondent which charges 20 cents admission. The raise from 15 cents to 20 cents was made when the war tax went into effect, and George Ring, the manager, declares that his business has not suffered by it.

The biggest successes that appear in Seattle are shown at the Society. A sample of the kind of pictures it offers is shown this week in "The Daughter of the Gods," which was run for the first time in a motion picture theater in Seattle only two weeks ago at the Clemmer. All

Hart and Fairbanks pictures are shown at the Society soon after their first run in the downtown theaters.

Cantonment Film as Road Show.

Seattle.—A. A. Singelow has taken a five-reel picture of the National Army cantonment at American Lake, near Seattle, to which he has given the title of "Camp Lewis and the Northwest Prepares for War." Mr. Singelow showed the World correspondent some very interesting lobby displays for it. He will handle it as a roadshow through the Northwest.

Henry Pierson Boosting Big Fox Film.

Seattle.—"Cleopatra" is being handled in the Northwest territory by Henry Pierson under the direction of A. W. Eden, Northwest manager for Fox.

J. J. Parker, manager of the Majestic theater, Portland, has booked "Cleopatra," and intends running it at $2 admission prices.

Seattle Triangle Wholly Reorganized.

Seattle.—The Seattle Triangle office has been entirely reorganized and is now on an efficient working basis by means of which films are being delivered to the entire satisfaction of exhibitors throughout the territory.

Short Notes of Seattle Film Men.

Seattle.—L. A. Todd, Seattle manager for General, has just returned from San Francisco, where he attended a convention of all the managers of General's Pacific Coast offices.

Seattle.—W. L. Loudy, Western representative of the Motiograph, is in Seattle after a tour of the entire Southwest. Mr. Loudy reports business growing better and better as he traveled from San Francisco north.

Seattle.—Fred Mercy, well known theater man of North Yakima, spent this week in Seattle, during which time he invested in a 7-passenger Packard painted a wonderful green. Mr. Mercy reports that construction on his new theater is going ahead very satisfactorily now.

Seattle.—E. Oswald, co-manager with Jack Rantz, of the Dream theater, Bremerton, is at this writing recovering from a six weeks' illness in a hospital.

Seattle.—Al. Rosenberg, secretary of the DeLuxe Feature Film Company, has returned from California, where he spent several weeks' vacation.

E. I. Hudson, salesman for Goldwyn, has just finished one big swing through his territory, and is leaving this week on another.

SPOKANE NEWS LETTER.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

First Titan Scenic Film Ready.

SPOKANE, WASH.—The first film to be shown by a permanently organized Spokane picture producing company will be seen in one of the theaters of the city within two weeks, according to an announcement by J. Don Alexander, president of the Titan Feature Photoplay Company.

The picture will be a scenic reel filmed by Charles Dreyer, technical director of the new concern. Dreyer recently explored the north woods of Canada with his camera and Spokane moving picture fans will be the first to witness his efforts.

Washington Company Signs Up W. H. Dietz.

Spokane, Wash.—W. H. Dietz, famous football coach and experienced motion picture actor and director, signed a contract Thursday, January 10, with the management of the Washington Motion Picture Corporation by which he will become actively associated with this industry and will make Spokane his home.

Exchange Man on Portland Conditions

Admits That His Own Exchange Has Not Given Service Above Reproach and Tells Why—Everything in Good Business Order Now.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—Special Representative H. H. Hurn, of Triangle, called on the World correspondent and stated that he didn't like the item that appeared in a recent issue about the poor service the Seattle office was giving to Oregon exhibitors. While Mr. Hurn didn't like the article, he admitted that the service from the office had not at all been above reproach, but that the difficulty had all been straightened out by the employment of W. F. Seymore as branch manager. Mr. Hurn says that he and Mr. Seymore labored for many nights with a corps of stenographers straightening out the tangles in the office due to managerial changes and that now everything is running smoothly in Seattle.

Mr. Seymore is reputed to be an excellent exchange man, and with Mr. Hurn back in the harness as special representative, Triangle customers ought to get the best treatment ever.

The trouble at the Triangle is reported to be due to "politics," where an efficient exchange manager is replaced by a man who has little or no knowledge of the territory. Changes in managers of exchanges every couple of months are ordinary occurences in this neck of the woods and when they do happen and chaotic conditions in serving the exhibitors result, the fact that the situation becomes news ought to enlighten the Eastern heads of distributing companies rather than make them sore.

Films Run Close Together and Make Good.

Portland.—Out on Hawthorne avenue, Portland, are located two theaters about twelve short blocks apart. The Echo, managed by J. A. Bradt, and the Alhambra, managed by W. E. Tebbetts, were bitter competitors for a certain service when it first came into the market. It was given to one of them. However, the other man recently concluded that he wanted those picture, too, so they run in one show first, then follow in the other, twelve blocks away. Business is good in both houses. The fact that they are both in the same district apparently makes no difference. This condition is something new in Portland, where it was heretofore considered poor business to show the same film in theaters within a mile or more of each other.

Nob Hill Charges Fifteen Cents.

Portland.—A. L. Scott, manager-owner of the Nob Hill theater, has finally seen the light. He has raised his prices to fifteen cents for several nights out of the week and indications are that he will make it fifteen cents straight soon.

Athena Theater Closes.

Athena.—F. E. Alderman has closed his theater here. Poor business is the cause, he says. Mr. Alderman took over the Athena theater a few months ago from Lester Martin. This is one of the few places in the state that have been complaining of poor business.

No Chance for George Now.

Portland.—All chances for George Jackson, manager of Mutual, in the matrimonial market are apparently off. He received his draft classification the other day, which put him in Division A of Class One.

Sunnyside Theater Improves.

Portland.—W. A. Ayres, owner of the Sunnyside theater, is another exhibitor who has felt a touch of prosperity of late and he has installed an additional projector, furnished by Pete Sabo. Mr. Ayres runs one of the prettiest little theaters in the central East Side district.

Waite Back from the South.

Portland.—C. E. Waite, branch manager of the General Film Company here, returned recently from a trade conference of coast managers in San Francisco. En route home, Manager Waite stopped at all the cities between the California line and Portland in the interests of Paralta plays and he reports he had no trouble in placing this service up and down the line.

Fred Simonton is working the eastern part of the territory for Paralta and Mr. Waite is personally taking care of the exhibitors near Portland.

J. M. Tally Weds.

Portland.—James M. Tally, manager for Vitagraph in Seattle, came to Portland to be married. And the bride, Miss Florence Flood that was, came from Denver, Colo., for the same purpose. Joe Deitch, spechial representative for Essanay in these parts, was the "best man." Then the bridal party continued on to Seattle.

Strong on Co-operation.

Portland.—Sol. Baum, manager for Bluebird in this territory, and Dean Collins, publicity expert for the Universal interests here, have a plan of co-operation with the exhibitors that is getting results. Mr. Baum occasionally goes out and looks over the local situation, reports to Mr. Collins, who is always ready with exhibiting ideas. These are passed along to the theater man running a certain picture of the service, sometimes in form of advertising copy, press matter, ideas for stunts, or whatever form of advertising seems to fit the picture and the place it is being shown.

Both of these gentlemen have many letters of commendation for their past efforts, and incidentally their exchange is doing business.

A Few of George Bligh's Ideas.

Portland.—George Bligh, of Salem, hesitated a while in Portland en route from Seattle, and expressed a few of his ideas. He still maintains he is strong for vaudeville as an added attraction to pictures and as he has been getting good acts of late, he is feeling quite prosperous. He is also of the opinion that a town the size of Salem ought to have one picture theater that charges a lower admission price than twenty cents. Whether he will open one he did not say, but inasmuch as he controls three theaters there, he is the logical man to do the deed.

Some Pertinent Oregon Briefs.

St. Helens, Ore.—A new theater is building here on a location owned by a Mr. Rutherford.

Portland, Ore.—Exchanges report that Tillamook has been shut off as far as film service is concerned for the past week, due to washouts on the railroad.

Camas, Wash.—W. H. Durham, Grand theater, reports business picking up again since the pickets at the paper mill strike have left their posts.

Portland, Ore.—Ed. Myrick recently gave free admission to Liberty to school children to see "The Man Without a Country."

The Moving Picture World is the leading Trade Paper in the Film Business. First in Circulation; First in Service.

Calendar of Daily Program Releases

Releases for Weeks Ending February 9 and February 16

(For Extended Table of Current Releases See Pages 878, 880, 882, 884.)

Universal Film Mfg. Company

MONDAY, FEBRUARY 4, 1918.

SPECIAL PRODUCTION—Painted Lips (Five parts—Drama) 02874

NESTOR—The Great Sea Scandal (Comedy)..... 02875

WEDNESDAY, FEBRUARY 6, 1918.

L-KO—The Donkey Did It (Two Parts—Comedy).. 02876

UNIVERSAL ANIMATED WEEKLY—Issue No. 10 (Topical) 02877

SATURDAY, FEBRUARY 9, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 57 (Educational) 02878

UNIVERSAL CURRENT EVENTS—Issue No. 39 (Topical) 02879

UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 11, "The Line of Death") (Two parts—Dr).. 02880

UNIVERSAL SPECIAL—The Bull's Eye (Episode No. 1, "First Blood") (Two parts—Drama)..... 02881

UNIVERSAL SPECIAL—Finley Nature Studies No. 4 "Birds of Crag and Cavern" and "Gems of the Adriatic") (Scenic split reel)..... 02882

MONDAY, FEBRUARY 11, 1918.

SPECIAL PRODUCTION—New Love for Old (Five Parts—Drama) 02883

NESTOR—A Devil with the Wimmin (Comedy).... 02884

WEDNESDAY, FEBRUARY 13, 1918.

L-KO—Pearls and Girls (Two Parts—Comedy).... 02885

UNIVERSAL ANIMATED WEEKLY—Issue No. 11 (Topical) 02886

SATURDAY, FEBRUARY 16, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 58 (Educational) 02887

UNIVERSAL CURRENT EVENTS—Issue No. 40 (Topical) 02888

UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama) 02889

UNIVERSAL SPECIAL—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Drama).. 02890

UNIVERSAL SPECIAL—Finley Nature Studies No. 5—"The Salmon Fisheries of the Columbia" and the "Drum Dancers of Java"—(Scenic Split Reel) 02891

Mutual Film Corporation

MONDAY, FEBRUARY 4, 1918.

MUTUAL STAR PRODUCTION—Who Loved Him Best? Goodrich—5 Parts—Drama..... 6FG5

MUTUAL WEEKLY—Issue No. 6 (Topical)..... 6W1

TUESDAY, FEBRUARY 5, 1918.

STRAND—Her Friend Brown (Comedy)..... 6CST1

MONDAY, FEBRUARY 11, 1918.

MUTUAL STAR PRODUCTION—Jilted Janet (American—Five Parts—Drama) 7FF5

MUTUAL WEEKLY—Issue No. 7 (Topical)..... 7W1

TUESDAY, FEBRUARY 12, 1918.

STRAND—Three Times and Out (Comedy)..... 7CST1

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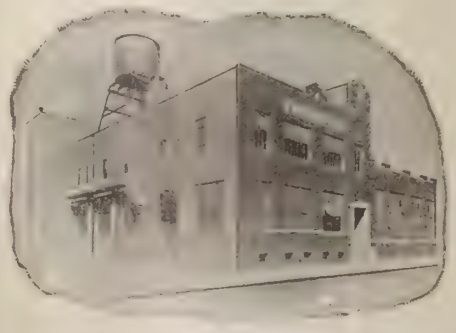

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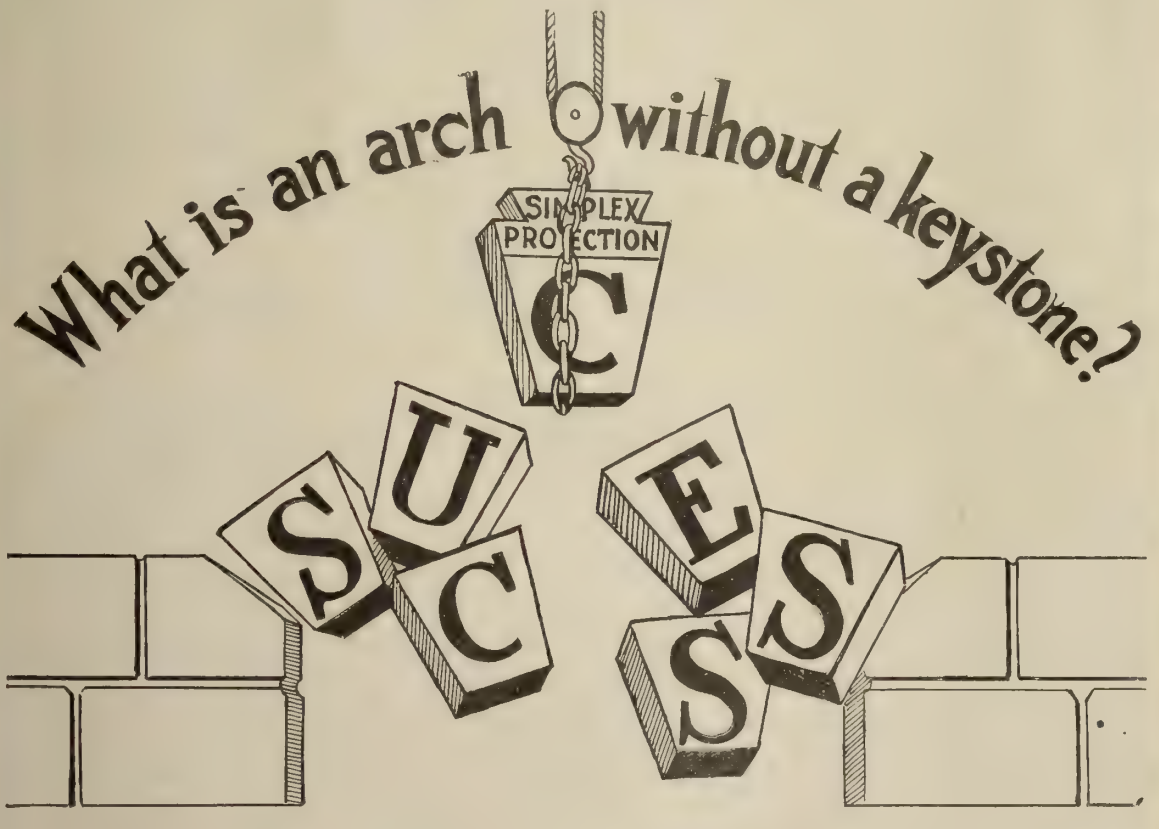

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Critical Reviews and Comments

Upon Current Productions

"A GRAIN OF DUST."

Six-Part Adaptation of David Graham Phillips Popular Story in Crest Picture Features Lillian Walker.

Reviewed by Margaret I. MacDonald.

THE Crest's adaptation of David Graham Phillips' story, "A Grain of Dust," was produced and directed by Harry Revier. It is an artistically made picture, and contains more than one dash of sensationalism that will make it popular with certain audiences. And no matter what a personal criticism might be we have to admit that the production is strong enough in human appeal to make it exceedingly popular with all.

The characterization as delineated in the picture is intensely interesting; and we may add further that the production is not a one-star proposition. Lillian Walker, interpreting the role of Dorothy Hallowell, "the grain of dust," which unpremeditatedly dropped on the intellectual machinery of one Frederick Norman, does an effective piece of work. Yet not more effective is her portrayal of the weak and unprotected feminine than that of the character of Frederick Norman by Ramsey Wallace.

And if one may depart from the usual method of eulogizing the title role we would say that the character of the man Norman not only provides more opportunities to the player but is more interesting by way of analysis than that of the woman who is blown hither and thither struggling weakly against prevailing conditions. The man in the question is of that type, which, possessing a powerful intellect and a selfish nature, strives by peculiar and weak-fibered means, to remove the disturbing "grain of dust," or rather to convert the disturbing element into an avenue which would mean added power and pleasure to himself. The suggestion of the marriage ceremony at the close of the picture removes any objection from the moral standpoint.

Since the entrance of Miss Edith Day, the bright young star of "Going Up" at the Liberty theater, into the production it has been under the control of Carle E. Carlton, president of the Crest Pictures Comporation. Others of the cast are Corrinne Uzsell, James O'Neill, Ralph Delmore, Richard Wamgerman, Jacques Tyrol, Cecil Fletcher, and Elizabeth Tyrol.

"THE HIRED MAN."

Paramount-Ince Production Featuring Charles Ray Delightful Subject of Strongly Human Qualities.

Reviewed by Margaret I. MacDonald

WE have learned to look forward with pleasure to the character portrayals of Charles Ray, and we doubt that any of them have been done with more perfection of artistry than that of Ezra Hollins in "The Hired Man." The production, which is in five parts, is based on a story by Julien Joseph and was directed by Victor L. Schertzinger. Furthermore, it is one of the Ince productions and appears on the Paramount program for January 28.

The character allotted to the star in this production is that of a young lad of extraordinary ambitions, who is in the employ of a farmer. In his room he burns the midnight oil studying to pass an examination which will enter him at an agricultural college; and in the meantime he saves the necessary money to pay his tuition fees. The big situation arises when the son of the farmer, who has appropriated funds from the bank in which he is employed, preying upon the sympathies of Ezra, persuades him to loan him the money with which he is about to launch himself on his college course. The brave and truly amusing struggle of Ezra in the face of all sorts of taunts and unpleasantness to hide the disgrace of the son and brother from his employer and the daughter, with whom Ezra is in love, is touching and inspiring. There is a wholesomeness about the production that is pleasing and a lesson in nobility and perseverance that is worth while.

"STELLA MARIS."

Artcraft Presents Mary Pickford in a Beautiful Story Adapted from the Novel by William J. Locke.

Reviewed by Louis Reeves Harrison.

THE original of "Stella Maris" will never reach any such audience as this beautiful screen version, nor with anything like the power given by Miss Pickford's exquisite interpretations. Words are too feeble and inadequate. The printed story is a poor thing in comparison. It contains a lot of old and insincere adjuncts of plot, a merely clever readjustment of well-known artifice, in type. Suddenly these are transformed, as by the wand of a magician, into a strong and unified story clothed with great imaginative charm, emotionally appealing through what seems to be the finest work Miss Pickford has ever done, the whole rising in dignity to a play of social significance.

The story is an old one, that of a girl kept pure and good in a life so sheltered that she is unaware of the world and its hard struggle, then the bitter disillusion. Such is the theme and the plot so far as the main issue is concerned, with a side one, the contrast of another, similar girl's life of hardship. The idea is vital in so far as it is humanitarian, but the screen version rises far above the novel through pure artistry of development and most of all through a contrast little short of marvelous made by Mary in her dual roles. She is amazingly sincere this time, daring to look positively commonplace and unattractive as a mentally and physically stunted child from an orphan asylum, but she might never have consented to it without the ever-present contrast of her lovely self as Stella Maris. Those who have thought her merely pretty have a new think coming to them in this play. Those who like her straight through will sit amazed to note the transformation she succeeds in making of her personality. One might reasonably conclude from this exceptionally fine performance that personality consists of conduct, clothes and the way both are worn.

I have watched the career of Mary Pickford since I reviewed the one-reel stories in which she made her first appearance—that was under Griffith in the old Biograph days, and I have never seen her in a more satisfying performance, true to life and to art, dramatic rather than theatric. Even as quiet little Stella Maris, whose happenings are not those of intense action, she succeeds in affecting the heart and the mind of the spectator by some exquisite portrayals of character. She seems to have become transformed by her own experience and study to a creature of finer spiritual force, though she loses none of her dainty charm as a comedienne. The play should be "the thing" to achieve lasting success, but Mary is one of the very, very few who can make most dramas appear secondary to their interpreter.

The Strand presentation was admirable, the house packed with a long waiting line outside, and the audience profoundly interested from beginning to end.

"THE WIDOW'S MIGHT."

Paramount Presents Julian Eltinge in an Entertaining Comedy by Marion Fairfax. Directed by Cecil De Mille.

Reviewed by Louis Reeves Harrison.

AN ingenious and entertaining comedy by itself is "The Widow's Might," but it is obviously made to suit the versatile and clever Eltinge. It fits him almost as well as do the marvelous gowns he wears, but it rises above the vehicle class through intrinsic merit and bright glimpses of human nature on its weak and erring side. It is an entertaining story adapted by nature and artifice to the dual personality of the star performer.

Julian as Dick Tavish is a young man of wealth and position, who has gone back to the land among real men in the West, and he is living the life of a ranch owner when he finds that he and his friends have been sold property of faulty title by an agent who conspired with the owner to defraud unsuspecting purchasers. Tavish goes straight at the heart of the trouble, visits a fashionable hotel in search of the crooked owner of the land and finds in the same hostelry his ideal, a girl whose face he first saw and loved on a calendar. The property owner, the villain of the story, is, of course, engaged to this very girl, and Tavish has a double incentive to expose his villainy.

Peculiar complication is that of an attempt to blackmail the calendar girl by leaving a young baby at the door of her room. Tavish, now posing as Princess Martini, a widow of five years standing, very thoughtlessly declares the baby to be her own, to the scandal of the entire establishment, and complications thicken in the fashion of old fashioned farce comedy of the stage. It is all very amusing, however, and carried on with ease and good nature by the lead that plausibility ceases to be a virtue. The laugh is there—what care we? So we laugh on to the end, well assured that the atmosphere will be clarified. The story suited a large house at the Rialto, and it will suit wherever shown to a bright audience or to one which needs brightening.

"THE OTHER WOMAN."

Astra-Pathe Subject, in Five Reels, Features Peggy Hyland, Milton Sills and Anna Lehr.

Reviewed by Robert C. McElravy.

THIS offering is an interesting example of a moderately entertaining story enacted by a capably balanced cast, which makes the most of the situations depicted. There is no special novelty in the plot, which revolves about the familiar triangle situation of a man and two women, one of the latter his wife, and the second the "other woman."

The "other woman" in this case is a pretty country girl who has come to the city to study art. She falls in love with the married man, and the latter returns her affections. The sympathies of the ob-

erver are not entirely with the man in his case, as his wife is a sweet, pretty creature, whose only fault is that she loves him too well. It is also a strain upon the better nature of the observer when the husband insists upon a divorce after the death of the child, with his wife in a state of helpless grief.

As it results in this case the country girl becomes acquainted with the wife, and the latter confides in her that her husband loves another. This brings up the strongest situations in the story, wherein the wife shows the country girl the letters she herself has sent to the husband. The country girl then has a change of heart, and brings the couple together again, she herself returning to her old home.

The cast is pleasing, with Peggy Hyland, Milton Sills, and Anna Lehr in the leading roles. The story is by Frederick Arnold Kummer, and the adaptation by Philip Bartholomae.

"A MOTHER'S SIN."

Earle Williams Has Lead in Five-Part Vitagraph Blue Ribbon Feature That Is Mildly Dramatic.

Reviewed by Edward Weitzel.

At the start, "A Mother's Sin" bids fair to tell an interesting and vigorous story, but it falls short in the punches. This five-part Vitagraph Blue Ribbon Feature, with Earle Williams at the head of the cast, was written by Hilda Sharpe, and directed by Tom Mills. It is a story of English life, and, barring the American rail fences, reflects the country and customs of the subjects of King George with sufficient truth. At several stages of the action the spectator is led to believe that the characters are about to "mix it up" in lively fashion, but the author always succeeds in finding the mildest way out of the difficulty.

Patrick Yardley, the son of the wealthy owner of Meldon Hall, is allowed to follow his own bent and spend a liberal allowance at will without suspecting that his father hates him and is planning to cut him off with a shilling and leave the bulk of his property to a nephew. Patrick returns home, and the unpleasant truth is told him, the elder Yardley explaining that the boy's mother deserted him, and he has hit upon this way of satisfying his wounded pride.

Patrick has a goodly share of pride and grit of his own, and in the end defeats his cousin in an attempt to win the heroine and comes into his fortune. Earle Williams makes a handsome hero, and acts the part in the subdued manner called for by the lack of dramatic situations. Miriam Miles has little to do as Celia Graham, but indicates ability for much more important things. Ernest Maupain is forceful as the elder Yardley, and Denton Vane is a correct representative for Vincent Tessier. Fred Peters is excellent as the Rev. Francis Vivian. Charles Horton, Louise DuPre, and Eleanor Lawson act the other characters.

"THE DIVINE SACRIFICE."

Five-Part World Photoplay Features Kitty Gordon in Emotional Drama of Considerable Strength.

Reviewed by Edward Weitzel.

Alma Speer Benzing, the author of "The Divine Sacrifice," a five-part World photoplay starring Kitty Gordon, having started out to secure a strong emotional appeal for her story, has done so by selecting for the leading characters a number of persons who are much more concerned in following their own desires than in obeying the laws of convention. The plot twists and turns in obedience to the will of its maker until it arrives at the big scene, and gives a mother a chance to deny her motherhood so that her child may not learn that she was nameless and the girl's marriage with a young man of good position be prevented.

To make matters more interesting the man the woman marries is the son of her mother's real husband by his first wife, and, although no blood relation, is still one of the family. There are other complications that are somewhat unusual, and the most of the people in the play lead anything but humdrum lives. All of the trouble springs from the refusal of the wife of a prominent physician to curtail her social engagements and increase the number of her family, consequently the husband finds consolation with another woman. There is drama aplenty in the picture, and its emotional appeal will strike a responsive chord in the heart of many a spectator, especially of the gentler sex.

Kitty Gordon plays the self-sacrificing mother. The part is right in her line, and she has little difficulty in meeting all its requirements. She also wears her usual selection of distinctive frocks. Next to the star's performance the most interesting appearance is that of Vera Beresford as June. The young girl is the daughter of Kitty Gordon, and has had but little acting experience. She shows decided promise, holding herself well in hand, and giving an intelligent impersonation of the character. Jean Angelo as David Carewe makes the doctor sympathetic and likeable. Celene Johnson as Helen Carewe, Frank Goldsmith as Rupert Spencer, Charles Dungan as Dr. Merwin, Mildred Beckwith as Linda, Ethel Burner as Timmie, and Harry Fraser as Robert Spencer complete a satisfactory cast. The direction by George Archainbaud and Philip Hatkin's work with the camera bring excellent results. Several of the exterior scenes are full of beauty.

TWO CHRISTIE COMEDIES.

"Five to Five" and "Many a Slip" Amusing Comedies Not Above the Ordinary, but Clean.

Reviewed by Margaret I. MacDonald.

"Five to Five."

An old situation has been used as a basis for a Christie comedy entitled "Five to Five." Nevertheless it contains some laugh-getting business, and with Ethel Lynne and Bob Vernon in the leading roles emanates a quality of brightness.

The story of the comedy treats of a domestic situation in which the wife is master, making the young husband carry the brunt of the home cares such as washing the dishes and minding the baby. The majority of the comedy is extracted from the situations brought about by his failure to obey. The climax occurs when he sneaks away to the club with the baby, intending to be in his place by the cradle knitting at five o'clock when his wife returns. Five to five, however, finds him still at the club, and in his rush to get home on time he forgets the baby, which is sent later by a messenger boy causing complications which end happily.

"Many a Slip."

The theft of a bit of jewelry at a reception is the point about which the comedy of this picture centers. The fiance of the young lady from whom it is stolen is the first on whom the thief places the stolen article, after which it is kept amusingly in circulation until it finds its way into the pocket of the girl's father, who confusedly calls off the detective who is making a search of the guests. Finally he is detroused by the thief in an effort to gain possession of the jewel. Betty Compson and Billy Mason are the featured members of the cast.

"BEAUTY AND THE ROGUE."

Mary Miles Minter Featured in American Comedy-Drama of Moderately Entertaining Quality.

Reviewed by Margaret I. MacDonald.

One of the most interesting characters in "Beauty and the Rogue," an American five-part comedy-drama, is played by Orral Humphrey. This is the role of Bill Dorgan, an ex-convict, whose amusing attempts to "go straight" provide a good deal of the comedy of the play. Mary Miles Minter is the featured member of the cast, and as such is not less charming than usual, well dressed, fresh and youthful. The production, which has been directed by Henry King, is not particularly strong, but is moderately interesting as presented. The atmosphere, largely rural, is pleasing, and Miss Minter, in the course of the picture, appears in ballet skirts and dances briefly.

In the story, Roberta Lee, daughter of Thomas Lee, a wealthy mining man, is interested in the uplifting of ex-convicts. Bill Dorgan, who has "done time," happens across her path, and is installed as assistant gardener at her father's place, after which he manages to rob Roberta of her jewels. Roberta, in a sojourn at her father's ranch, works up a romance between herself and a young man who appears to be always engaged in fishing, while she herself poses as a boy in overalls. Bill Dorgan, wandering into the country, sells Roberta's brooch to the young man, who, by the way, is her father's general manager traveling under an assumed name. The young man presents the brooch to Roberta, and an arrest is made, which is rectified when Bill Dorgan is finally collared after rescuing Roberta from pals who have kidnapped her. As a reward for this deed he is released through an appeal from Roberta.

"THE SUPERSTITIOUS GIRL."

Third of the "Girls You Know" Series Slightly Less Entertaining Than First Numbers.

Reviewed by Margaret I. MacDonald

In the third number of the James Montgomery Flagg "Girls You Know" series, produced by the Edison Company, the superstitious girl affords considerable amusement to the audience. This number, by the way, is not quite up to the previous two in entertaining quality. It holds its own, however, from the standpoint of the well-made picture.

The superstitious girl presented in the picture is the most rabid of her kind—no superstition that we have ever heard of seems to have escaped her, from the drinking of bubbles off her coffee to the breaking of seven perfectly good mirrors to avoid the ill-luck which is supposed to follow the breaking of an individual mirror. This girl's uncle and aunt, not knowing of her failing, invite her to visit them and from the moment of her arrival at the railroad station are pestered with her continual harping on the same thing. Finally, after throwing salt over her shoulder into the butler's eyes and doing various other seemingly outrageous things she perpetrates the mirror-smashing act, which not only leaves the house almost mirrorless, but ends in her being shipped home by the next train.

"THE BULL'S EYE."

New Universal Serial Touches High Water Mark for Continued Stories of Action on Western Plains.

Reviewed by Robert C. McElravy.

Some six or eight instalments in the forthcoming Universal serial, "The Bull's Eye," have been seen by the reviewer. It may be set down thus far as a highly interesting and exciting yarn in which there is action and fighting and scenic beauty without stint. It has not quite the striking novelty of the serial, "Liberty," in the matter of locations, but has a great deal of the same irresistible movement, and features as the hero Eddie Polo, who appeared in that serial.

Action is the predominant note in "The Bull's Eye." It fairly sizzles with gun fighting and hand-to-hand encounters between sheepmen, cattlemen, and a band of rustlers headed by an outlaw named

Sweeney. Eddie Polo is ranch foreman for a man named Clayton, who has a beautiful daughter. At the beginning of the story the foreman goes East to bring home Cora Clayton from college. Trouble starts while the travelers are still on the train, certain big interests desiring to keep the foreman away from the ranch for a time. Eddie Polo performs some daring "stunts" from time to time in the various instalments.

Vivian Reed appears as the daughter of Clayton, and around her much of the action centers. She is beloved by the foreman and a young secret service man played by Hal Cooley. Sweeney, the outlaw, also complicates the situation by taking a violent fancy to her. Sweeney is portrayed by Noble Johnson, who has done much good work in similar parts. William Welsh reappears after a long absence from Universal films as a villainous cattle dealer named North.

"THE STUDIO GIRL."

Select Star Series Features Constance Talmadge in Third Offering—A Bright and Enjoyable Number.

Reviewed by Robert C. McElravy.

EXCELLENT character work is in evidence throughout this delightful subject. There is scarcely a portrayal in it that is not true to life, and accordingly entertaining and convincing. The story is an adaptation by Paul West of "La Gamine," a comedy by P. Veber and H. de Grosse. It is simple in plot, merely picturing the mad exploit of a daring young country girl who falls in love with an artist and hides in his automobile to escape marriage with a country youth she does not love.

There are at least two miracles in this story. One of them is that the country girl does not come to grief, for she took grave chances, and another is that the artist-hero really did not want to run off with the girl at all. It is worth going a long way to see a photoplay in which an artist-hero has no ulterior motives. The events which transpire in this story have a touch of the risque, but the situations are handled with such delicacy and charm that there can be no offense.

Constance Talmadge is at her best in this offering. She will be remembered as the actress who carried off that striking bit of feminine elan as the mountain girl in "Intolerance." Her work in this, particularly in the closing reels, is just as pleasing. Earle Foxe is proficient as the artist; Johnny Hines is amusing as Obediah, and Gertrude Norman and Isabel O'Madigan do well as the maiden aunts.

Some of the humor of this has the Paul West flavor, and to him, as well as the director, Charles Giblyn, is due much credit.

"THE FIGHTING GRIN."

Franklyn Farnum in Five-Part Bluebird Comedy Races Through Comic Complications by the Score.

Reviewed by Edward Weitzel.

A PAIR of authors, R. E. Bradbury and F. H. Clark, are responsible for the story of "The Fighting Grin," a five-part Bluebird photoplay produced by Joseph DeGrasse, and featuring Franklyn Farnum. Charles Kenyon furnished the scenario. The situations are all of the comedy variety, and speed is the word once the action starts. Of course, it is a love affair that starts things.

Billy Kennedy has a rich father from whom it is an easy task to abstract money. For example, one day the young man asks for ten thousand dollars with which to start a taxi-cab company. Father hands over the check, and then requests the name of the place where his son is going to start the business. "Venice," laughs Billy, as he runs out of the office.

In spite of such a bringing up, Billy has good material inside, and when he finds that Margie Meredith's father is opposed to him puts up a fight for the girl that is usually alluded to as a "good stiff mill" by sporting editors. His adventures before he makes Margie Mrs. William Kennedy turn him into a tramp and a bandit, and, for a short space of time, leave him bobbing about in his B. V. D.'s.

Admirers of Franklyn Farnum will find him playing a lively version of his favorite role in "The Fighting Grin." As an irresponsible young chap with too much money, an excess of high spirits and generosity, and the average amount of brains he acts a well known and popular character in screen fiction with the relish and vigor that contribute largely to its success. Edith Johnson is pretty and vivacious as Margie, and other adequate impersonations are offeerd by J. Morris Foster, Charles H. Mailes, and Fred Montague.

NOVEL TRIANGLE FIVE-REELERS.

"The Hopper" Is Made from the Meredith Nicholson Story and "Limousine Life" Features Olive Thomas.

Reviewed by Edward Weitzel.

"The Hopper."

EVEN a scenario cannot be too careful in picking out its parent. "The Hopper," a Triangle five-reeler, having been created in story form by so accomplished a writer as Meredith Nicholson has been turned into an excellent photoplay by Jack Cunningham. The plot is novel, full of humorous situations, and will entertain any one with a relish for a well made and unusual story. "The Hopper" is a reformed house-breaker who marries and settles down to chicken farming, and who consents to return to his old profession and "turn a trick" to oblige a young married woman who has married against her father's wishes.

The old gentleman and her husband's father are collectors of antiques, and have quarreled over the possession of an ancient Chinese vase. "The Hopper" steals it as requested, and his act is the means of patching up the quarrel between the two families.

It is all so brightly told and so cleverly acted it will prove a most diverting picture. George Herdandez, Walt Whitman, and William V. Mong are the leading members of the cast; Irene Hunt, Eugene Corey, Lillian West, Louise Durham, Peaches Jackson, and Thomas Kurihara playing the other roles. Thomas N. Heffron has directed the picture skilfully, and William Reinhart has been equally successful with the camera.

"Limousine Life."

This five-part Triangle is well called "Limousine Life." It is from a magazine story by Ida M. Evans, and is an amusing satire on the simple village maiden who comes to the great city and falls a victim to its alluring temptations. Minnie Wills, the heroine, is a second cousin to the artless young woman from the tall grass made famous in the song, "Her Golden Hair Was Hanging Down Her Back." Minnie hails from "Three Oaks," a real town about fifty miles out of Chicago, and runs away to that wicked but dazzling town, leaving a honest-hearted lover to mourn her departure. She obtains a position in a fashionable modiste's shop, and starts in on a career that spells early ruin in the ordinary run of such tales.

Taken up by a notorious young millionaire whose specialty is trapping innocents like herself, Minnie works things so that he spends a raft of money on her, finally offers her marriage, and then makes her a present of his limousine for breaking off the match.

The simple small-town belle returns home worldly wise, but unsmirched, a trunkful of the latest style garments, and a roll of yellowbacks to show for the material side of her experience. She marries the faithful one, hurries him back to Chicago with her, sets him up in business, and makes a success of him from every point of view. One day they meet the young millionaire. Minnie greets him cordially, introduces him to her husband, and thanks him for giving them both such a fine start in life. Without doubt the world is witnessing some marvelous social changes at the present time, but such a tale of flying in the face of a long established line of conduct is simply astonishing, and very amusing.

Olive Thomas is the Minnie Wills. She acts earnestly, but by no means exhausts the possibilities of the part. Her support is of good quality, and includes Lee Phelps, Joe Bennett, Lillian West, Virginia Foltz, Lottie DeVaulle, Harry Rattenbury, Alberta Lee, Jules Friquet, and Lillian Langdon. Jack Cunningham made the scenario, Jack Dillon directed it, and A. Nagy was the photographer.

"A HEART'S REVENGE."

Exciting Picture—Story Is Like a Good Serial in Quality—Sets Are Good.

Reviewed by Hanford C. Judson.

THE Fox picture, "A Heart's Revenge," is diverting, and will make a good evening's show. The plot is as full of incidents and exciting climaxes as a serial, and the startling things that happen in it will remind one a good deal of that kind of picture. In no way is it cheaply done, and one noticeable good point is its use of contrasts, both the subtle contrast between dreams and the reality of life which always appeals to our imagination, and the more open contrast between the Orient and the Occident found in different sections of the great metropolises. Sonia Markova and David Herblin play the juvenile leads, with Frank Goldsmith and Bradley Barker as the villains. Helen Long has a most attractive part as a Chinese girl. It was directed by O. A. C. Lund.

The place is Washington. Sonia is the daughter of the Russian ambassador, and is loved by an American lieutenant. This makes a certain ruthless Russian baron jealous. He has dabbled in occultism, and has heard of a drug that, poured in a man's ear, makes him mad through hardening an artery. A certain Chinese man of great learning is living in Washington, and from him the baron gets the drug.

The lieutenant and Sonia are to be married the next day, and then he is to go to France with his unit. The baron invites him to dine. He is drugged, the drop is put in his ear, and he is sent away on a coastwise ship as a hand. A letter to the girl is forged, and she thinks that he has committed suicide. There are a few clues, and soon she begins to pick them up. She visits by stealth the house of the baron and the Chinaman, and suspicion becomes certainty. She is captured by the Chinaman, and escapes by a miracle and with the help of the Chinese girl. There is a sea chase. The lieutenant is found, but he is made, and knows no one. One of the officers has to stun him to overpower him. His skull being fractured he comes to himself, and the happy end is in the next scene. It is certainly exciting and pleasant to watch.

"MOROK."

Seven-Part Version of "The Wandering Jew" Good Example of Foreign-Made Picture.

Reviewed by Edward Weitzel.

FAMILIARITY with the novel, "The Wandering Jew," will show clearly the impossibility of compressing all the characters and incidents of Eugene's Sue's work into seven reels, the story filling a book of over fourteen hundred pages. It became a question of selection, and the Hesperia Films Company's foreign-made version contains a coherent, if greatly condensed, telling of the famous novel. As to the title, "Morok," the picture might better have been called "Dagobert." The courageous old soldier is the most heroic figure in the screen story, and quite as prominent as the villainous

animal trainer. The other leading characters chosen are Rodin and the four heirs to the Rennepont fortune—Rose and Blanche Simon, Adrienne and Djalma, curtailed of the D. "The Wandering Jew" appears but twice on the screen, and his connection with the tale is barely indicated.

The story opens with explaining the conditions of the Rennepont will, and confines itself with telling how a secret society, the name of which is not mentioned, tries to wrest the immense sum from the rightful heirs. The two most dramatic incidents of the picture are the killing of the soldier's horse by the tiger, and the scenes at the theater. The first incident is done with a realism that will prove offensive to American eyes, and the substitution of a poor old nag for the horse that really carried the two orphans is readily detected. The dramatic interest of the performance at the Porte Saint Martin does not show Morok's struggle with the infuriated "La Mort" and the killing of the tiger by the East Indian prince, but is turned into a fire scene from which Adrienne is rescued by Djalma. The finish comes quickly after this, and the heirs of Count Renneport receive their fortune.

"Morok" is well acted after the stilted style of the foreign artists. This does not seriously harm the performance, but rather seems to fit the atmosphere of the story. Real locations are used as much as possible, and such an effect as an American producer would have created by building a theater and then burning it down is never attempted. Lovers of Eugene Sue will not be wholly satisfied with this screen version of his best known work, but the large portion of the rising generation to whom "The Wandering Jew" would otherwise remain a sealed book may view the screen version with considerable profit.

"HIS HIDDEN PURPOSE."

To See the Recent Paramount-Mack Sennett Comedy Is to Laugh Heartily and Often.

Reviewed by Hanford C. Judson.

THE reviewer knows not whether the ram who plays such a vigorous part in the recent Paramount-Mack Sennett picture, "His Hidden Purpose," has a sense of humor or not, but anyway he is like hot butter to the crisp, fresh toast of the picture. He has plenty of speed, and he knows when to run and wait and spurt and butt and run again. "Give me no buts" might have been shouted over the shoulder running, but, if so, he was inexorable. He played his part like a good trooper, and we can say this for him—that while he was in the action neither Chester Conklin nor Marie Provost either did any stalling.

He is not the only thing in the picture. There is good action all through. Then in one group of scenes there is Marie Provost just herself alone in nature and a pool. Finally the closing group of scenes has the best comedy storm that ever blew lovers into each other's arms or made it necessary to bail hard to keep an automobile afloat on a mountain road. One specially good thing is a picture of Chester Conklin cranking his Ford way down in the depths under the waves. I'll bet he didn't have much of a water thirst after playing that particular bit. It is a better picture than even "The Kitchen Lady" recently released, and that is making a decided hit.

"THE CLARION CALL."

A Two-Reel O. Henry Story with Walter McGrail in Leading Role.

Reviewed by C. S. Sewell.

IN this two-reel Broadway Star Feature based on O. Henry's story of the same name the title refers to the daily press, which is instrumental in bringing a murderer to justice. The action is not entirely clear, particularly in the first part of the story, and this offering can hardly be ranked with the best of this series.

In order to get his friend Barney Woods out of the way, Johnny Kernan lends him one thousand dollars. Kernan then starts to win Barney's friend, Eileen, but she turns him down. Barney finally becomes a detective, and in investigating a murder ascertains by finding a gold pencil which he had given Kernan that he is the guilty party. He locates Kernan, and is about to turn him over to the authorities, when Kernan recalls the fact that Barney still owes him the money he advanced. Just as Barney is about to turn in his shield he reads in a morning paper an offer of a reward for Kernan's arrest; collects the reward, and, as he expresses it, repays the debt in full with some interest.

Walter McGrail is satisfactory as Barney Woods, and Alice Terry appears as Eileen Murphy, while Bernard Randell gives a good performance of the role of Johnny Kernan. Ashley Miller directed the production.

"THE EYES OF MYSTERY."

Edith Storey Featured in Melodramatic Story—Her First Metro Appearance.

Reviewed by C. S. Sewell.

IN "The Eyes of Mystery," Edith Storey makes her initial appearance on the Metro program. It is a melodramatic offering in five reels abounding in gunplay, and making use of various appurtenances of mystery such as sliding panels, an entrance to a secret stairway concealed by a revolving portrait from which the eyes can be removed, leaving peep-holes for an observer. This subject is an adaptation of a magazine story, "The House in the Mist," by O. R. Cohen and J. U. Giesy, and was released January 21.

Carma, living with her uncle, Quincy, is kidnapped by an adventurer posing as her renegade father. Quincy feigns death, naming as his heir Terbune on condition that he find the codicil hidden in "The House in the Mist" and marry the girl named therein. Carma agrees to stand by her supposed father, and vows vengeance on the intruder. As soon as Terhune arrives various exciting adventures commence, including an attempt by one of the band to murder him. Carma learns that that man posing as her father is actually his murderer, also that Terhune is the one who attempted to rescue her as she was being kidnapped. She endeavors to help him; the impostor incites the moonshiners against him; they attack the house, but everything ends satisfactorily when Uncle Quincy appears with a number of men and rescues the besieged party.

Edith Storey is excellent as Carma, but is capable of better work than the part affords, and Harry Northrup is well cast as her father. Bradley Barker appears as Terhune, Kempton Greene as his pal, Frank Andrews as Quincy, and Frank Bennett as the overseer. The production was directed by Tod Browning, and, while the big scenes are sufficiently exciting, there are a number of faults in the direction, and the construction is weakened by the unconvincing manner in which the heroine overhears on several occasions information vital to the development of the story.

"UNDER THE INFLUENCE."

Attempt to Keep Even with the Fashion in House Furnishing Is Theme of Amusing Drew Comedy.

Reviewed by Margaret I. MacDonald.

A NEW idea has been used as a basis of one of the most entertaining of Metro-Drew comedies. "Under the Influence" is the title of the picture which presents an amusing situation in which Polly listens to the advice of a friend and engages a certain Mr. Gumble to refurnish her home according to the latest style in "influence." Antiques were the fashion, and so Mr. Gumble, a very lady-like gentleman with a liking for cocktails, proceeded to place in the Minor home various influences belonging to different periods and nationalities to the tune of several hundreds of dollars. A personal call from Mr. Gumble, when he presents the bill to Henry, affords considerable comedy; for just at that moment a telephone message from her friend aquaints Polly with the fact that the fashion has taken a sudden change, and that on account of the war house furnishings shall be simple and carry the American influence. Needless to say Mr. Gumble makes a hurried exit with the help of Henry, and is told to send for his antiques the following day.

Comments

General Film Company.

THE CLARION CALL (Broadway Star Feature).—A two-reel O. Henry story, the title referring to the call of the press, which, in this instance was instrumental in bringing a murderer to justice. While this offering is interesting, the action is not altogether clear in the early part of the story. Walter McGrail plays the lead, assisted by Bernarr Randall and Alice Terry. A longer review appears on another page of this issue.

PHYSICAL CULTURE SCREEN MAGAZINE NO. 3.—This reel shows various exercises, including a strength test by Bernard MacFadden, styles of swimming illustrated by Henry Elionsky, boxing as related to bayonet practice, exercises indulged in by a baby aged 16 months and jiu jitsu bout between Prof. Allen Smith, now an instructor at Camp Upton, and a Japanese expert.

NEXT (Essanay).—A one-reel slap-stick comedy, dealing with a wife, who, because her husband refuses to fire the furnace, gets a job in a barber shop run by women. Hubby comes in several times, and flirts with the girls, finally his wife waits on him, smears his face with lather and gives him a spanking. There is not much diversity to this reel, much of the action is repeated in different ways, and there is an abundance of hosiery display, this feature being overdone.

Artcraft Pictures Corporation.

WOLVES OF THE RAIL, Jan. 14.—William S. Hart as the leader of outlaws engaged in holding up and robbing passenger trains, is converted and exercises the same force of character on the right side. A thrilling melodrama.

STELLA MARIS, Jan. 21.—A beautiful adaptation from the novel by Locke, an improvement in every detail on the printed version, but made emphatically so by remarkably fine dual interpretations by Mary Pickford, possibly the best work she has ever done for screen portrayal.

Bluebird Photoplays, Inc.

THE FIGHTING GRIN, Jan. 28.—Lively action is the feature of this five-part comedy which permits Franklyn Farnum to appear as a tramp and a bandit, as well as a young spendthrift. The picture is given a longer review on another page of this issue.

Christie Film Company.

MANY A SLIP (Christie).—An entertaining comedy, but not out of the ordinary. Its fun is derived from a situation brought about by a theft of jewelry. The jewel is passed from one to another of the guests and finally finds its way to the pocket of the father of the girl to whom it belongs. A full review will be found elsewhere.

FIVE TO FIVE (Christie).—A rather amusing comedy, based on an old situation. The story treats of how a young wife, taking the master hand in her household, brings about a climax in which the husband takes the baby to the club with him and returns in a hurry to be home when his wife returns that he forgets the child. Funny complications occur which end happily. A full review will be found elsewhere.

Foursquare Pictures, Inc.

THE EAGLE'S EYE (Whartons).—A new serial showing the efforts of German spies in the United States, the foundation of fact upon which it is built was furnished by William J. Flynn, ex-chief of the Secret Service. King Baggot and Marguerite Snow play the leading characters. A longer review was printed in last week's issue.

Fox Film Corporation.

A HEART'S REVENGE, Jan. 20.—A five-reel picture that will make a very serviceable show. It is exciting, is ably set and directed, has fresh interest and is full of interesting things. The quality of the story is not artistic, but it is a kind of picture that has always made good when ably done as here. For a longer notice see elsewhere in this issue.

Greater Vitagraph, Inc.

A MOTHER'S SIN, Jan. 28.—Earle Williams and Miriam Miles head the list of players in this five-part picture, which has an English setting, has a fairly good story but lacks punch.

A longer review is printed on another page of this issue.

Hesperia Films, Inc.

MOROK (Hesperia).—This foreign-made picture is a seven-part screen version of Eugene Sue's celebrated novel, "The Wandering Jew." It is very well acted and the production compares favorably with the usual melodramatic subject made on the other side of the water. A longer review is printed on another page of this issue.

George Kleine System.

GIRLS YOU KNOW NO. 3 (Edison), Jan. 30.—The third number of the James Montgomery Flagg series, "Girls You Know," is not quite up to the standard of the first two numbers in entertaining quality, but is well made and interesting. It is entitled "The Superstitious Girl," and has been reviewed at length elsewhere.

Metro Pictures Corporation.

THE EYES OF MYSTERY, Jan. 21.—Edith Story makes her debut under the Metro banner in this five-reel subject, based on a magazine story, "The House in the Mist," by O. R. Cohen and J. U. Giesy. The construction of the story leaves much to be desired. However, there is plenty of action, much gunplay, together with secret panels, a doorway hidden by a portrait, and other appurtenances of mystery. Reviewed at length on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 5 (Gaumont), Jan. 28.—Some of the most interesting scenes in this issue of the Weekly were photographed somewhere in Italy showing the Allies throwing reinforcements along the Piave front. There are also scenes showing the preparations being made for supplying our aviators in France with a sufficient number of aeroplanes. A picture of the famous sculptor Rodin, who died recently and also one of his most famous works, "The Thinker," is interesting.

BEAUTY AND THE ROGUE (American), Jan. 28.—A five-part production, featuring Mary Miles Minter. The picture is moderately entertaining, and of wholesome atmosphere, and takes the form of a comedy-drama. A full review will be found elsewhere.

Paramount Pictures Corporation.

OUT WEST (Arbuckle), Jan. 20.—A two-part farce comedy of considerable originality, featuring Roscoe Arbuckle. It is not particularly refined, but some funny and original business has been inserted in the comedy which will be found reviewed elsewhere.

HIS HIDDEN PURPOSE, Jan. 27.—A two-reel Paramount-Mack Sennett comedy that is a scream indeed. Marie Provost has a group of scenes that prudes may not commend, as she is seen swimming as in nature and is chased by a wrathy ram. It is filled with things that will compel laughter and can surely be depended on to fill a theater after word gets around that it is good. A more extended comment will be found elsewhere in this issue.

THE HIRED MAN (Ince), Jan. 28.—One of the most wholesome and pleasing five-part productions on the market at the present time. It features Charles Ray in the character of a young farm lad of unusual ambitions. The production will be found reviewed elsewhere.

THE WIDOW'S MIGHT, Jan. 28.—An ingenious and amusing comedy, with Julian Eltinge in one of the most interesting of his dual roles. Generally bright and interesting.

Pathe Exchange, Inc.

COGS OF DEATH (Pathe), Jan. 27.—Episode No. 10 of "The Hidden Hand." This instalment opens with a rather startling resuscitation of the Hidden Hand, after the dynamited chimney had injured him. Other entertaining features are the shooting in the arm of Dr. Scarley by Doris, after he has made an attack upon her, and later the escape of Doris from the Hidden Hand by dropping from a bridge to a moving train.

PICTURESQUE BRITTANY (Pathe), Feb. 3.—A tinted half-reel showing something of the quiet, simple life of this French province. The pastoral scenes are very attractive; various castles and glimpses of the rocky coast are also shown.

BONNETS OF BRITTANY (Pathe), Feb. 3.—This half-reel, shown with the above, contains an interesting study of the lace headgear worn by the natives. The hats and caps are worn by women, girls and children. This entire reel is unusually pleasing for one of its type.

THE LAMB (Rolin-Pathe), Feb. 3.—An amusing one-reel comedy, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The burlesque scenes in the wine room are very funny. In these Harold appears as a nonchalant individual who cleans up an entire gang of tough individuals.

THE OTHER WOMAN (Pathe-Astra), Feb 3.—A five-reel subject, by Frederick Arnold Kummer, featuring Peggy Hyland, Milton Sills and Anna Lehr. The plot presents the familiar triangle situation of two women and a man. The "other woman" in this case is a country girl, who came to the city to study art. She wins the husband's love and then renounces it out of pity for the wife. The subject is one of about average strength. Reviewed at length elsewhere.

ARGUS PICTORIAL NO. 7 (Pathe), Feb. 10.—This topical number opens with a pictorial description of oystering in the Gulf of Mexico. The scenes are taken at the Florida oyster fisheries, and show the manner in which the bivalves are gathered and prepared for the market. The next subject shows some interesting experiments in physics, picturing the action of various liquids, such as aniline, in hot and cold water. Following this are microscopic studies of the amoeba, the smallest known form of life, and the thrip and other tiny insects which are found in gardens.

ROCAMADOUR AND THE VALLEY OF LOT (Pathe), Feb. 10.—A picturesque half-reel subject, depicting an old fortified city of France and its charming surroundings. A castle, a bridge and the Road of the Virgin are among the special points of interest. This is in attractive tints.

THE HORSE IN ACTION (Pathe), Feb. 10.—On same reel with above. This is an instructive and at the same time amusing study of the movements of a horse's legs, while walking, trotting and galloping. The pictures are taken very slowly and give the animal the appearance of floating through the air. An enjoyable subject.

THE JUNKMAN (Rolin-Pathe), Feb. 10.—The second of the "Toto" comedies, introducing the clown as a collector of old bottles, rags, etc. He strips an automobile of its parts, after inducing an unsuspecting policeman to aid him, but is afterward forced to give them up. Later he wins the hand of a wealthy girl in competition with a count. The subject is an entertaining one and reveals considerable versatility on Toto's part.

Physical Culture Photoplays, Inc.

ZONGAR (Physical Culture Photoplay).—This good state rights subject is well described by Bernarr MacFadden, who wrote the story and directed the production, as an athletic romance. It is a melodrama, featuring George Larkin, whose ability as a daring actor is known to screen followers. It is in five reels. A review will be found in last week's issue.

Select Pictures Corporation.

THE STUDIO GIRL (Select Pictures).—A five-reel comedy, adapted by Paul West from "La Gamine," by P. Veber and H. de Gorsse. Constance Talmadge is cast as a pretty country girl who hides in the automobile of an artist and flees with him to the city, in order to escape an unwelcome marriage with a country youth. The artist discovers her in his studio and, fortunately for her, proves to be a gentleman. She bewitches him and he eventually marries her. The story is delightfully pictured. Reviewed at length elsewhere.

Triangle Film Corporation.

THE HOPPER, Feb. 3.—Taken from a story by Meredith Nicholson, this five-part picture is uncommonly entertaining and is acted in the proper spirit. It is given a longer review on another page of this issue.

LIMOUSINE LIFE, Feb. 3.—Olive Thomas is the star of this five-part photoplay which cleverly satirizes the country girl who comes to the city and is caught by its wiles. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY NO. 8 (Universal), Jan. 23.—Women chauffeurs in San Francisco, diet testing in New York schools, a military masquerade at Camp Logan, a washout on the Northern Pacific Railway and other entertaining features are included in this number, which closes with cartoons by Hy Mayer.

CURRENT EVENTS NO. 38 (Universal), Jan. 26.—The effect of the nation-wide industrial tie-up is the opening feature of this diversified number. A mountain wreck, adventures of a British flying corps hero, scenes at the Italian front and newspaper cartoons are also included.

THE GREAT SEA SCANDAL (Nestor), Feb. 4.—A knockabout comedy, by A. F. Statler, featuring Dave Morris, Gladys Tennyson, Sam Appel and Gertrude Astor. The scenes occur on a vessel going to "Mocha and Java" and consist of flirtations of a fairly amusing sort. The plot is not very definite and there is not much point to the action, though it will bring some smiles.

THE BULLSEYE (Universal Special), Feb. 9.—This is the first instalment of a new serial, by Henry McRae and Harvey Gates. It is entitled "First Blood," and introduces the reader to a splendid cast, headed by Eddie Polo, who played in "Liberty," and including Vivian Reed, Hal Cooley, Ray Hanford, Frank Lanning and William Welsh. The latter appears as the villain, a role he has successfully handled many times. The opening scenes give some striking panoramic views of the Western range, and also view the Eastern seminary where the ranchman's daughter is completing her schooling. The hero is sent for her and is abducted from the observation end of the train on the return trip, after desperate fighting. The story, which gets a good start in this number, concerns early warfare between cattle and sheep raisers.

THE LINE OF DEATH (Universal Special), Feb. 9.—Episode No. 11 of "The Mystery Ship." Numerous exciting incidents occur in this number. Gaston and Betty are rescued from the water. Russell and the spies emerge from the wrecked lighthouse and are warned by the Phantom to give up their efforts to obtain the treasure. The Phantom is seen in his mountain laboratory and emerges with his ship, which is also equipped for land travel. The approach of the runaway engine toward the open bridge makes a thrilling feature.

World Pictures.

THE DIVINE SACRIFICE, Feb. 4.—Kitty Gordon and her daughter Vera Beresford are the leading players in this five-part photoplay, which is novel in story and strongly emotional. It is given a longer review on another page of this issue.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

Beauty and the Rogue (Mutual).
Captain of His Soul (Triangle).
The Divine Sacrifice (World).
The Doctor and the Woman (Jewel).
The Eyes of the World (Clune).
Flare-Up Sal (Paramount).
The Heart of Romance (Fox).
Her Boy (Metro).
The Hopper (Triangle).
The House of Glass (Select).
Jack Spurlock, Prodigal (Fox).
Limousine Life (Triangle).
Madame Jealousy (Paramount).
Miss Deception (Sterling).
The Other Man (Vitagraph).
Our Little Wife (Goldwyn).
Persuasive Peggy (Mayfair).
A Petticoat Pilot (Paramount).
Real Folks (Triangle).
The Shuttle (Select).
The Song of Songs (Artcraft).
Think It Over (Sterling).
The Unbeliever (Edison-K-E-S-E).
Under Suspicion (Metro).
The Wife He Bought (Bluebird).

BEAUTY AND THE ROGUE.

American Presents Mary Miles Minter in a Five-Act Comedy Drama of a Burglar Who Simply Would Not Be Reformed.

Cast.

Roberta Lee.....Mary Miles Minter
Richard Van Stone.....Alan Forrest
Bill Dorgan.....Orral Humphrey
Thomas Lee.....George Periolat
Sarah Wilson.....Lucille Ward
Benjamin Wilson.....Spottiswood Aitken
Detective Callahan.....Clarence Burton

Directed by Henry King.

The Story: Roberta was a fashionable and sympathetic uplifter, but, while she took a penitent burglar to reform, she caused the arrest of Dick Stone, who gave her her own stolen jewelry, and he wasn't a burglar at all. Then Bill helps Roberta to escape from kidnappers, and he might have gone on being respectable only Roberta was so busy with Dick that he could not resist temptation—and Calahan wasn't in love, if Roberta was, and the reform movement came a cropper.

For the Program: Marries man whose arrest she causes.
The burglar and the debutante.

Advertising Phrases: The amateur reformer and the professional crook.
Roberta got the wedding ring and Slippery Bill the bracelets.

Feature These Players: Mary Miles Minter as the amateur reformer.
Orral Humphrey as the burglar.
Alan Forrest as Richard.

Stunt Suggestions: For the lobby frame a set out a royal flush in hearts and another in diamonds. Below, "Which hand wins? Roberta played hearts, but (King of clubs here) Callahan took the trick. See how it happened in 'Beauty and the Rogue,' with Mary Miles Minter. (Date.)" For a jewelry store arrange a display of diamonds on one side of a card, with a pair of handcuffs on the other. Letter in, "The rings were what Bill wanted, but the bracelets were what he got in 'Beauty and the Rogue' at (house and date). Mary Miles Minter's newest." The poker hand idea can be used for other windows.

Advertising Aids: One style each one, three and six-sheets. Unmounted banner. Half-column cut. Cuts and mats one, two and three columns. Program cut 4x4. Lobby displays 11x14 and 22x28. Slides. Press sheet.

Released January 28.

CAPTAIN OF HIS SOUL.

Triangle Presents Eleanor Talbot Kinkaid's Mystery Story of Love and Big Business, with William Desmond, Claire McDowell and a Strong Cast.

Cast.

Ebenezar Boyce.....Walt Whitman
Rollins.....Jules Friquet
Horace Boyce.....Wm. Desmond
Henry Boyce.....Charles Gunn
Martin.....Jack Richardson
Myra.....Mitzi Gould
Reggie Van Fleet.....Eugene Burr
Annette DeSearcy.....Claire McDowell
Annette's Husband.....Percy Challenger
Mammy.....Lucretia Harris

Directed by G. P. Hamilton.

The Story: Horace and Henry Boyce, each believing the other to be the murderer of the man who wrecked their father's business, fall in love with the same girl, who proves to be the daughter of the murdered man. Henry, seeing that Horace is the favored suitor, in a passion of jealous rage denounces him as the murderer, but it develops that neither is the guilty man, and Horace wins his bride.

For the Program: A tale of tangled lives and loves.
The business wrecker and the wrecker of lives.

Advertising Phrases: Each thought his brother a murderer.
Vampire brings death to man she loves.

Feature These Players: William Desmond as the man who found himself.
Claire McDowell as the vampire.

Stunt Suggestions: For the lobby try and get a copy of Henley's poem Out of the Night, and display the passage in which the title of the story occurs, or have the poem typewritten. The library can aid you in locating the poem. Below, "Horace Boyce heard this poem in the desert, and made himself 'Captain of His Soul.' See the story (date)." For a window show get three large revolvers exactly alike. Use with a card, "Three men had guns precisely alike. One of the men had ruined the other two. Which gun killed him? For the answer see 'Captain of His Soul' at (house and date)."

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Herald in rotogravure. Slides. Lobby displays 11x14 (choice of sepia or tinted) and 22x28. Electros and mats. Press sheet.

Released February 10.

THE DOCTOR AND THE WOMAN.

Jewel Presents Mildred Harris and True Boardman in Lois Weber's Sympathetic Adaptation of Mary Roberts Rinehart's Famous Mystery Story, "K."

Cast.

"K".....True Boardman
Sidney Page.....Mildred Harris
Dr. Hax Wilson.....Albert Roscoe
Carlotta.....Zella Caull
Joe Drummand.....Carl Miller

Directed by Lois Weber and Phillips Smalley.

The Story: Mysteries and hospital stories are where Mrs. Reinhart is found at her best, and in "K" she has written of a mystery in a hospital and produced one of the best stories this prolific writer has yet turned out. "K" makes his appearance in a small town, and as "K," Lamoyne gets a position with the gas company. He loves Sidney Page, but Sidney thinks she loves Dr. Wilson, and takes a course in nursing in the hospital in which he is house surgeon. Carlotta, jealous, changes labels on medicine bottles, throwing the blame on Sidney, and it is the mysterious "K" who suggests a new treatment, saving the patient's life. Then comes the climax in Carlotta's own romance, and she reveals the mystery of "K" to save the life of the man she loves.

For the Program: You've read the book, but the play offers new charm.
Mary Roberts Rinehart at her best.

Advertising Phrases: Who is "K"?
Love and jealousy in the house of pain.

Feature These Players: True Boardman as the mysterious "K."
Mildred Harris as Sidney Page.
Zella Caull as the jealous nurse.

Stunt Suggestions: Although the title has been changed, play on the book title. For teasers use, "Who is 'K'?" both in newspaper liners and snipes. Follow up with, "Who is 'K?' Carlotta knows, do you?" For the lobby decorate profusely with cut out letters, either gilt or in various colors. Try the line "'K' means kome to the (house and date) to see the Mary Roberts Reinhart story." Get a card into the library and persuade the book sellers to make window displays of the Reinhart books, particularly "K."

Advertising Aids: One, three, six and 12-sheets. Scene photos. Lobby displays. Heralds in rotogravure. Window cards. One, two, three-column and quarter and half-page cuts. Press book.

THE DIVINE SACRIFICE.

William A. Brady Presents Kitty Gordon in the World Pictures Production of Alma Speer Benzig's Colorful Story.

Cast.

Madelien Spencer.....Kitty Gordon
Helen Carewe.....Celene Johnson
David Carewe.....Jean Angelo
Rupert Spencer.....Frank Goldsmith
Dr. Merwin.....Charles Dungan
Linda.....Mildred Beckwith
June.....Vera Beresford
Timmie.....Ethel Burner
Robert Spencer.....Harry Fraser

Directed by Philip Hatkin.

The Story: Denied children by his selfish, pleasure-loving wife, Dr. Carew finds elsewhere the domestic happiness his own home does not contain, but time exacts payment for pleasures past, and a heart-broken mother is called upon to make the divine sacrifice that her daughter may be spared the consequences of the mother's transgression.

For the Program: A tale from life with the charm of romance.
The absorbing story of a woman's sacrifice for her daughter's happiness.

Advertising Phrases: Mother-love is capable of the greatest sacrifice.
Daughter in real life plays daughter in the films. Vera Beresford is real daughter of Kitty Gordon.

Feature These Players: Kitty Gordon as the errant mother.
Vera Beresford, who is both the film and actual daughter of Kitty Gordon.
Jean Angelo as Carew.

Stunt Suggestions: The want and teaser ads in the press book will work well. For the lobby erect an altar and letter it, "Mother's heart makes the Divine Sacrifice for her daughter's happiness." For the altar flame use alcohol in which a little nitrate of strontium has been dissolved. This will burn with a red flame, and attract no little attention. The flame should be a small one to avoid danger of igniting the clothing of patrons. A similar altar with a larger flame may be used for wagon work. Add such questions as "Why should the woman always pay?"

Advertising Aids: Free advance poster. Two styles each one and three-sheets. One six-sheet. Two-color heralds. Lobby displays 8x10, 11x14 and 22x28. Slides. One and two-column cuts. Press book.

Released February 4.

THE EYES OF THE WORLD.

Clune Producing Company Presents Jane Novak in the Seven-Part Production Based Upon the Widely-Read Novel of Harold Bell Wright.

Cast.

Sybil Andres.....Jane Novak
Mrs. Taine.....Kathleen Kirkham
Aaron King.....Jack Livingston
Conrad LaGrange.....Monroe Salisbury
Brian Oakley.....Fred Burns
Edward Taine.....Jack McDonald
John Marston.....Arthur Travers
James Rutledge.....Edward Peil

The Story: The young artist, Aaron King, has a great career before him, but the woman of the world in the person of Mrs. Taine, the eternal temptress, endeavors to thwart and deprive him. The love of the pure, young girl, Sybil Andres, is his inspiration to resist the lure. Symbolism is the underlying motive of the story in which other strong types, including a cynical author, an unrepentant roue, and some denizens of the far Southwest of the United States assume prominence to carry on the story to the defeat of vice and the installation of virtue in success.

For the Program: The eternal conflict between the powers of good and evil.

A sermon on life.

Advertising Phrases: Stirring episodes of the clashing social forces of our times.

The triumph of spiritual art over gross materialism.

Feature These Players: Jane Novak; Kathleen Kirkham; Jack Livingston; Monroe Salisbury.

Stunt Suggestions: With a flasher you can make a pair of blinking eyes for the lobby with "'The Eyes of the World' are Upon You. Picturization of Harold Bell Wright's famous novel (date)." Get a card in the libraries and urge the book sellers to display this and other books by Wright with announcement cards. Offer a copy of the book to anyone selling a specified number of tickets good only for this attraction.

Advertising Aids: Full line of paper. Heralds. Slides. Press book. State rights.

FLARE UP SAL.

Thomas H. Ince Presents Dorothy Dalton in a Story of the Early West by the Noted Authority, J. G. Hawks.

Cast.

"Flare-Up" Sal.....Dorothy Dalton
The Red Rider.....Thurston Hall
D. Dave Hammond.....William Conklin
Tin Cup Casey.....J. P. Lockney
Lige Higbee.....Milton Ross

Directed by Roy William Neill.

The Story: Sal was a drudge for the Higbee family, but one night she was sent to the Looloo Bird dance hall to lead Higbee home, and she never came back, for she made a hit and stayed to lord it over the patrons, squaring Higbee's gambling debts. Then one night the famous Red Rider sticks up the saloon, and has a dance with Sal. The next day a new minister comes to town who is none other than the Red Rider, who has come to win Sal. How he does and how they go to start a new and cleaner life is romantic melodrama of the most intense sort.

For the Program: A story of the early West written by a man who knows.

Love comes to all, both good and bad, and sometimes it makes bad men good and good men bad.

Advertising Phrases: Gypsy drudge becomes dance hall queen.

Mock minister reforms mining camp.

Feature These Players: Dorothy Dalton in the title role.

Thurston Hall as the bandit who turns preacher for love of her.

Stunt Suggestions: For a store window display set a dirty gunny sack in the center of a display of silks and satins, with a card, "'Flare-Up Sal' started life in gunny sacking, but soon the best was none too good for the dance hall queen. See how she did it at (house and date)." The sack in such unusual surroundings will prove a strong attractor. Your local druggist will show you how to make a lycopodium flare with a spirit lamp. Set it behind a lobby card for the production, and if you cannot get a small boy to work it have your doorman look after it in spare moments. The flare coming above the frame will attract attention to the display.

Advertising Aids: Two styles each one, three and six-sheets. Rotogravure. Photos 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Mats. Slides. Press book.

Released February 4.

THE HEART OF ROMANCE.

William Fox Presents June Caprice in the Adventures of a Rich Heiress and a Struggling Young Writer. Story by Frances Crowley.

Cast.

Eloise Jackson.....June Caprice
Harvey Greyson.....Bernard Thornton
Judge Stafford.....George Bunny
Jerry Gray.....Joseph Kilgour
Mrs. Kibbie.....Lillian Page
Joe Bernheim.....Jack Martin
Jack Dearborn.....Jack Raymond

Directed by Harry Millarde.

The Story: With a budding author's optimism, Harvey Greyson tells the impatient rent collector that he will have plenty of money soon. He means that he is going to sell his manuscripts, but Judge Stafford, Eloise's guardian, decides that he is counting upon her interest in him to make a rich marriage. He persuades Eloise to go through the pretense of bankruptcy to test Harvey, and Eloise, sure of his faith, consents. She carries the deception so far that she gets a job as chorus girl, and if Harvey had not happened along just in time the "angel" of the show might have made the story end differently.

For the Program: The heiress planned the bankruptcy, but Fate managed the rest.

The tragi-comedy of a society heiress and a struggling author.

Advertising Phrases: Test of love nearly ruins young girl's life.

Tastes poverty to test love.

Feature This Player: June Caprice as the heiress.

Stunt Suggestions: Use this window card in a book store, with a few stills, "We sell books. That is more than Harvey Greyson seemed able to do in 'The Heart of Romance' at (house and date), and yet he was happy. See why." For a lobby attractor make a cover for one of your frames about six inches deep and wired for lights. Cover with white paper on which is painted a red heart as large as the space permits. Tear out the center, turning the torn pieces upon themselves, and tacking lightly with glue. Paint this under side red as well. Use no lettering on the heart, but let the opening disclose title and stills for the attraction. The unlettered red heart will attract more attention than one lettered with the title. People will come in to see what it is.

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Slides. Mats. Press sheet.

Released January 27.

HER BOY.

Metro Presents Effie Shannon and Niles Welch in an Original Five-Act Story of Mother Love and Patriotism by H. Carey Wonderley.

Cast.

Helen Morrison.....Effie Shannon
David Morrison.....Niles Welch
Virginia Gordon.....Pauline Curley
Charlie Turner.....Pat O'Malley
Col. Gordon.....James T. Galloway
Rev. Mr. Kimberly.....Charles Riegel
Dr. Swift.....Charles W. Sutton
Oscar Schultz.....William A. Bechtel
Gretchen.....Baby Violet Axzell

Directed by George Irving.

The Story: David Morrison is his mother's idol, and when he becomes engaged to Virginia Gordon her last hope seems about to be realized. Then comes the war. David insists upon enlisting, but his mother's pleas at last prevail. The selective draft follows, and once more David sees a chance. The terror-crazed mother seizes upon one last hope. Before the draft board she declares David to be illegitimate—born more than a year after the death of her husband, and therefore not yet twenty-one. Horror stricken, David enlists under another name, but at last the mother sees the light, and confesses her subterfuge, giving her boy to the country he loves so well.

For the Program: A story of mother love that for a time was stronger than honor.

Denied son's legitimacy to save him from the draft.

Advertising Phrases: A rarely intimate picture of cantonment life.

Mother love that feared no shame.

Feature These Players: Effie Shannon as the desperate mother.

Niles Welch as the boy.

Pauline Curley as his sweetheart.

Stunt Suggestions: For window work use real, dried or artificial spiders with, "See the acting spider in 'Her Boy,' an intensely absorbing story of mother love, at (house and date)." Get cantonment pictures and mount several for window cards with, "'Her Boy' is there—is yours? Intimate pictures of camp life are one of the features of this absorbing Metro picture of mother love at (house and date)." For the lobby use flags and any military equipment you can borrow.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays 8x10, 11x14 and 22x28. Press sheet. Filler sheet.

Released January 28.

THE HOPPER.

Triangle Presents a Delightfully Fast Moving Little Play of China, Children and Collectors.

Cast.

Mang, the serpent.....Thomas Kurihara
Wilbur Talbot.....George Hernandez
John Wilton.....Walt Whitman
Muriel Wilton.....Irene Hunt
Roger Livingston Talbot...Eugene Corey
His son.....Peaches Jackson
The Hopper.....William V. Mong
Mary.....Lillian West
Humpy.....Louis Durham

Directed by Thomas N. Heffron.

The Story: Old friendship was not proof against the collector's envy, and when Wilbur Talbot digs up a most unique Chinese vase it costs him Wilton's friendship. But their children marry, and are disinherited. Then Muriel has a great

idea. Chance sends her a burglar, and she hires him to steal the vase and a saucer that her father highly values. The Hopper gets the saucer without trouble, but Wilton is before him at the Talbot home, and while the two collectors are fighting the Hopper calmly walks out with the vase. It results in the reunion of the two families, but it looks as though it might mean the police court for them all.

For the Program: The reformed burglar who had to go back to his trade.
While collectors fought thief walks off with prize.

Advertising Phrases: Had to steal to atone for abduction.
Sent thief to rob her father's home.

Feature These Players: Irene Hunt and the resourceful Muriel.
William V. Mong as the Hopper.

Stunt Suggestions: Use a not too large chinese vase for a window display if you can obtain one, with a card state that "This rare vase started a feud between two old friends, and only its theft brought about a reconciliation. See all about it in 'The Hopper' at (house and date)." Attach a vase to a card for lobby display and letter in, "Would you let a little thing like this (vase here) embitter your whole life, lose you your best friend and your daughter, and keep you from your grandchild? See how the Hopper settled the quarrel (date)."

Advertising Aids: Two styles of one-sheets. One each three and six-sheets. Herald in rotogravure. Lobby displays 11x14 (choice of sepia or colored) and 22x28. Slides. Cuts and mats. Press book.
Released February 3.

THE HOUSE OF GLASS.

Clara Kimball Young and Her Own Company Present a Screen Version of Max Marcin's First and Greatest Stage Success.

Cast.

Margaret Case.....Clara Kimball Young
James Burke.....Pell Trenton
Harvey Lake.....Corliss Giles
Lawyer McClellan.....Edward Kimball
Director Atwood.....James T. Laffey
Landlady.....Josie Sadler

Directed by Emile Chautard.

The Story: Margaret Case seeks to live down the errors of the past, and in marriage she finds happiness and security until her ancient enemy again crosses her path, and she realizes that life is like a house of glass in which there is neither security nor seclusion.

For the Program: A play that swept from coast to coast.
Clara Kimball Young in one of the great stage successes of recent years.

Advertising Phrases: The house of glass is built on shifting sands.
She sought to hide in a house of glass.

Feature These Players: Clara Kimball Young as Margaret Case.
Corliss Giles, Pell Trenton, Edward Kimball, and Josie Sadler, all of whom have been starred or featured in other plays.

Stunt Suggestions: With some second-hand window sashes you can build a house of glass in the lobby, displaying a window card with the playing date inside, or using a cut-out. If you have a cracked frame glass use it to cover a one-sheet, adding to the damage if it is not already broken badly enough. Offer a ten-admission ticket for the most ingeniously built house of glass built by a boy under sixteen, and display the entries in some local store window.

Advertising Aids: Two styles each one and three-sheets. One each six and 24-sheets. Half-sheet window card. Die-cut heralds. Lobby displays 8x10, 11x14 and three 22x28, including one of star. One, two and three-column scene cuts. One-half, one and two-column cuts of star. Press book.
Released in February.

MISS DECEPTION.

Sterling Pictures Corporation Presents Jean Sothern in Joseph Francis Poland's Story of the Western Girl Who Was Not as Crude as She Tried to Appear.

Cast.

Joyce Kingston.....Jean Sothern
John Kingston.....Jack Newton
Edward Singleton.....Robert Kegereis
Genevieve Hasbrook.....Mary Moore
Tom Norton.....Edwin Stanley
Jim Lennon.....Jack Ellis
Reginald Lennon.....Hal Peel

Directed by Eugene Nowland.

The Story: Joyce Kingston has been reared by an uncle, and has grown up out-of-doors upon her uncle's ranch, but a year at a famous finishing school makes mighty changes. Then her father—whom she has never seen—sends for her through a sense of duty, and Joyce determines to live up to his worst fears. She saves him from the snares of an avaricious woman and from the financial trap of a business enemy, covers herself with glory at her coming out party, and in the end saves her father from bankruptcy with her share of the Western ranch.

For the Program: The story of a rough diamond whose roughness was assumed.
Ranch girl startled friends with her social poise.

Advertising Phrases: Saves her father from bankruptcy and a vampire.
Innocent deception proves salvation of father.

Feature These Players: Jean Sothern as the ranch-bred girl.
Edwin Stanley as Tom Norton.

Stunt Suggestions: For a window display, if your jeweler has no uncut diamonds, get a few small quartz pebbles and place in the window with a sign, "These are uncut diamonds—diamonds in the rough. It pleased Joyce Kingston to appear as an uncut diamond in 'Miss Deception,' but she startled her father at her coming out party. See the play at (house and date)." Use with stills showing the girl in her evening gown and as an uncouth visitor from the West. Dry goods stores might be induced to offer contrasting displays of camping suits and party dresses with a somewhat similar sign. If you can borrow a clothing dummy for the lobby dress it in a party waist and corduroy skirt, with belt and holster, and a sign, "Which is the real Miss Deception? Drop in and find out."

Advertising Aids: Posters, 2 ones, 1 three, 1 six. Lobby display photos 8x10, 12 subjects; 11x14, 12 subjects (hand colored); 22x28, one subject (hand colored). Slides. Single and double-column coarse screen newspaper cuts. Heralds (rotogravure). Press matter.
State rights.

MADAME JEALOUSY.

Adolph Zukor Presents Pauline Frederick in a Modern Morality Play by George V. Hobart, Author of Experience and Everywife.

Cast.

Madame Jealousy.....Pauline Frederick
Valor.....Thomas Meighan
Finance.....Frank Losee
Commerce.....Charles Wellesley
Pride.....Isabel O'Madigan
Charm.....Elsie McCloud
Display.....Ina Bourke
Mischief.....Frances Capelano
Sorrow.....Grace Barton
Treachery.....Edwin Sturgis
Rumor.....Marcia Harris
Good-Nature.....J. K. Murray

Directed by Robert Vignola.

The Story: Though a morality play by the author of two famous stage successes along those lines, "Madame Jealousy" is at the same time a vivid and fascinating drama of the society of today, and with the characters bearing other names would be still a gripping drama. The novel treatment merely gives an absorbing story still greater interest.

For the Program: A modern story in old-time form.
Ages old, but ever new.

Advertising Phrases: George V. Hobart's newest play.
"Everyman" and "Everywife" knows "Madame Jealousy."

Feature These Players: Pauline Frederick in the title role.
Thomas Meighan as Valor.
Elsie McCloud as Charm.

Stunt Suggestions: Run newspaper liners as, "Are you jealous?" "Is your wife jealous?" "Is your sweetheart jealous?" and similar questions. When ready to disclose the title run, "If your wife is jealous take her to see 'Madame Jealousy' (house and date)." The same copy can be used for posted paper if expense permits, and the questions can be bunched on your street wagon with the trailer added on the day of showing. With a little trouble you can show a dressed doll buried to the neck in the quicksands, and an explanatory card, "As she sinks into the quicksands of life; Madame Jealousy, 'I go out of their lives, but others shall call me back.' See 'Madame Jealousy' (with Pauline Frederick) (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Rotogravure. Photos 8x10, 11x14 and 22x 28. Eight by ten photos of star. Ten cuts each for star and production on one, two and three-column widths. Heralds. Slides. Window cards. Press book.
Released February 4.

THE OTHER MAN.

Vitagraph Presents Harry Morey and Grace Darmond in the Five-Part Blue Ribbon Feature of the Great Surgeon Whose Life was Redeemed by Love.

Cast.

John Stedman.....Harry Morey
Dorothy Harmon.....Grace Darmond
Lucia.....Florence Deshon
The Political Boss.....Frank Norcross
Mrs. Holohan.....Jessie Stevens
Canfield.....Stanley Walpole
Aunt Isabel.....Mrs. Chapin

The Story: John Stedman, a famous surgeon, returns sooner than he anticipated from an out-of-town case to find his wife in the apartment of a supposed friend. He goes rapidly to the bad, and a

SPECIAL Roll Tickets PRICES
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National Ticket Co., Shamokin, Pa.

year later is known as Martin West, handy man in a slum boarding house. There he meets and falls in love with Dorothy, supposing her to be what she seems, though in reality she is there to win a wager of $10,000 that she cannot make her way in such surroundings. John proves his surgical skill in a barroom brawl, and is made the personal attendant of the political boss, who lives in fear of assassination. Dorothy secretly transfers her winnings to John, and returns to her own place in society. There, later, John finds her, but she does not recognize him and when he pleads his love she turns again in search of "Martin West" to find that both her lovers are the same man.

For the Program: She loves two men, not knowing them to be the same.

One woman drove a man into the depths, another raised him to happiness.

Advertising Phrases: How a woman can make or mar a life.

Sought old sweetheart to find more recent lover waiting.

Feature These Players: Harry Morey as the surgeon.

Grade Darmon as the girl who saved him.

Florence Deshon as Lucia.

Stunt Suggestions: For a window display borrow some surgical knives from a physician and display with a patent potato peeler. For the sign use, "Love betrayed drove John Stedman from the scalpel to the 'spud scalper,' but a woman brought him back to better things in Love Triumphant at (house and date)." For a lobby card try, "Could you love the same man twice at the same time? Dorothy Harmon did in 'The Other Man.' It's a fascinating story (date)."

Advertising Aids: One tyle each one, three and six-sheets. Window card. Lobby displays 11x14 and 22x28. Slide. Herald. Plan book. Press sheet.

Released February 4.

JACK SPURLOCK, PRODIGAL.

William Fox Presents George Walsh in a Screen Version of George Horace Lorrimer's Dashing Saturday Evening Post Story.

Cast.

Jack Spurlock.....George Walsh
John Spurlock.....Dan Mason
Anita Grey.....Ruth Taylor
Professor Jackson.. .....Robert Vivian

Directed by Carl Harbaugh.

The Story: Jack might not have been dropped from Harvard even if he did bring a bear home to spend the night in the bath tub, but when the bear swatted one of the faculty, Jack's fate was sealed, and his father put him to work in one of his chain groceries to learn the business. And this at a time when the Spurlock stores were suffering from onions—onions by the carload and by the trainload. Not knowing this, Jack contracted for another 150 cars, and joined the strike of Spurlock employees that this over purchase brought on. The rest of the strikers went back, but Jack was not invited, yet he sold these onions and made a fresh start.

For the Program: Youth must be served, but not with onions.

Onions got him out of a job and won it back for him.

Advertising Phrases: Brought home a bear as cabaret souvenir.

A romance of college, business, and onions.

Feature This Player: Centre upon George Walsh in the title role.

Stunt Suggestions: You can probably induce some large grocer to get up a Jack Spurlock sale of onions, offering to advertise on the screen and in your newspaper work in return for advertising for the film in the store and throwaways. By making an exceptionally low price a big boom can be worked for both house and store. It may sound foolish, but try it in a town or neighborhood house. Offer a prize (of onions) for the most original receipt for cooking onions, and print the best of the receipts in the program, letting a committee of women do the judging. Use your lobby to work this up in, and display onions for the sale. Also play up the fact that the story was written by George Horace Lorrimore, editor of the Saturday Evening Post.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Released February 3.

LIMOUSINE LIFE.

Triangle Presents Olive Thomas in a Screen Arrangement of Ida M. Evans' Well-Known Story from The Red Book.

Cast.

Minnie Wills.....Olive Thomas
Moncure Kelts.....Lee Phelps
Jed Bronson.....Joe Bennett
Gertrude Muldane.....Lillian West
Mrs. Malvin.....Lottie due Vaulle
Mrs. Kelts.....Lillian Langdon

Directed by Jack Dillon.

The Story: Minnie was a shy little thing from the country trying to make her way in the great big city. And she was such an innocent, timid little thing that Moncure Kelts determined to win her, and incontinently threw over his latest flame for this piquant morsel of femininity. One of the girls in the shop tried to warn her, but it did no good. Minnie kept right on. And when she got through, Minnie had the cash and a pleasant memory, and all Moncure got was a feeling of deep thankfulness that she didn't insist upon marrying him. For once it was the roue who had the narrow escape—he could not know that Minnie never meant it.

For the Program: A country mouse devours the city cat.

Minnie was a shy, young thing, but she wasn't exactly dull.

Advertising Phrases: Trod the primrose path, but she was careful.

His millions could not save him from Minnie.

Feature These Players: Olive Thomas as the country girl who knew her little book.

Lee Phelps as the millionaire rounder who had to run for his life.

Stunt Suggestions: Get your hardware man to make a display of traps of all sorts, and use with a card, "Minnie knew all the traps of a big city, and she was something of a trapper herself. See 'Limousine Life' (house and date). You'll laugh because you cannot help it." For street work have a well dressed man work the street with a trap and a couple of feet of chain on one foot. Letter the sign, "I set a trap for Minnie and she pushed me into it. See all about it in 'Limousine Life' (house and date)." For the lobby get a string of automobile license plates and frame a sign, "If you give a car to a lady friend take off your license number. See 'Limousine Life' and you'll know why (date)."

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Herald in rotogravure. Lobby displays 11x14 and 22x28. Slides. Electros and mats. Press sheet.

Released February 3.

PERSUASIVE PEGGY.

Mayfair Film Corporation Presents Peggy Hyland in the Six-Part Comedy-Drama, Based on the Novel by Maravene Thompson.

Cast.

Peggy Patton.....Peggy Hyland
Ed. Trowbridge.....William Davidson
Belle Newell.....Mary Cecil
Peggy's Mother.....Gertrude Norman
Peggy's Father.....Charles Sutton
Head Farm Hand.....Jules Cowles
Percy Pipp.....Arthur Houseman

Directed by Charles J. Brabin.

The Story: Peggy Patton consents to be the bridge of a young farmer, Ed. Trowbridge, only to discover that he needs "breaking in" before he becomes quite the unselfish husband his lovely girl-wife desires him to be. So Peggy exerts all her arts of persuasion to humanize Ed. and in the end by the aid of some clever experiments and subterfuges suceeds in convincing him that married life is a give and take affair. The appearance of a little baby completes the happiness of the young couple.

For the Program: She made her husband over.

What woman wishes God wills.

Advertising Phrase: The transatlantic star in a famous story of domestic life.

Feature These Players: Peggy Hyland as Peggy Patton.

W. B. Davidson as Ed. Trowbridge.

Stunt Suggestions: Interest all the women's clubs and girls' societies in the picture. Start discussion in the local papers on how to be happy though married. If possible induce a local minister to select the photoplay as a text for a sermon, because the story emphasizes the virtues which are necessary to the perfect enjoyment of the married state. Appeal to the suffragist and feminist sections of the community. Offer a prize for the best essay on the ethical and moral teachings of the story. Induce some prominent woman official or society leader to speak at your theater on the subject of womans' rights.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-sheet. Lobby display, 8x10 photos, 11x14 photos, 22x28 photos. Slides. Herald. Window cards. Press sheets.

State Rights.

A PETTICOAT PILOT.

Paramount Presents Vivian Martin in a Screen Version of Joseph C. Lincoln's Realistic Novel of Cape Cod Life, Mary 'Gusta.

Cast.

Mary 'Gusta .....Vivian Martin
Shad Gould.....Theodore Roberts
Zoeth Hamilton.....James Neill
Crawford Smith.....Harrison Ford
Mrs. Hobbs ..... .Helen Gillmore
Rastus Young.....Richard Cummings
Mrs. Young.....Jane Wolff
Edgar Fuller, alias Edwin Smith, Bert Hadley
Judge Baxter.....John Burton
Mr. Bacheldor.....Cecil Lionel
Mrs. Bacheldor.....Jane Keckley
Jimmie Bacheldor.....Antrim Short

The Story: Mary 'Gusta, left a penniless orphan, is adopted by two retired Cape Cod fishermen, who now conduct a general store. They lead her to suppose herself well-to-do that the bread of charity

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may not be bitter in her mouth. Mary takes charge of the store and puts it upon a new basis of smartness and prosperity, but competition comes and with it the knowledge that she is penniless and she also finds that she loves the son of the man who has nearly ruined her big-hearted foster fathers, but Mary 'Gusta rises to the emergency and pilots her ship into quiet waters.

For the Program: Like a breath of clean salt air.

The story of a capable girl and two simple-hearted old men.

Advertising Phrases: .. "best seller" made even better.

A petticoat pilot with Cupid for skipper.

Feature These Players: Vivian Martin, as the girl.

Theodore Roberts and James Neil as the old captains.

Stunt Suggestions: Work the book stores for displays, and advertise, in turn, upon your screen that the story may be had from the stores named on the slide. Get h card in the library. Use a battered old seaman for street work if you can get a slicker and sou'wester. Decorate the lobby with fishing nets, oars, etc.

Advertising Aids: Two styles, each one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each for star and production, one to three columns. Slides. Advertising layout mats. Press book.

Released February 4.

OUR LITTLE WIFE.

Goldwyn Presents Madge Kennedy in Avery Hopwood's Speedy Little Farce of a Bride Who Planned a Syndicate Honeymoon.

Cast.

Dodo.....Madge Kennedy
Herb.....George Forth
Dr. Elliott..... ...William Davidson
Mrs. Elliott.....Wray Page
Tommy.....Kempton Greene
Bobo.....Walter Hiers
Angie.....Marguerite Marsh

Directed by Edward Dillon.

The Story: Avery Hopwood, who wrote "Seven Days" and "Fair and Warmer" has conceived another amazingly amusing situation in a bride whose tender heart leads her to take upon her honeymoon three of her discarded suitors. Her husband puts an end o this by means of a faked telegram, but back in town the night-have beens cause a lot of trouble until the events of the first anniversary bring things to a crisis, and Dodo is at last persuaded that one man is enough to look after.

For the Program: A honeymoon of huge delight.

The story of a bride with too tender a heart.

Advertising Phrases: A honeymoon for five.

Don't count on your ex-sweethearts after they're matched.

Feature These Players: Madge Kennedy as Dodo.

George Forth as her husband.

Stunt Suggestions: For a lobby stunt copy the verse at the bottom of the last column of the second page of the press sheet. Do not use anything but the verse itself, and refuse to explain should anyone ask you what it means. Use it ten days before the showing of the picture. Two days before add, "This was just one of the things that made Herb Warren wonder how many men he had married along with his little wife. See Madge Kenney in 'Our Little Wife' (date)." For the showing days decorate with paper wedding bells and white streamers. For window work use the one-sheets with "Join us on our honeymoon with 'Our Little Wife.' Meet at the (house and date). The whole crowd's going, so you come, too." Get jewelers to show four engagement rings and one wedding ring with a card, "Rings worn by Madge Kennedy in 'Our Little Wife' at (house and date). She took all four sweethearts on her honeymoon. Can you imagine it?"

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8 x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released February 10.

THE SHUTTLE.

Louis H. Selznick Presents Constance Talmadge in an Adaptation of Mrs. Francis Hodgson Burnett's Novel by Margaret Turnbull and Harvey Thew.

Cast.

Bettina Vanderpoel..Constance Talmadge
Rosalie Vanderpoel.....Edith Johnson
Reuben Vanderpoel.....E. B. Tilton
Mrs. Vanderpoel.....Helen Dunbar
Sir Nigel Anstruthers....George McDaniel
Lord Mount Dunstan.....Albert Roscoe
Penzance.....Thomas Persse
Ughtred Anstruthers.....Edward Peil
G. Selden.....Casson Ferguson

Directed by Rollin Sturgeon.

The Story: A fascinating international romance of which a quarter of a million have been sold. Bettina visits her sister, who has married an English nobleman, and finds her broken in health and spirit and with empty purse. Bettina briskly sets her sister upon her feet again, physically and mentally, and in between finds time to win the love of a neighboring nobleman of a finer type.

For the Progras: A story of the shuttle of love which spins across the wide waters of the Atlantic.

A tale of love across the seas.

Advertising Phrases: Bettina was not afraid of a titled brother-in-law.

American girl bests British peer.

Feature This Player: Constance Talmadge as the sprightly American girl.

Stunt Suggestions: Get your book stores to make a display of the book with a window card for a centerpiece. Letter your street wagon, "If you are a brute, don't marry a girl with an energetic sister. See what happened in The Shuttle (house and date) with pretty Constance Talmadge." For the lobby use a large shuttle between British and American flags. If you can rig a motor to cause the shuttle to vibrate between the two flags, the display will be much better. Letter a card, "The shuttle of love spins across the wide waters of the Atlantic in The Shuttle (date)."

Advertising aids: Two styles each, one and three-sheets. One each six and 24-sheets. Half sheet window card. Die-cut herald. Lobby displays, 8x10, 11x14 and three 22x28, including one of star. One, two and three-column scene cuts. One-half, one and two-column cuts of star. Press book.

Released in February.

REAL FOLKS.

Triangle Presents a Story of Real People in Real Doings from the Story by Kate Corbaley, Done Into Scenario by Jack Cunningham.

Cast.

Jimmie Dugan.....Francis McDonald
Mrs. Dugan.....Alberta Lee
Pat Dugan.....J. Barney Sherry
Joyce Clifton.....Fritzie Ridgway
Lady Blessington.....Marion Skinner
Margaret Van Arsden.....Betty Pearce
Van Arsden.....George Pearce

Directed by Walter Edwards.

The Story: Pat Dugan puts his last penny into oil prospecting and finds the oil. He deserts the old shack for his idea of what a palace should be and sends Jimmie to college. Jimmie promptly thrashes three of the students and polishes off the policeman who interferes. Then he leaves college for a partnership in a nursery business with a young Italian. Pat moves east and settles next door to Lady Blessington, but supposes the placid old lady who fraternizes with his wife to be the housekeeper. Jimmy turns up and falls in love with Joyce, Lady Blessington's god-daughter and marries her in spite of his father's commands, but when Pat sees how it all comes out he takes the full credit to himself.

For the Program: The doing of the Dugans.

Sincerity won where millions failed.

Advertising Phrases: Millionaire gives oil well to Belgian fund.

Pat struck oil, but Jimmie found true gold.

Feature These Players; Francis McDonald as Jimmie.

J. Barney Sherry as the oil millionaire.

Fritzie Ridgway as the little dancing teacher.

Stunt Suggestions: Get out small four-page folders. On the front print, "How to make money in oil." On page three print, "See how Pat Dugan did it in Real Folks at (house and date). It's the only safe way." Borrow a set of gardening tools and place in a lobby frame with "Could you win a man's heart with these? Joyce Clifton did in Real Folks (date)." You may repeat the display in the windows of stores handling similar sets, particularly in the spring and early summer.

Adveristing Aids: Two styles of one-sheets. One style each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 (choice of sepia or tinted) and 22x28. Electros and mats. Press sheets.

Released February 10.

THE SONG OF SONGS.

Artcraft Presents Elsie Ferguson as Lily Cardos in Sudermann's Widely-Discussed Play, Taken from the American Stage Version by Edward Sheldon.

Cast.

Lily Cardos.....Elsie Ferguson
Stephen Bennett.....Cecil Fletcher
Dick Laird.....Craufurd Kent
Mr. Calkins.....Frank Losee
Mrs. Cardos.....Gertrude Berkely
Phineas Bennett.....Robert Cummings
Ann Merkle.....Corinne Uzell
Atwell.....Charles Wellesley
Mr. Cardos.....Henry Leone

The Story: The song of songs is the song of love, and too late Lily Cardos learns the melody, for she gives up love for the sake of love, and finds that she can gain but a measure of happiness by giving to

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another the love denied herself that he may sing the song in all its divine melody.

For the Program: Elsie Ferguson in one of the most famous characters in modern fiction.

The story of a search for love.

Advertising Phrases: Sudermann play makes vivid screen drama.

The story of every man and woman.

Feature These Players: Elsie Ferguson as Lily Cardos.

Cecil Fletcher as Stephen.

Craufurd Kent as Dick.

Stunt Suggestions: Get the music stores to make a display of love songs of as many titles as possible, with a picture of Miss Ferguson as the attractor and this copy, "The Song of Love is the 'Song of Songs.' All of these songs are the 'Song of Songs'—learn them, then see Elsie Ferguson in the play at (house and date)." The same idea can be worked with phonograph records. For newspaper work use the catchline, "Do you know the 'Song of Songs' when you hear it?" An effective lobby attractor can be made with the five bars of the musical staff running across the entrance, notes, each bearing a letter of the title, being set in place to suggest the opening bar of some love song.

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14 and 22x28. Cuts for star and production from one to three columns wide. Advertising layout mats. Slides. Press book.

Released February 11.

THINK IT OVER.

Sterling Pictures Corporation Presents Catherine Calvert in an Unconventional Little Comedy-Drama Written Expressly for Her by Herbert Blache.

Cast.

Alice Rowland.....Catherine Calvert
Henry Whitworth.....Richard Tucker
George Baring.....A. Lloyd Lack
James Baring.....Eugene Borden
Mrs. Martin.....Auguste Burmester

Directed by Herbert Blache.

The Story: Alice Rowland is left an orphan, with George Baring for a guardian. Henry Whitworth, a man of forty, has promised her mother to look after her, and to him Alice turns for support when Baring seeks to marry her to his graceless son. To remove her from Whitworth's influence, Baring takes Alice to his home, and Alice promptly escapes and makes her way to Whitworth's lodgings, arriving at three in the morning, with the cool suggestion that he solve her troubles by marrying her himself, which precipitates a series of lively and unexpected situations ending in the defeat of Baring.

For the Program: Catherine Calvert in a story you cannot help liking.

A sparkling comedy that bubbles with originality.

Advertising Phrases: Proposed marriage to a man twice her age at three a. m.

Didn't care for the conventions—she wanted freedom.

Feature These Players: Catherine Calvert as the ward.

Richard Tucker as Whitworth.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 48 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
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19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME.....
ADDRESS.....

Stunt Suggestions: Paint up window cards lettered, "To escape a detested marriage, Alice Rowland, in 'Think It Over,' asked another man to marry her. We will give free seats to any woman (and her husband) who will confess that she, too, proposed to her husband. Think it over and come down. (House and date.)" Use the same idea for newspaper work. For the lobby try the chain suggestion in the press book.

Advertising Aids: Posters, 2 ones, 1 three, 1 six. Heralds (rotogravure). Lobby display photographs 11x13, twelve subjects; 18x22, twelve subjects (hand colored); 22x28, one subject (hand colored). Single and double-column coarse screen newspaper cuts. Slides. Press matter.

State rights.

UNDER SUSPICION.

Metro Presents Francis X. Bushman and Beverley Bayne in a Five-Act Adaptation of the Story by Hugh C. Weir in the Saturday Evening Post.

Cast.

Gerry Simpson.....Francis X. Bushman
Virginia Blake.....Beverly Bayne
Mrs. Alice Woolworth.....Eva Gordon
Rogers, the valet.....Hugh Jeffrey
Sweeney of the Central office, Frank Montgomery
Murphy, plain-clothes man, Sidney D'Albrook
Chief of detectives.....Franklyn Hanna
Red Hogan.....Arthur Housman
Cassidy.....Jack Newton

Directed by William S. Davis.

The Story: Gerry Simpson is not to blame because he is a millionaire; he was born that way, but when he finds that Virginia Blake has a socialistic hatred for the "idle rich" he pretends to be a poor man, and gets a job on the same paper with her. But Virginia suspects Gerry of a big jewel robbery, and so does Sweeney, of the Central office. She goes to his rooms, and finds the loot just as Gerry's valet, the real culprit, returns with more plunder to cache. That gets Gerry out of one trouble, but he is in bad with Virginia until he buys the paper and announces he is going to be a hard-working editor.

For the Program: The story of a millionaire who went to work.

Girl reporter makes working man of idle millionaire.

Advertising Phrases: Missing coat button nearly gets millionaire in jail.

Jewel thief lays blame on millionaire.

Feature These Players: Francis X. Bushman as the millionaire who was willing to work.

Beverley Bayne as the girl reporter.

Stunt Suggestions: Distribute cards reading, "A button missing from his coat nearly got a millionaire in jail. If you have a button off your coat bring it to the theater any morning this week and we'll sew it on free. If you want to know more see 'Under Suspicion.' (House and date.)" Have a girl ready to sew on any buttons brought in, and get a press story out of the stunt before its use and after. In a small town coax in some well known men to make the story more interesting. If the lobby is inclosed establish the girl in the lobby, and use signs outside, "Come in and have that coat button sewed on. Then see 'Under Suspicion,' and you'll know the reason why you should."

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper

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work. Lobby sheet. Slide. Lobby displays 8x10, 11x14 and 22x28. Herald and cuts.

Released February 4.

THE WIFE HE BOUGHT.

Bluebird Presents Carmel Myers in a Story Based on Larry Evans' Story, One Clear Call, in Hearst's Magazine, with Kenneth Harlan.

Cast.

Janice Brieson.....Carmel Myers
Steele Valiant.....Kenneth Harlan
Hutch Valiant.....Howard Crampton
James Brieson.....Sydney Dean

Directed by Harry Solter.

The Story: Steele Valiant returns from the far north wealthy and eager to face the great world anew. He finds his father dying, his life and fortunes wrecked by James Brieson, whose daughter Steele had been denied. He promises his father to avenge his wrongs, and in time he compells Janice to beg mercy for her father, and then makes Brieson ask him to marry Janice. He does, though he now loathes her—it is a part of his revenge, but each hears the clear call of love at the end of many dreary days.

For the Program: The story of a marriage for revenge.
The strange ending of a loveless marriage.

Advertising Phrases: Married girl because he hated her father.
Love came when danger called.

Feature These Players: Carmel Myers, last seen in "My Unmarried Wife."
Kenneth Harlan as the man who married for revenge.

Stunt Suggestions: For window work display small heaps of sugar and coal, and between them a red heart of cardboard or stuffed cloth. Letter the sign, "Three things that Money cannot buy—sugar, coal, and love. See how Steele Valliant won the love of 'The Wife He Bought' at (house and date)." If you get a grocery window add, "but talk to use about sugar." For a lobby display place a picture of Miss Myers behind a barred frame, with cardboard S's so sized as to form dollar marks with each pair of bars. Letter the card, "Steele Valiant made 'The Wife He Bought' a prisoner behind bars of gold. She escaped, and he won her back with love. (Date.)"

Advertising Aids: One style each one, three and six-sheets. Stock one-sheets of star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts one and two columns. Heralds. Press sheet.

Released February 4.

THE UNBELIEVER.

Thomas A. Edison Studios Present Marguerite Courtot and Raymond McKee in a Screen Version of Mary Raymond Shipman Andrews' "Three Things," Produced in Co-operation with the U. S. Marine Corps.

Cast.

Philip Landicutt.....Ray McKee
Margaret Landicutt.....Kate Lester
Uncle "Jemmy".....Frank de Vernon
Virginia Harbrok.....Marguerite Courtot
Eugene Harbrok.....Mortimer Martini
Madam Harbrok.....Blanche Davenport
Pierre Harbrok.....Harold Hallacher
"Lefty".....Darwin Karr
Marianne Marnholm.....Gertrude Norman

Cast from U. S. M. C.

Major Thomas Holcomb, Major Ross E. Rowell, Captain Thomas Sterrett, Lieut. J. F. Rorke, Sergeant Moss Gill, Sergeant Percy Webb, Corporal Bob Ryland, etc.—Fourth Battalion U. S. M. C.

Directed by Alan Crossland.

The Story: Class pride, unbelief in God, and race predjudice were Phil Landicutt's chief faults, and his mother let him enlist in the marines in the hope that upon the field of war he might find himself. Fighting for the democracy of the world, Phil finds democracy himself, and class pride and race prejudice are swept away, while in his great hour comes the knowledge of his Maker, and he is invalided home to justify his mother's faith and to find a greater reward than he had dared to hope for.

For the Program: Produced in co-operation with the U. S. Marine Corps.
Pride and unbelief were buried in the trenches.

Advertising Phrases: War scenes by men who know.
Society leader enlists under former chauffeur.

Feature These Players: Marguerite Courtot as the Belgian refugee.
Raymond McKee as the society leader.

Stunt Suggestions: The windmill, the sails of which are used to signal to the Belgian troops, offers a good stunt foundation. If you lack the mechanical skill to build the mill you can at least construct the four sails, and set up in the lobby with a card, "The sails of the Belgian windmill were used to signal the position of German guns. To the right means a dot, to the left a dash. Can you send a message as well as Virginia did in 'The Unbeliever.' See her (date)." Beside the sign place the Morse code, and let the public experiment and provide you with a ballyhoo. The same idea can be worked in store windows without invitation to a trial. If you can contrive a fairly large mill on a float send it through the streets with a boy inside to work the sails.

Advertising Aids: One, three, six and 24-sheets. Lobby displays 11x14 and 22x28. Heralds. Two slides. Single and double-column half tones. Press book.

Released in February.

Synopses of News Reels

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 8 (Jan. 23).

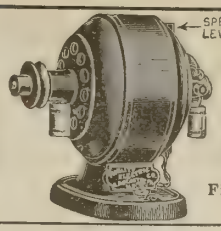
Honk! Honk! Fair Sex Learns How an Auto Ought to Go.—Girls in "womanalls" replace men in overalls, when automobile mechanics enlist in Aviation Corps.—San Francisco, Cal.

Under-Nourished "Food Scouts" Begin Diet Test.—Prominent social workers and scientists co-operate in test to prove that all schools of country should provide lunch for pupils.—New York City.

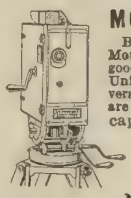
Boys in Training Camp Hold Outdoor Masquerade.—Only these are gas masks and not dominos of the "Bal-Masque," donned during play-time to accustom their wearers to the use of them.—Camp Logan, Houston, Tex.

New York Police Would Become "Cop Marines."—The famous "Horse-Marines" had nothing on this squad of policemen, veterans of the Marine Corps, who have asked Uncle Sam to re-enlist them as soldiers of the sea.—New York City.

Sword Used in Civil War Given Virginia.—Daughter of Prince de Polignac, Frenchman, who fought for Confederacy,



Moving Picture Machine Motor
$16.00
Alternating or Direct current complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.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BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
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111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

The Automatic Ticket Selling and Cash Register Co.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
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1735 BROADWAY N.Y. CITY

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

HAVE YOU AND HAVE YOU
Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?
Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?
The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT
B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

presents weapon he used to Governor Stewart at State Capitol.—Richmond, Va.

Washout Ties Up Railway Traffic.—Northern Pacific Railway bridge is torn from its foundations by overflowing of the Yakima River.—Ellensburg, Wash.

Boys Bake for Schoolhouse Penny Lunches.—Students of baking donate the products of their efforts in classroom, laboratory and bakeshop to the one-cent lunches of the public schools.—Chicago, Ill.

Thousands Honor Memory of Great Sculptor.—Remarkable tribute paid at Tomb of Auguste Rodin, the greatest sculptor since Michael Angelo—scenes from our Paris camera-correspondent. Rodin's masterpiece, "The Thinker," stands before his tomb. War toys made by wounded French soldiers take prize at Paris toy exposition. French women sweep chimneys while their men struggle to sweep the Germans out of France.

Winter Scenes of the French Army in the Vosges Mountains.—Among the snowy peaks the French are gradually hammering their way forward despite the hardships of an Alpine winter.

Cartoons by Hy Mayer.

MUTUAL WEEKLY.

ISSUE NO. 4 (Jan. 21).

Anaheim, Cal.—Repaying Our Debt to France. California will ship over a million prune trees to French orchards.

Camp Upton, N. Y.—"Swat the Kaiser." Snow image of Kaiser Bill is used by the boys here for practice work.

Washington, D. C.—U. S. has made record speed in raising big army, says Baker. The new Advisory War Board. Subtitles: Secretary of War, Assistant Secretary of War, Judge Advocate General, Chief of Ordnance, Quartermaster General, Chief of Coast Artillery, etc., etc.

Seattle, Wash.—Women taxi drivers replace men gone to war.

Chicago, Ill.—Blizzard buries this city in 14 inches of snow. Record-breaking weather ties up traffic and paralyzes business. Subtitle: A blizzard holds no terrors for these husky Jack-Tars at the Great Lakes Naval Training Station.

Alhambra, Cal.—We have women letter carriers, street car conductresses, policewomen, etc. Here is a woman auto-driver who conducts a 500-mile stage line between this city and San Francisco.

Paris, France.—The new French Cabinet. Subtitles: George Clemenceau, Premier and Minister of War; Stephen Pichon, Minister of Foreign Affairs.

Automobile trains with supplies from the Allies cross the Italian border. Subtitle: The arrival at Turin.

At Brescia.—Alpine troops march through the town. Subtitle: Guns and munitions are rushed to the front by rail.

Madrid, Spain.—The King and Queen attend the opening of the racing season.

Paris, France.—The Allied War Conference. Special Ambassadors of the Allies meet here to establish a firmer unity of control in the conduct of the war. Subtitles: Mr. Poincaire opens the conference. George Clemenceau, President of the Cabinet. Georges Leygues, Minister of the Navy. General Foch. England, Lloyd George and Lord Reading; Arthur Balfour, Minister of Foreign Affairs. Admiral Jellico and Lord Northcliffe. Italy, M. Sennino, Minister of Foreign Affairs. General Cadorna. Japan, Baron Matsui and Vicomte Chinda, Ambassadors to London and Paris respectively. United States, Col. House and Ambassador Sharp. Admiral Sims, Geo. Pershing, with Gen. Robertson, Chief of Staff of the British Army.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 838 Market St., San Francisco, Cal.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
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4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 7 (Jan. 19).

Montgomery, Ala.—The rookie engineers at Camp Sheridan get practical lessons in bridge building in preparation for their coming tasks. Subtitles: Their one big aim is to "Bridge the Rhine." Christy Mathewson visits the camp to teach the Boys his famous game—checkers. Matty learns how to put the "shineball" over the "plate."

Coronado, Cal.—Well known polo players now in Uncle Sam's service take part in a thrilling contest at the opening of the polo season. Subtitles: Excellent horsemanship is a feature of the game.

Niagara, N. Y.—The cold wave has frozen lakes and rivers but it cannot stop Niagara's rushing waters as they pour over the brink. Subtitles: A close-up view of the falls. The region round is transformed into a fairyland by the freezing spray.

Washington, D. C.—Fuel Administrator Garfield, who has caused countrywide protest by his revolutionary order closing down all industries for five days.

On the French Coast (Except New York)—New Allied devices render the task of locating enemy-mines more effective, and many are trapped and brought to shore. Subtitles: Removing the delicate mechanism which causes the explosion at the slightest shock. On the high seas, the roaming, ever-watchful trawlers destroy these lurking mines by gunfire.

Washington, D. C.—The enormous increase in Government activities since the war began necessitates the erection of many buildings to house the new boards. Subtitles: The new structures are being built like the army cantonments. A view of the completed buildings.

Squantum, Mass.—With a two-foot layer of ice entirely covering the river, officials resort to dynamite to open a channel to shipyards. Subtitles: Preparing a charge. Floating ice also wrecks the bridge at Hampton, connecting Massachusetts and New Hampshire. The bridge as it appeared before the wreck.

With the Stars and Stripes "Over There" (Official U. S. War Films. Released by the Committee on Public Information through the American Red Cross). Subtitles: American troops stationed at the U. S. Army base in France find camp life strenuous. The cooks are kept busy. The soldiers respond promptly to the call to "chow." How the drinking water is kept. The water in the bag becomes almost as cold as ice. Official war pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

Cartoon (Magazine Section)—"Dropping the Mask."

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY. NEW YORK CITY

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

EXPERT film man thoroughly acquainted with all branches of the business. Reason for seeking connections just discharged honorably from the Army. Maxwell Cohen, 828 Dawson St., Bronx, N. Y.

AT LIBERTY — Comedian — Director—February. Director, care M. P. World, N. Y. City.

ORGANIST, reliable, efficient, thoroughly experienced; open for theater engagement. Good organ and salary essential. Address Organist, care M. P. World, N. Y. City.

MANAGER, five years' experience, reliable, best reference in trade, wants position as manager or assistant. Write M. S., care M. P. World, N. Y. City.

HELP WANTED.

WANTED male organist for three manual $15,000 double action Kimball organ in first class picture theater. Must thoroughly understand playing the pictures and have a large repertoire. Only high class man need answer. High Class, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS WANTED.

THEATER WANTED—Will pay cash for picture theater, town not less than 6,000. Must be well located, situated so capacity can be made 450 or over. Will pay $50 for information of good location to build theater. C. C. Newman, Charlotte, Mich.

WANTED to rent three theaters in central states. Five hundred or more seats. Give full particulars. Renter, care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

MOVIE, Utica, New York; population seventy-five thousand. Seating capacity, eight thousand; two motor-driven machines, orchestra organ, fine opera chairs. One of the most complete theaters in state. Rent four thousand yearly. Profits about five thousand yearly; can increase. Price twenty-five thousand. Hunt, 339 Brisbane Bldg., Buffalo, N. Y.

LEWIS offers one of the finest and most popular show houses in the State of New York, paying from one hundred to one hundred fifty dollars week net profit. Town of twelve thousand inhabitants, about forty miles from Binghamton, N. Y. No competition to speak of, open six days week, matinee and evening, admission ten and fifteen cents, seating and standing capacity over seven hundred fifty, seven year lease. This theater can be operated for about three hundred dollars week, receipts four hundred fifty to five hundred week. Price, complete, seven thousand, will accept a payment of three thousand down, balance easy terms, or will sell half interest for four thousand, two thousand down. Purchaser to assume management of theater at thirty dollars per week, must be experienced and have references. Lewis, Brokers, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT by the day or month Colonial theater, 1125 and 1127 8th Ave., Altoona, Pa. Fully equipped for moving pictures, including stage, picture machines, and player piano. Can accommodate small vaudeville or stock companies.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed. cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

MOVING picture machines, frames, motors, spot lamps, oil paintings, and other theater supplies, both new and second hand, at bargain prices. We need room for new stock, and therefore are offering some goods at extremely low prices. Send for bargain list. Erker Bros., 608 Olive St., St. Louis, Mo.

PAPER for sale on all United, Warners and World subjects, also of miscellaneous subjects, unmounted 8c per sheet, mounted on paper 10c, cloth 12c. Don't write for our list, just tell us what paper and amount you want. United Film Service, 17 No. Wabash Ave., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

USED M. P. CAMERAS————ROCK BOTTOM PRICES————400 ft. Williamson with Spot Dissolve, $135. 15,000 C. P. DAVSCO light with stand, $30. Universal tripod with case, $55. MANY OTHERS————WRITE OR WIRE FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS, AND ACCESSORIES. DAVID STERN COMPANY, 1027 R. MADISON, CHICAGO, ILL.

GET IN TOUCH WITH BASS CAMERA COMPANY. America's most reliable center for REAL BARGAINS in MOTION PICTURE CAMERAS. We practice and preach QUALITY—VALUE—SERVICE. Special list of unusual bargains NOW READY shows best offers in guaranteed and tested new and used apparatus. Don't wait, but write for it today. Mr. Merl Lavoy, world-renowned war cameraman, now in Europe, writes, "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You, too, will be pleased with our honest, conscientious service. Distributors for Universal cameras; AMERICAN PROJECTOSCOPE, $175, and VICTOR PORTABLE PROJECTOR, $165. The world's best portable projectors. Catalogue free. BASS SERVICE IS WORTH MONEY TO YOU. BASS CAMERA COMPANY, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

FILMS WANTED.

15 FIRST CLASS complete moving picture machines to exchange for feature films. What have you? S. R. Thompson, 50 West 7th St., St. Paul, Minn.

FILMS FOR SALE.

FILM for sale. All subjects released by the Unicorn Film Company consisting of one and two reelers starring Mary Pickford, Mack Sennett, Blanche Sweet, Billy West, Owen Moore, Francis Ford, Dot Farley, etc., all in splendid condition, also single reel Keystones. Chicago Film Trading Co., 4th Floor Shops Bldg., Chicago, Ill.

PENDLETON ROUND-UP films, new. One used print World's Greatest Frontier Exhibition. Hauck Feature Film Co., 294 East 56th St., Portland, Ore.

ONE thousand reels, one, two, three, four, five-reel subjects, with paper. Emanee Film Co., Room 1114, 145 West 45th St., N. Y. City.

TWO-REELERS for sale at $15 each. Romeo and Juliet, Mona Lisa, Everyone for Ireland's Sake, and many others; also Arbuckles. Federal, 145 West 45th St., N. Y. City.

FOR SALE—Practically brand new print Uncle Tom's Cabin, five reels, with reasonable amount of paper; also clever children's picture Snow White, four reels. Write making best offer. Chicago Film Trading Co., 4th Floor Shops Bldg., Chicago, Ill.

MUSICAL INSTRUMENTS FOR SALE.

AEOLIAN Orchestrelle, softer tone than pipe organ, suitable picture theater or church. $1,500 instrument $450. Hauck, 294 East 56th St., Portland, Ore.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

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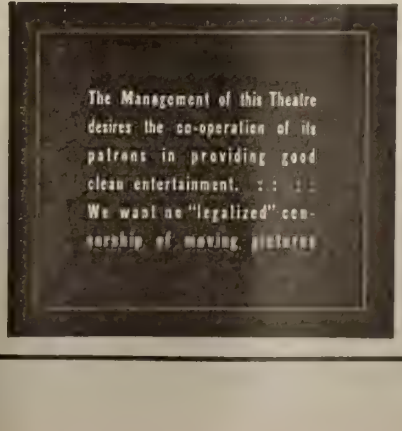
Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 862.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.
A Tough Knight.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Sixth Series.*)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).
Tad's Swimming Hole (Two Parts—Comedy-Drama).
Marrying Off Dad (Two Parts—Comedy-Drama).
The Preacher's Son (Two Parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(*Fifth Series.*)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 20, 1918.

The Cloven Tongue (Five parts—Drama—Russian Art).
The Hidden Hand (Episode No. 9—"The Jets of Flame"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 1—"Phantom Fame"—Two parts—Drama—Balboa).
The Big Idea (One Reel—Comedy—Rolin).
Bruges—Before the War, Belgium (Half Reel—Travel Colored Pathe) and In Blossom Time (Half Reel—Educational—Pathe).
Katzenjammer Kids—"Rub-a-dud-dud" (Half Reel—Cartoon) and Making Linoleum (Half Reel—Educational) (International Split Reel).
Hearst-Pathe News No. 8 (Topical).
Hearst-Pathe News No. 9 (Topical)

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfeit Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel — Educational — International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery" — Two Parts — Drama — Pathe).
The Price of Folly (Episode No. 3, "The Catspaw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rolin).
Picturesque Brittany, Huelgoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rolin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon-Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knif Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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RIALTO THEATRE SAN FRANCISCO, CAL.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 862.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 16—Number 7 (Topical).
Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).

L-KO.

Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).

NESTOR.

Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).

SPECIAL PRODUCTION.

Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).

UNIVERSAL SCREEN MAGAZINE.

Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).

UNIVERSAL SPECIAL FEATURE.

Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 8)—"Hidden Hands"—Two parts—Dr.).
Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode — "Virginia's Triumph" — Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).
Feb. 9—The Mystery Ship (Episode No. 11, "The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).

STRAND.

Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).

TRIANGLE KOMEDY.

Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.

KEYSTONE COMEDY.

Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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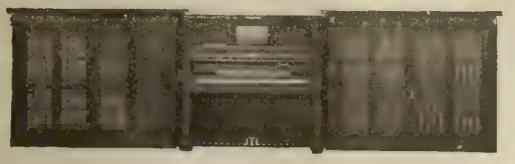

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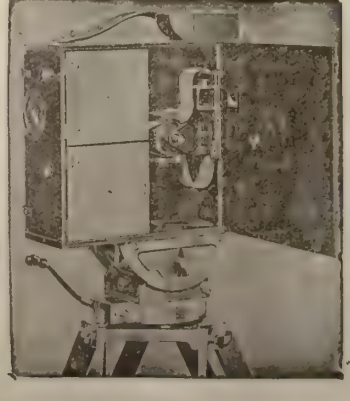

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Makers of Rexo M. P. Film

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

(For Daily Calendar of Program Releases See Page 862.)

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).

BIG V COMEDIES.

Jan. 7—Sleuths and Surprises.
Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Dec. 31—Episode No. 2—"Loaded Dice" (Two parts—Drama).
Jan. 7—Episode No. 3—"The Unscaled Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).

FAVORITE FILM FEATURES.

Jan. 7—The Trap (Two parts—Drama) and A Change in Luggage Checks (One Reel Comedy).
Jan. 14—Under the Daisies (Two parts—Dr.) and A Model Young man (One Reel Comedy).
Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy.
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).
Feb. 25—Headin' South (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
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The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Jan. 27—The Forbidden Path (Six parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES CORP.

Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.
February—The House of Glass.
February—The Knife.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—Hist Royal Highness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

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The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS, INC.

509 Fifth Ave., New York.
Fall of the Romanoffs (Eight parts).
Kismet.

JULES BURNSTEIN.

1457 Broadway, New York.
Shame.

CENTURY COMEDIES.

1600 Broadway, New York.
Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

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Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

BENJAMIN CHAPIN - PARAMOUNT SERIES.

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The Call to Arms (Two parts).

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17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

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Chicago, Ill.
The Frozen Warning (Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 862.)

COSMOFOTOFILM, INC.
220 West 42d Street, New York.
I Believe (Seven Parts—Drama).

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

M. S. EPSTEIN.
729 Seventh Avenue, New York.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

FUN-ART FILMS, INC.
Aeolian Building, New York.
A Rag, a Bone, and a Hank of Hair (Two Parts—Comedy).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede Dan.)
Feb. 15—The Recruit (Two parts).
March 15—His Golden Romance (Two parts).
April 15—All "Fur" Her (Two parts).
May 15—In and Out (Two parts).

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Nov. 15—The Pest (Two Parts—Comedy).
Dec. 1—The Bandmaster (Two Parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two Parts—Comedy).
Jan. 15—The Barber (Two Parts—Drama).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
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(See W. H. Clifford Photo Play Co.)

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
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The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

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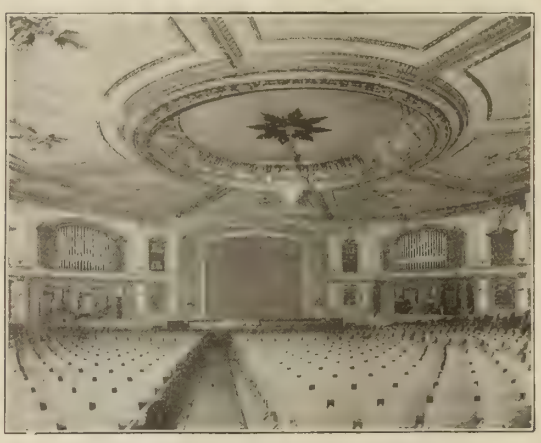

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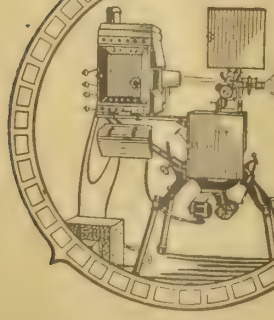

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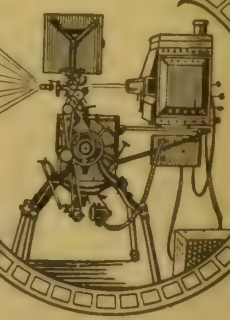

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Albany Theatre,
Brooklyn.

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Comedy

Thrills

—is a famous story, familiar in every country and to every tongue.

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—it is a big production—judged by any standard.

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with Viola Dana, is one of the biggest foreign market values any film export house has ever been able to offer the trade.

—this does not mean that *all* productions are suited to all markets. When a picture is not suited to your market—we will frankly tell you so. Your good will and satisfaction is valued much more than one sale.

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SELECT SP PICTURES

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present

An Orchid of the Screen!

from the pla
by Pierre Wol
Directed b
Emile Chauta

"THE MARIONETTES"

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

FIVE WAR-TIME JEWELS

War-time *uncertainty* insists on Picture *certainties.* Why not show those that have made money *everywhere?* And give them *long runs.* And *repeat!* Forget you're a Showman. Turn *merchant.* Raise your prices. Deal only in *proven goods.* Lengthen your runs. Intensify your advertising. Show fewer pictures, but *better* those few.

These five War-time Jewels are *persistent* and *consistent* money-getters. Every one can be booked *without conditions.* Every one can be *repeated with profit.* Every one is *reasonably priced.* Book them with the knowledge that you couldn't do half so well if you looked *twice as long.*

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A power-packed drama of New York newspaper life, featuring Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. $50,000 dominating publicity in the country's seventy biggest papers guarantees you capacity business on this brilliant Broadway Theatre success.

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama of Society and the Underworld. Played at the Broadway for two weeks straight—at Los Angeles for two and then repeated for another—at Seattle, to more money than the Liberty Theatre ever took in before. Hailed by the Critics as the best suspense drama of years.

"Sirens of the Sea"

Louise Lovely and Carmel Myers in a Twentieth Century enchantment of female loveliness. Fairy scenes of beautiful diving nymphs. A daring combination of fantasy, realism and beauty's revelations.

"Pay Me"

Dorothy Phillips—*Idol of Millions*—in a great Western drama as rugged as the Rockies. A picture of lawless passions at flood-tide—of Love springing up like a lily out of ashes—of retribution. Made by Joseph De Grasse.

"The Man Without a Country"

The greatest patriotic picture ever screened—the surest money-maker. Recommended everywhere for you by the American Defense Society. Boosted by every soldier's family that sees it. The N. Y. American said: *"Immense—a thriller—a raiser of the dead."* Made by Thanhouser. World Rights bought on sight by Jewel Productions. At the Broadway, *two weeks.* In Minneapolis, *thirteen days.*

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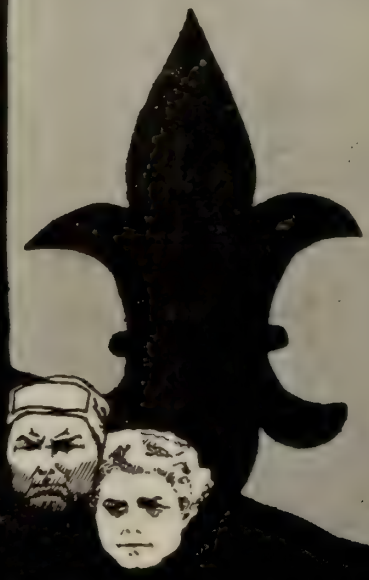
"THE EPIC OF A SOUL TRANSFIGURED AND REDEEMED: PURIFIED THROUGH HEROISM AND GLORIFIED THROUGH SUFFERING"



WILLIAM FOX PRESENTS

WILLIAM FARNUM

IN

LES MISERABLES

The masterpiece of the immortal Victor Hugo—
Directed by Frank Lloyd

GREATEST MONEY MAKER EVER SHOWN IN NEW YORK

FOX FILM CORPORATION

RELEASED NOW TO EXHIBITORS

THROUGHOUT THE WORLD

8 REELS AT PRICES WITHIN REACH OF ALL

$250.000 picture made in America

Five tremendous weeks at
Lyric Theatre Bway & 42nd St. N.Y.

Turned thousands away at every performance
Unanimous praise from public and critics

WILLIAM FARNUM

in LES MISERABLES

Goldwyn Pictures

MABEL NORMAND
in "Dodging A Million"

by Edgar Selwyn & A.M. Kennedy

GEORGE LOANE TUCKER'S brilliant picturization of "Dodging a Million," which signalizes the triumphant return to the screen of this star of world-wide popularity became—as we knew it would—a box-office event for exhibitors everywhere. Every picture that this master of production touches *at once becomes a profit-maker.* These remarkable indorsements tell the story.

WID GUNNING: By Telegraph from Albuquerque, N. M.: Congratulations on Mabel Normand in "Dodging a Million." It will surely clean up for every exhibitor. Cannot remember ever seeing before such an enjoyable combination of mystery, farce, speed and class, with touches of pathos and romance.

BOSTON RECORD: Tamar Lane: Mabel Normand's return in "Dodging a Million" is more than triumphant. There is no one who could take her place as a star; she's the queen comedienne of the screen.

MOVING PICTURE WORLD Louis Reeves Harrison: "Dodging a Million" is a genuine photodrama—swift, with plenty of zip. A new Mabel Normand indeed, and a joyously surprising one.

N. Y. TELEGRAPH: Frances Agnew: Mabel Normand in "Dodging a Million" registers an entertainment value of 100 per cent. plus. George Loane Tucker at his best; Goldwyn exhibitors have a treat in store.

EXHIBITORS' TRADE REVIEW: Geo. T. Pardy: One of the brightest mystery dramas the screen has known in a decade is "Dodging a Million," which launches Mabel Normand as a Goldwyn star under happy auspices. This is a picture destined to go down in film history as one of the most brilliant offerings on record. George Loane Tucker's direction is an exhibition of perfect craftsmanship. Exhibitors will find this unique picture a valuable attraction.

VARIETY: Sime: The combination of star, director and story in "Dodging a Million" is irresistible. George Loane Tucker never lost a chance in making this splendid picture, which proved pure entertainment to capacity houses at the Strand. "Dodging a Million" will be liked all over.

CHICAGO HERALD: Welcome, twice welcome to Mabel Normand in "Dodging a Million." This Goldwyn production is of George Loane Tucker's make, which is as big a boost pictorially as Worth was when applied to a Paris frock twenty-five years ago. This production has brought the crowds flocking to the Orpheum.

DRAMATIC MIRROR: "Dodging a Million" is a splendid production and a novel mystery drama which serves as a wonderful medium for bringing Mabel Normand back to the screen. It will delight her legion of admirers.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

Goldwyn Pictures

BRINGS CAPACITY BUSINESS to the Theatres of America

—winning Unanimous Praise

EXHIBITORS, newspapers and the motion picture trade press unanimously agree in hailing Mabel Normand in "Dodging a Million" *as one of the sensational screen successes of the year.* Capacity business resulted instantly in New York, Chicago, Boston—in Goldwyn's sixty odd first-run cities. Only a money-making production arouses enthusiasm like this:

STRAND THEATRE, Harold Edel, Managing Director: "Dodging a Million is one of the finest productions The Strand has ever had. There is magic in Mabel Normand's name; we were crowded all week.

ALHAMBRA THEATRE, Toledo, O., H C. Horator, Manager: In the face of zero weather Mabel Normand in "Dodging a Million" opened to splendid business. We have had a remarkable week with this popular star and unusual production.

N Y GLOBE "Dodging a Million" is one of the most entertaining pictures ever presented at the Strand Theatre Mabel Normand's return to the screen after a year's absence is a veritable triumph. At once she resumes her place in the very foremost rank of screen stars

N. Y HERALD Why Mabel Normand's grace and beauty remained for three or four years concealed under grotesque comedy make-up is a question that would puzzle anyone seeing her in "Dodging a Million." This is one of the most splendid and popular productions seen in a long time.

N Y EVE. SUN "Dodging a Million" shows Mabel Normand as an actress of unsuspected emotional range. Her good looks and vivacity combine at once to give this photoplay wide popularity This corking good mystery drama has brought crowds to the Strand.

N. Y. TRIBUNE: Once upon a time we may have seen a picture that we liked better than we did "Dodging a Million" but, if so, we cannot recall what it was. There is something new under the sun in motion pictures and it is "Dodging a Million." It is to be hoped that Mabel Normand will never again see fit to stay away from the screen again, and the only trouble with "Dodging a Million" is that it is going to make everyone dissatisfied with just ordinarily good pictures. Never once does your interest relax.

CHICAGO NEWS Mabel Normand is still irresistible. Surprising things follow in rapid succession in "Dodging a Million," in which all of the detail is typical of Goldwyn productions — another way of saying "excellent."

CHICAGO EXAMINER "Dodging a Million" is a cleverly devised mystery drama filled with complicating incident and it keeps an audience on edge every minute.

CHICAGO POST: Mabel Normand's return to the screen is an item of tremendous interest to many. The combination of Mabel Normand George Loane Tucker and "Dodging a Million" is an unbeatable trinity.

CHICAGO TRIBUNE: With George Loane Tucker directing, Mabel Normand in "Dodging a Million" has a vehicle that suits her down to the ground and has come back with a flourish, the same captivating star as when she disappeared. This is one of those "sure things" that the gang will all be there to see. A surprise packet picture. . . . H'raay for Mabel.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

FOR THE FREEDOM OF THE WORLD

Ira M. Lowry's Nationally Successful Patriotic Spectacle

by Capt. Edwin Bower Hesser

This picture is a big, sensational, gripping "thriller." It has a rushing, wonderful melodrama and a big love story. It is the greatest production made thus far about the World War. It sends thrills along the spine. It appeals to everyone's love of and loyalty to their country. It shows mothers, fathers, sisters, sweethearts how their missing ones battle for the glory of the nation. To date all of the thousand and more exhibitors who have played this in their houses have made a profit and in most cases it has broken every existing house record for attendance. You can book "For the Freedom of the World" only through the branch offices of

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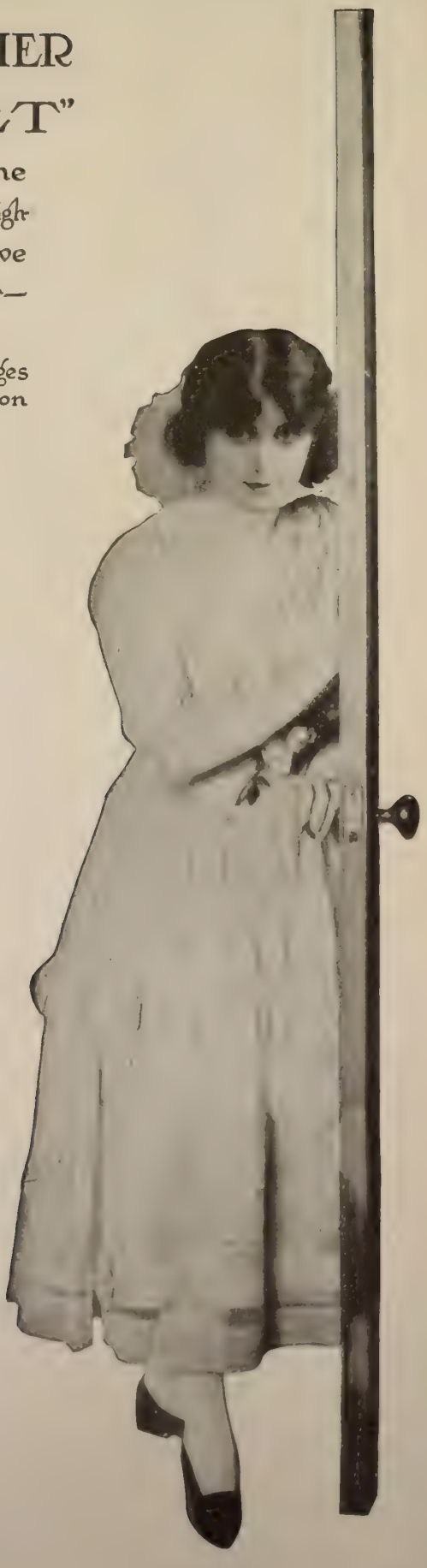
Distributing Corporation
16 East 42d Street New York City

MARGARITA FISCHER
IN
"JILTED JANET"

The story of a venturesome miss who borrowed her neighbor's house and fell in love with her millionaire butler—

Available February 11 at exchanges of the Mutual Film Corporation



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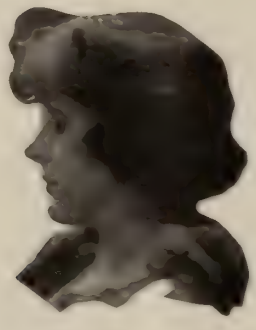
"WHO LOVED HIM BEST?"

OLIVE TELL
In
"THE GIRL AND THE JUDGE"

WILLIAM RUSSELL
in
"DETECTIVE ROMEO"



ANN MURDOCK
In
"MY WIFE"
"THE RICHEST GIRL"

MARY MILES MINTER
In
"EXTRA EXTRA"
"A BIT OF JADE"

MARGARITA FISCHER
In
"MILTED JANET"
"ANN'S FINISH"
"THE PRIMITIVE WOMAN"

and

THE SCREEN TELEGRAM

Twice a Week

At
Mutual Film Corporation
Exchanges

Here are the proofs!

What critical New York newspapers think of "LEST WE FORGET" *Now breaking records at the Lyric Theatre, New York*

Presented by SCREEN CLASSICS INC.

E NEW YORK HERALD. "Most impressive and elaborate photoplay seen in New York this season · The action and arrangement of the photoplay are particularly excellent, and the title is really significant, as no motion picture drama yet presented reminds the spectators more clearly of the reasons why this nation is at war."

he Evening World. "Affords onlookers more excitement in ten minutes than the average film thriller does in an hour · Holds interest from start to finish · Replete with stirring incidents · Jolivet admirable as the heroine ·"

THE EVENING MAIL "Splendidly acted throughout · Miss Jolivet carrying off the honors."

The Evening Call "Logical and sane · Dignified, unbiased indictment of German militarism."

NEW YORK COMMERCIAL "Calculated to give lovers of military pictures all the thrills they require · Jolivet most capable actress that could be chosen for part of heroine · Equal to any that have been shown ·"

The Morning Telegraph "Public will go in force to see this production."

Arrange bookings now for this wonder spectacle immortalizing the sinking of the Lusitania

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A wonder star – A sublime drama

The Greatest Picture METRO ever made

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The picture that made a great star supreme

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High life of Russia and America · *A Box Office Star*

The novelty of all novelties in 5 Big Acts –

The most sinful entertainment in the world

A demonstrated success –

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Metro provides the show!~
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VIOLA DANA *in* BLUE JEANS

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The DREWS *in* PAYDAY

MABEL TALIAFERRO *in* Draft 258

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FRANCIS X. BUSHMAN & BEVERLY BAYNE

in their newest and greatest dramatic achievement

UNDER SUSPICION

Directed from the big, vital story of Hugh C. Weir by William S. Davis, and guaranteed by METRO to be a winning attraction -

5 Acts of beauty and strength

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The Great

NAZIMOVA

in the sublime attraction de Luxe

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Directed by George D. Baker - Released by

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"THUMBS DOWN"

Picture one of those magnificent, barbaric, gladiatorial combats of ancient Rome!

A gladiator has just downed his opponent. With foot planted on his vanquished foe he rests a moment, sword in hand, to await the Emperor's decision. Shall it be "thumbs down" for death, or "thumbs up" for victory?

The motion picture exhibitor, confronted by the dangers to his business has indicated "thumbs down" to those producers and distributors who are not giving proper consideration to his problems.

He wants a clean-cut, open and above-board proposition from the distributor or producer.

The exhibitor wants to make his profit. He wants to place his confidence with those producers who will study his problems, look at his business from the box office standpoint, cooperate with him, sympathize with his efforts to make a real and lasting success and give him every reasonable advantage that can be extended.

Triangle is the company with which the exhibitor can place his confidence—fully, freely and always successfully. And that is because Triangle has indicated "thumbs down" to evils and methods that have been practiced in the motion picture business.

Triangle recognized the evils of the inflated star system and put a curb on its excesses. Obtaining the best actors, because of genuine talent, pleasing qualities and consistent drawing power, Triangle inaugurated the system of paying salaries that were within reasonable bounds—a fair and sane policy which met with the instant approval of exhibitors.

TRIANGLE

Consequently Triangle indicated "thumbs down" to the policy of charging impossibly high prices on films.

"Thumbs down" was the policy on the war tax. Triangle cheerfully shouldered the burden of the tax instead of placing it on the already overburdened exhibitor.

"Thumbs down" is the Triangle policy on "just ordinary" service. Every month a special seven-reel feature of unusual merit is issued to Triangle exhibitors at no extra cost. This is a part of the regular program.

"Thumbs down" is the policy on waste, hackneyed stories, ordinary production, and everything which tends to keep the business from entering at the box office.

If you are one of those exhibitors who have not yet looked into Triangle service, suppose you write or call at one of our exchanges. You are a business man. You are always anxious to learn something new. You want to know why Triangle might be of value to you—might show you a bigger profit—a larger audience—and greater satisfaction. We are certain after a careful investigation that, like thousands of other exhibitors enjoying Triangle service, you will say

"THUMBS UP" ON TRIANGLE.

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Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

ORGANIZED BRAINS WINS!

By way of left-handed praise
a party asked us:
"**When** will you turn out
the first **poor** Paralta Play?"
Here's the answer;
We've **made** sixteen pictures
and every one a **top notcher.**
We've got an **organization**
that **can't** make poor pictures.
A **poor** Paralta Play ——!
There's **no such thing.**

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J. Warren Kerrigan *in*
"A Man's Man
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
His Robe of Honor"
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Presents

A real masterpiece of facts in fiction film form, by the veteran photo-playwright, affectionately known as the Shakespeare of the movies—

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THE BLACK BOOMERANG

An Answer to

The Birth of a Nation

By

D. W. GRIFFITH

This is a great big, red-blooded story in seven reels that will smash its way to the hearts of the most blasé among humanity.

What "Uncle Tom's Cabin" was to literature, "The Black Boomerang" will be to the Motion Pictures. It is founded on the prophecy of our own President Thomas Jefferson:

"When I Realize God Is Just, I Tremble for the Future of My Race"

Truth

Powerful

Compelling

The story is not intended as propaganda. It preaches no solution of the negro problem, one of the most vital in America today. It will offend neither Northerner nor Southerner, as the questions involved are handled with delicate and masterful skill. The narrative runs the whole gamut of the human emotions, with its raids in the heart of Africa; the slave chase in the Southern Seas; the auction block in Virginia, and other thrilling spectacles. Running through the whole is a powerful and soul-stirring love tale that will thrill the most hardened misogynist in the audience.

This will be the greatest money making film ever offered to the trade

Brilliant!

Thrilling!

Extraordinary!

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by Edgar Lewis, The Master Producer

"I will come back to you— I will be waiting."

"You no hit heem— he ver good feller when sober"

"Don't touch me you— you— thing of evil"

THE CAST

"Big Mitch" Lewis
Hedda Nova
Mabel Juline Scott
Victor Sutherland
Edward F. Roseman
and
many others

"The Bible! Nothing but a maze of lies— lies! I tell you!"

A drama of

The Sign Invisible"

who made "The Barrier," "The Bar Sinister," etc.

With hot hate in their eyes and murder in their hearts.
"Me! enter that temple of superstition?"
"Sometime, you give me kiss, you no need money."
Lone Deer
"Me no see!
Me no see!"

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"THE LITTLE GIRL YOU WILL NEVER FORGET"

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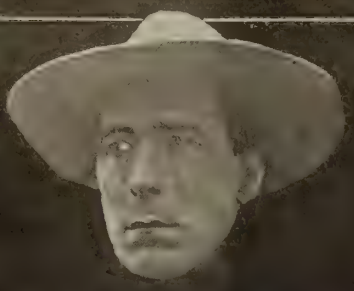

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"THE TWO-GUN MAN"
in
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3
"The HELL-HOUND of ALASKA"
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MACK SENNETT
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Ambassador

JAMES W. GERARD'S MY FOUR YEARS IN GERMANY

Adapted for the screen by Chas. A. Logue

Directed by William Nigh

Pathé

Even a fire fails to drive out an audience when.....

HAROLD LLOYD

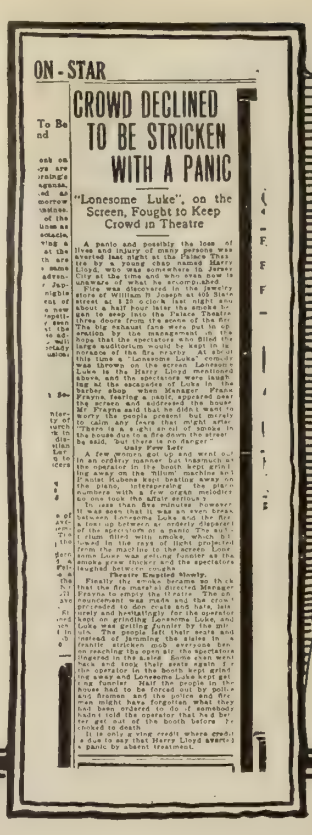
.....is on the screen.....

Manager Frayne of the Palace of Schenectady says "So well are these 'Luke' comedies liked by our audiences that the fire did not dismay them; they preferred to stay and see the finish of 'Love, Laughs, and Lather,' one of the funniest comedies ever pictured."

Wise exhibitors show the one reel

ROLIN COMEDIES

EVERY WEEK.....



ON-STAR

CROWD DECLINED TO BE STRICKEN WITH A PANIC

"Lonesome Luke", on the Screen, Fought to Keep Crowd in Theatre

A panic and possibly the loss of lives and injury of many persons was averted last night at the Palace Theatre when Lonesome Luke, which named Harry Lloyd, who was somewhere in Jersey City at the time and who even now is unaware of what he accomplished.

Fire was discovered in the jewelry store of William H. Joseph at 405 State street at 8:20 o'clock last night and about a half hour later the smoke began to seep into the Palace Theatre three doors from the scene of the fire. The big exhaust fans were put in motion, but the spectators were told in the hope that the spectators who filled the large auditorium would be kept in ignorance of the fire peril. At about this time a "Lonesome Luke" comedy was thrown on the screen. Lonesome Luke is the Harry Lloyd mentioned above, and the spectators were laughing at the escapades of Luke in the barber shop when Manager Frayne, fearing a panic, appeared before the curtain and announced to the house Mr. Frayne said that he didn't want to worry the people present, but merely to calm any fears that might arise "There is a slight air of smoke in the house due to a fire down the street," he said, "but there is no danger."

Only Few Left

A few persons got up and went out in an orderly manner, but hostilities of the operator in the booth prevented the showing of the picture, and Professor Rubens kept beating away on the piano, interspersing the plain numbers with a few organ melodies as one took the affair seriously.

In less than five minutes however it was seen that it was an even break between Lonesome Luke and the fire, a line up between an orderly dispersal of the spectators on a panic. The smoke curled in thick wisps of light projected from the machine to the screen. Lonesome Luke was getting funnier as the smoke grew thicker and the spectators laughed between coughs.

Theatre Emptied Slowly.

Finally the smoke became so thick that the fire material directed Manager Frayne to empty the theatre. The announcement was made and the people proceeded to the doors in a fairly slow, orderly and hesitatingly for the operator kept on grinding Lonesome Luke, and Luke was getting funnier by the minute. The people left their seats and instead of jamming the aisles in a frantic stricken mob everyone kept on reaching the open air the spectators lingered in the aisle. Some even went back and took their seats again if the operator in the booth got grinding Lonesome Luke. Finally the operator left the booth and the people in the house had to be forced out by police and firemen and the police and firemen might have forgotten what they had been ordered to do if somebody hadn't told the operator that he'd better get out of the booth before he choked to death.

It is only giving credit where credit is due to say that Harry Lloyd averted a panic by absent treatment.

PATHÉ *presents*

PEGGY HYLAND

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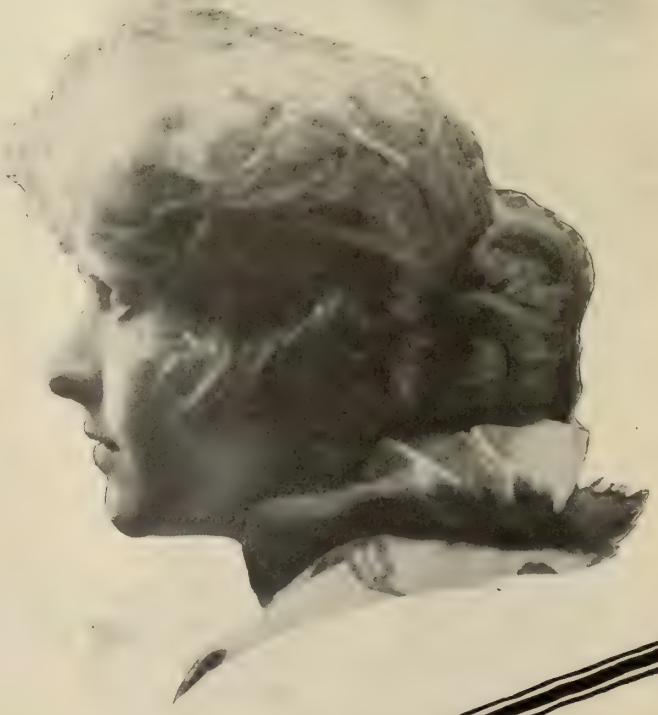
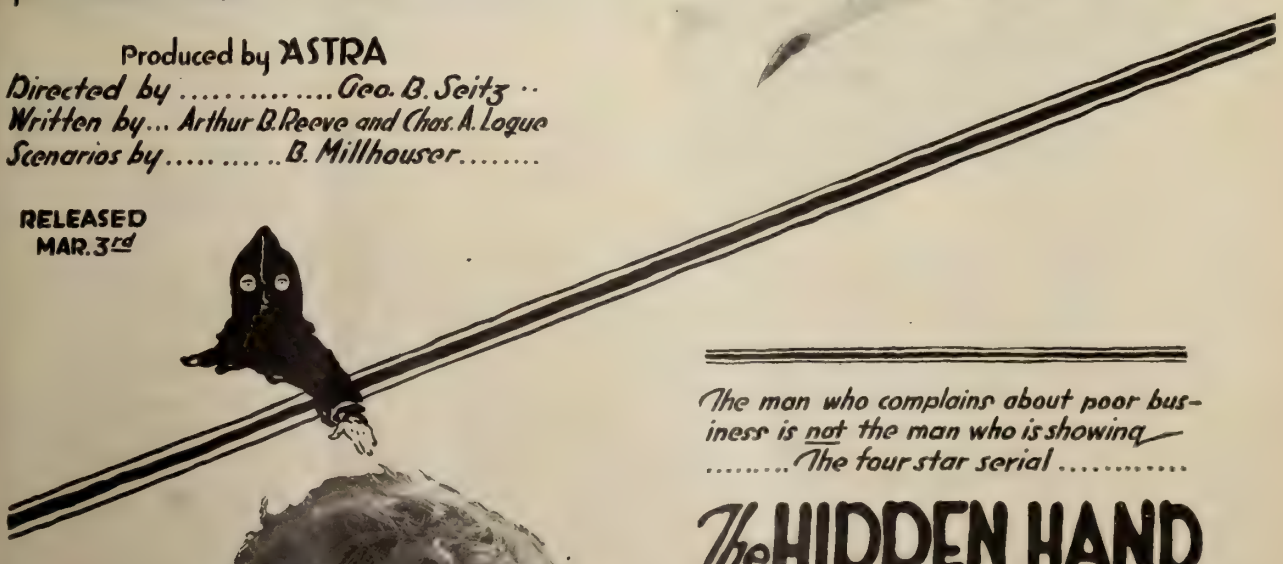
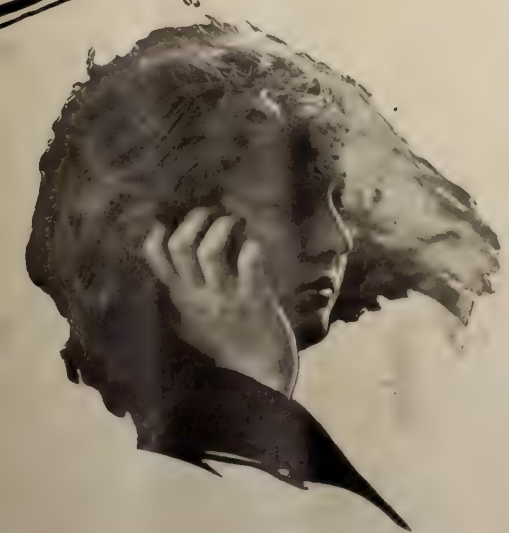


Produced by ASTRA
Directed by .....Geo. B. Seitz ..
Written by... Arthur B. Reeve and Chas. A. Logue
Scenarios by.....B. Millhouser.....

RELEASED MAR. 3rd





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Frank Keenan

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At 15, 25 and 35 cents

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U. S. THEATRE
Hoboken, N. J., Sunday, January 27, 1918

MATINEE—Weather: COLD.

Close	148,473	
Open	147,862	
	611 @ .15	$91.65
Close	261,605	
Open	260,495	
	1,110 @ .25	277.50
Matinee		$369.15

EVENING—Weather: VERY COLD.

Close	263,659	
Open	261,605	
	2,054 @ .25	$513.50
Close	7,917	
Open	7,748	
	169 @ .35	59.15
Evening		$572.65
Matinee		369.15
Total		$941.80

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(Signed) WM. D. WALDRON, Manager.

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DRIVING HOME THE FACT—That if you book special productions, unusual pictures with live advertising possibilities, you can boost your business to the limit. But they must be real productions that make good. Ince's "THE ZEPPELIN'S LAST RAID," and "THOSE WHO PAY" are already playing Return Engagements to Packed Houses.

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CLEVELAND	310 Sloan Bldg.
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FEB. "THE RECRUIT"
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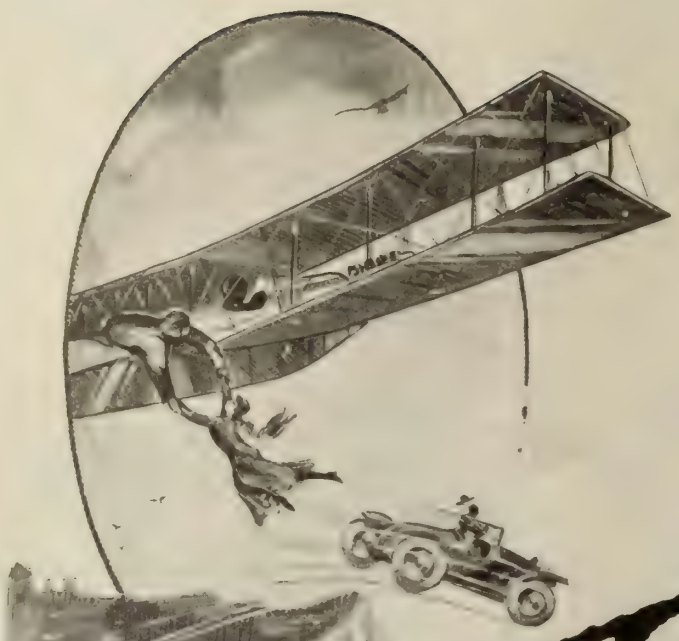

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UNANIMOUSLY ACCLAIMED THE BOX OFFICE EVENT OF THE YEAR

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A thrilling page from life that holds one spellbound... Better than a sermon. No expense spared in making the picture complete in every detail.. Cast, particularly good.

Wid's
As a drama for big business, this feature is the candy... Powerful story, splendidly acted and well presented makes gripping feature.

New York Review
A picture which bears the stamp of artistic merit in every detail, rich in dramatic contrast and conflict, and rich, too, in its revelation of men and women's souls.

The GRAIN of DUST
By David Graham Phillips

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"The Grain of Dust" will be a rock of success for any exhibitor. It contains the type of story that will always prove popular, and it is interpreted with artistic emphasis.

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An artistically made picture, strong enough in human appeal to make it **exceedingly popular with all audiences.**

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LILLIAN WALKER
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January 2, 1918

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If all your New Star Series are like the ones I have shown to date I predict that Bluebirds will be the big attractions in 1918.

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(Signed) M. B. NEILSON

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MADGE EVANS
IN
"Gates of Gladness"
WITH
GEORGE MACQUARRIE
Directed by HARLEY KNOLES

William A. Brady's

Big Picture

Did You Play "The Whip"

If you did you know what a box office bear it is.

Well, there is a companion picture to "The Whip" in the making.

Over $100,000 has already been spent on it.

The last reel alone remains unfinished, and it shows a battle in mid-air between a monster Zeppelin (not a model—a real one) made on government lines at a cost of over $25,000, with a war hydroplane, over the real ocean.

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"STOLEN ORDERS"

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ACTED BY 6 STARS

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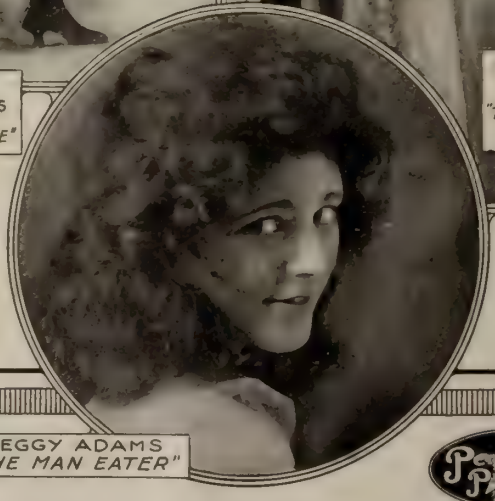

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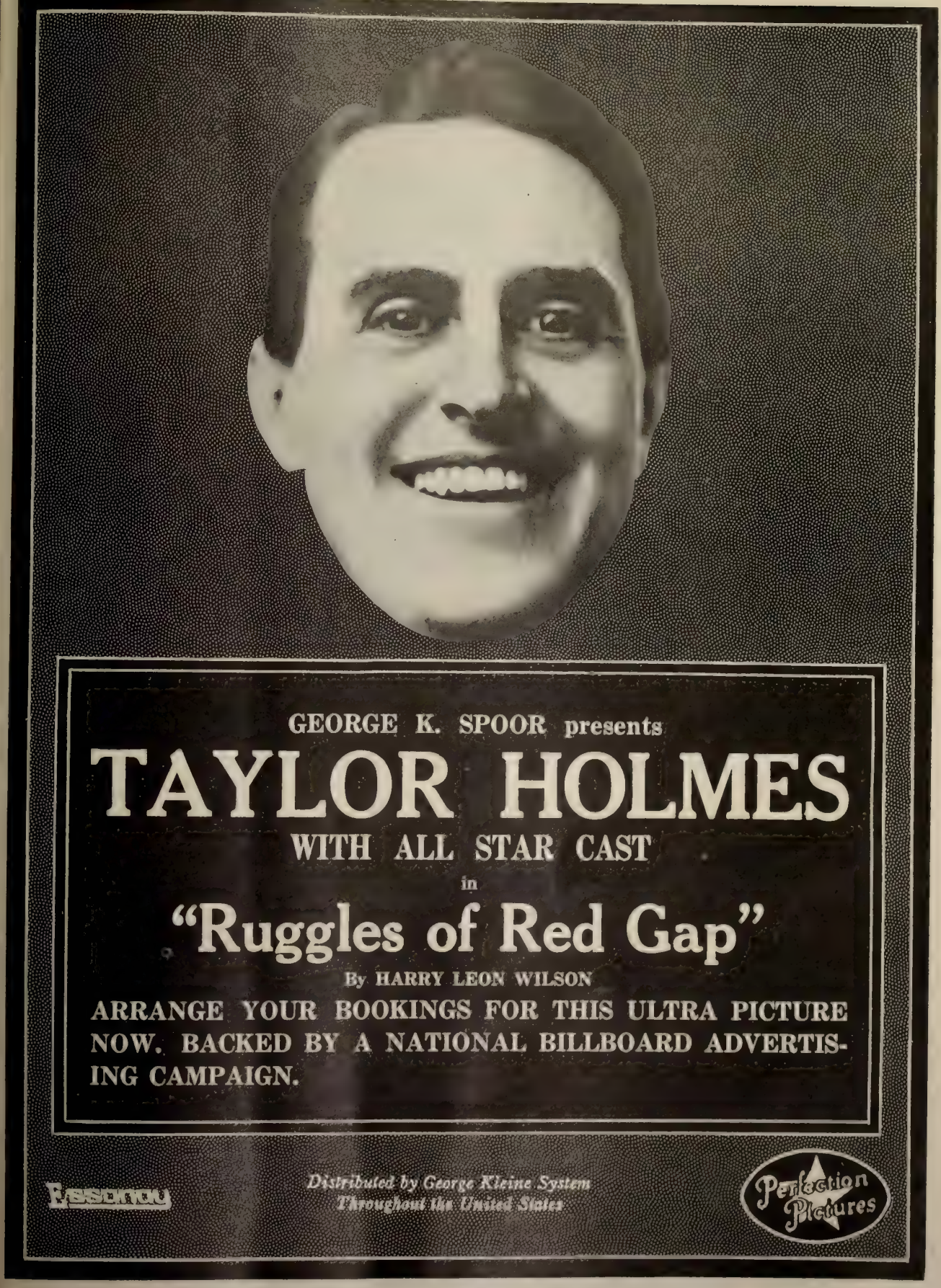
"THE MAN EATER"

Pennington Pictures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WITH ALL STAR CAST
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By HARRY LEON WILSON
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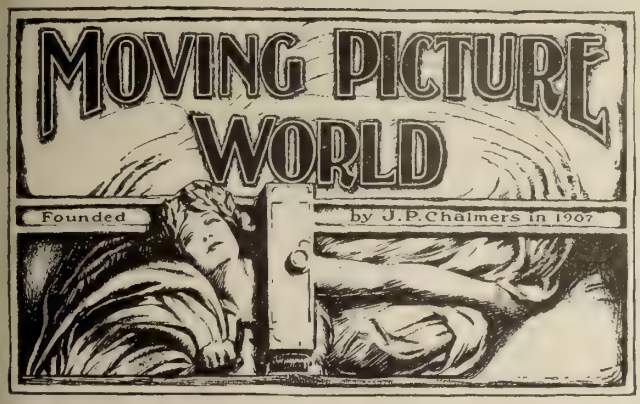

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 16, 1918

Facts and Comments

DEATH has taken high toll in the picture fraternity. Joseph Kaufman, a director of rare ability associated with the Famous Players-Lasky Corporation, and Leander Richardson, newspaper and publicity man of long service, more lately with the World Film Corporation, died last week of pneumonia. Both have left a discernible mark upon the records of their respective callings and their memory will long be retained by those who knew them and their works.

* * *

THERE is something hopeful in the announcement made this week on another page that the old Lubin plant at Betzwood is to be rehabilitated and that the click of the camera and the raucous voice of the leather-lunged director are again to be heard within its classic precincts. While the company is financed by wealthy Philadelphians, Ira Lowry, who built the plant at figures we hesitate to repeat here, is to be the technical director of its activities under the new ownership. Betzwood is a wonderful institution, and with its facilities Mr. Lowry has a wonderful opportunity. His knowledge of picturemaking, supported by a really capable staff of writers and directors, ought to produce marketable results to a most satisfactory degree.

* * *

WILLIAM A. BRADY, the dynamic, has severed his directorial connection with the World Film Corporation, renounced a salary of $100,000 a year because, he said, no company could afford to pay so much under present conditions, and will devote his time to motion picture production on his own hook. It is well. There is little matter how Bill Brady employs himself so long as he remains in the picture business. The particulars are not at hand, but we believe that he has accomplished some notable reforms in studio management. At a dinner given by another general manager of the World Film some time before Mr. Brady was called to the same position he made some very pertinent remarks on the subject of studio waste. His was the one hopeful speech of that evening. He may be induced to tell what he has accomplished, and, if he does, it will be an interesting story.

*

Another thing: he has held the N. A. M. P. I. together longer than any similar body in the motion picture trade has been able to exist—and that's a lot for one man to do, if we may be permitted to remark. In that time he has had difficult questions to answer, some knotty problems to solve, but his eminent fairness on all such controversial matters has challenged the admiration of his associates, and the N. A. M. P. I. still exists and is a considerable benefit to the trade.

*

No, Bill Brady should not quit the motion picture business yet. His term as president of the N. A. M. P. I. does not expire until August, at which time he should be re-elected for the good of the business.

* * *

THE list of attractions at the moving picture houses in New York and also at the regular theaters, for the week of February 4, indicated that the amusement seeking public is still in favor of the lighter forms of entertainment. Of the five leading Broadway screen theaters but one showed a picture of serious purpose. The features at the four other theaters ranged from melodrama to comedy, farce and a story of adventure. Out of forty regular theaters four ran serious dramas, twenty-one housed comedies or farces, twelve had musical shows, two spectacles, and one straight melodrama. It is worthy of note, however, that the piece which far exceeded the others in length of popularity was a morality play which has already enjoyed half a dozen engagements in New York and has duplicated its metropolitan success all over the United States. This condition holds good with the moving picture. The solid successes will always be made with the dramas of real purport.

* * *

A GOOD habit is its own reward. The regular patrons of the New York motion picture houses who have been in the habit of attending their favorite screen theaters every week have not been discommoded during the newsdealers' strike, which prevented the theater "ads" from reaching the public. Without taking sides in the matter or dwelling upon the importance to the public of receiving the news at such a time as the present, it is worth while to recall that news reels have been shown daily in the moving picture theaters of the city, and many of the more important happenings have thus been learned.

Deep Veins Untouched

Louis Reeves Harrison

WHEN you were a kid, when mamma first took you to the theater how beautiful it was, just like fairyland! Now you are a scoffing materialist, some of the pleasures of your life have gone. You may not sigh for credulous youthtime, but it would not be entirely amiss for you to feel some of the thrill you once knew, the ardor of appreciation which lifted you sensuously and spiritually out of this dull old world into some vague foreshadowing of life on the thousands of bright other worlds shining out in evening skies.

The child sees beauty on every hand from true perception, but without appreciation of causes, an intellectual enjoyment to come later in life, but at no time during our superior maturity are we insensible to beauty conveyed to us from the mind of creative genius when it is done with such skill that we are unconscious of the workmanship involved, when we are not thinking of the author and the director and the actor, but only of the beautiful composite work of art as a whole, of its significance, of its appeal to our emotions, of its effect on soul consciousness.

How can any such powerful effect be produced under present conditions? There are some astonishingly good attempts, and it may be taken for granted that good intentions are not lacking, but the discovery of gold in moving pictures has led to a lot of eager surface scratching by those who feel impelled to get all they can in the shortest possible time, while great solid veins of pure gold lie beneath the surface unmined. True artistry is being developed in all departments, but it is scattered, whereas it must be unified and encouraged to work like a piece of machinery where there is no friction, before splendid results can be expected.

Methods of distribution are a law unto themselves just at present, but a little reflection will easily convince anyone that present methods of distribution may not always obtain. No secret is made of the fact that they are not entirely satisfactory to the exhibitor. One can hardly go astray in believing they will improve, and improvement means change, yet, for all that, they have imposed conditions upon production which are almost intolerable. This is because men of undoubted ability as distributors, where system and business organization count most, have assumed leadership in production where artistry should dominate.

There are men so dumb as not to understand what is meant by the term "artistry," even on trade journals, though the word plainly implies the highest quality of workmanship. It involves more than doing beautiful things, more than doing them beautifully when an art of expression is concerned. It means that the art must be so conceived and expressed as to communicate fully to thought and feeling. It is a good job when we enjoy every moment of it in our minds and hearts without knowing it is a good job. The highest skill of workmanship conceals itself for the sake of the impression to be made on an audience.

Such is the charm of illusion, a rich vein of gold almost untouched in the scramble for glittering stars and the pay gravel of old plays and defunct novels. Those first in the field are after what is in plain sight. It is a hurry-up scramble of bitter struggle now and then for contested claims, with occasional attempts to stake out the entire property, while just over the hills, in the valley beyond, spreading beyond the reach of mortal vision, are inexhaustible veins and rich nuggests of true metal, buried beyond the reach of careless and superficial methods. It is only a question of time when they will be discovered.

No man has the effrontery to deny that avarice is back of human effort to make big money, and it is almost unbelievable that all men are not avaricious. It may come as a refreshing surprise, therefore, that no man ever succeeded as a great artist who was in a hurry to make money. Fine workmanship implies care, and great pains taken to do the best possible work in any art imply leisure. It takes time to turn out the right kind of a moving picture, just as it took time for Raphael and Angelo to express their genius at Rome. The rush of eager distribution may be all right in itself, but it is irreconcilably opposed to fine production.

Question which has arisen in many minds—why not separate the two? One of the first releases of ten reels to succeed in this country was made in Italy, where the producers concentrated upon every department of artistic workmanship, wholly unembarrassed by the American distributor. He had no idea what they were doing, no idea of interfering with their tremendous effort, but this did not prevent him from attaining a large and profitable sale of the completed product, to which he devoted the energies of a mind trained to the department of distribution only.

On one side was a union of creative and constructive talent, wholly unadvised by the business end. On the other a composite of talent to market the artistic creation. Is that not the scientific way to mine pure gold? Is that not the largest and best way to get big results? Let us not question for a moment the honesty of intention when the business man goes into a studio with a line of what seems to him "practical" suggestion. His idea is to fit the pictured story to what he deems to be the capabilities of a company he has engaged to interpret stories, but he is only pouring sand into the bearings of complicated machinery.

The man who is financing a producing company feels that he is entitled to an opinion as to what should be done and how it should be accomplished. Very true, but his opinion is not a mere suggestion. It is bound to affect those who draw their pay from him. He may feel justified in saying that certain things in a pictured story may suit one audience and not another, but that is not the question at all. No one doubts the innumerable kinds of human taste, but there is at least one truth for all audiences of all kinds and at all times, the truth in the story which carries conviction and holds interest while it drives home that great truth as its reason for existence.

On the horizon of minds of many in a moving picture audience there has never dawned some of the greatest and most beautiful truths known, appreciated and enjoyed by the more fortunte members, a tiny minority. The lives, experiences and moods of the great majority are narrow. Yet they know there is a wonderful world beyond their own. They *feel* a sense of deprivation when they are shown what is commonplace and makeshift imitation. To give them a long series of meatless and wheatless pictures is to deprive them of mental nourishment.

By all means make money, but there is nothing inconsistent with that end by mining deeper than we have, by enriching the lives and cultivating the tastes of those who go to lowly places of entertainment, by responding to millions of imulses in all parts of the world for improvement in all that pertains to existence.

Keeping Close to the People

By Robert C. McElravy

MOVING pictures at the present time undoubtedly enjoy the unique distinction of being just a little closer to the people than either literature or the drama. It is the good fortune of the screen at the moment, and perhaps has been ever since the beginning of the war, to bring its messages to eager and enthusiastic observers, while this same public is inclined to look askance at much of the best the other forms of entertainment have to offer.

This may seem odd at first thought, for both literature and the legitimate drama are old, established forms of amusement, which may rightfully be considered indispensable to the people. They are indispensable, beyond a doubt; nothing can be greater than literature when it is great, and no one can seriously doubt the perpetual claim of the spoken word upon the affections of the masses.

Why, then, are moving pictures exerting the greater appeal at the present moment? Why is their message of greater consequence just now than that of either of the others? Their's is certainly not a finished art; even the most enthusiastic friend of the silent drama must admit that only occasionally do the pictures touch real excellence in every department of presentation. Any stronger claim in the present state of development would be complacent and unjustified. Yet the continued fascination of the screen, even under the most adverse conditions, can not be denied.

The first answer to such a query is that moving pictures are a cheaper form of amusement, and it is an answer that seemingly rings true. But making a thing cheap does not make the public anxious to see it, and it would be impossible to fill up a hall night after night at an entirely free admission if you had nothing to offer that answered a genuine public need. In fact, the reverse is nearer the truth; if you have something vital to offer you can ask almost any price within reason and the public will clamor at your doors.

It is doubtful if the question of price has a great deal to do with the popularity of moving pictures. Their closeness to the people is due to the fact that they are of the people, by the people and for the people. They have been from their inception a product of the masses and have grown up and flourished under the nurturing care of plain, common folks.

When moving pictures were first invented, they were exploited by ordinary showmen, who exhibited them as simple curiosities, like circus freaks, or trained fleas or any other thing that was new or startling. Then merchants and business men, looking for fresh opportunities, rented empty store rooms and began showing a few reels at night. Gradually it became evident that little stories could be enacted on the screen which interested and amused spectators. Then came the scenario writer, an untrained and undisciplined individual, who wrote out the wierdest sort of episodes for "the movies." The scenario writer knew no more about the business than did the average exhibitor; he didn't even know whether he was to get paid for his work. Very frequently he got ten dollars per reel and quite as frequently nothing at all. But he got the glory and he was doing something that interested both himself and the public intensely.

The early scenario writer knew nothing of art, but he had an honest passion for telling stories. He carved out his tales as roughly as might a crude artisan of the stone age; he literally hammered his situations into shape and plastered them together with mud created of dream-dust and tears.

The writer remembers an occasion several years ago when he saw a two-reel offering at one of the Broadway houses, which is exactly a case in point. The story was one of humor and sentiment, pure and simple. It was honest sentiment, not sentimentality, and while the plot was obvious in character, it got a tremendous hold upon the observers. There was sniffling in all parts of the house and handkerchiefs were applied freely to moist eyes. At the close the picture was applauded, the audience signifying in this manner that it had been having a perfectly gorgeous time. Now the scenario for this simple, but highly effective, story was written by a young man who but a short time previously had been a shoe clerk in Chicago, as the writer afterward took pains to learn. He became interested in moving pictures and, through patient experiment, had learned the trick of putting a scenario together. He knew little of writing, outside of school composition work, but he had the inborn talent for telling stories. He succeeded so well with his scenarios that he was able to give up his work as a clerk and supported himself at the new occupation, if not magnificiently, at least perhaps in the style to which he was accustomed.

Could this young story-teller have found an outlet for his newly discovered talent through literature or the stage? It is very doubtful, at least without several years of preparation, in which time he would have had to tone down his riotous gift of sentiment. He would have had to part with most of the fresh, unsullied enthusiasm which made his moving picture scenarios so successful with the public. And even if he had happened to succeed, what of the thousand and one other scenario writers who found their vent through the medium of the film?

The moving picture today remains close to the people because it has never been taken away from the people. The making of pictures has advanced wonderfully and scenario writing is no longer a mere trick, as it was formerly, but the time has not yet come when new ideas, fresh sentiment, free emotions and deep feeling are elbowed aside in favor of mechanical artifice. When the door is closed upon these things, then the moving picture will have its own struggles for survival.

What is to be the future of the moving picture, in relation to literature and the drama? It is not likely to usurp the functions of either of them, so long as the latter continue to make themselves valuable to the people. The invention of the automobile has not disturbed the essential uses of the bicycle, the trolley car or the railway train; it has merely afforded another means of travel.

The moving picture is simply another means of entertaining and informing the public. It may supersede both literature and the drama in certain phases, notably in travel and description and stories in which action predominates. It may also curtail considerably the literature of "explanation," for the moving picture is tremendously effective in exploiting new inventions and discoveries.

What the moving picture is most likely to do for literature and the drama is to drive them back to their normal functions; in other words, to bring them once more into the hands of the people. They will be forced to deal with and sympathetically interpret real life and character, to take up sincerely and honestly the real problems of the people. Mere cleverness and mechanical perfection of form will pass out before the aspirations and ideals of the new times.

The ultimate effect of the war upon this country is difficult to determine, but there is bound to be some sort

of a return to deeper feelings and spiritual consciousness. Despite fears expressed in some quarters, it is doubtful if there will be a return to Puritanism; only an obtuse refusal to see the new light could bring on such a tremendous reaction. The problem is perhaps not a moral question at all, save in a remote and not displeasing sense of the word, but rather a necessity for setting up higher artistic standards in recognition of the new era in which we are living.

The moving pictures, through their quick touch and devotion to the best interests of the people, are already pointing the way. There is every reason to believe that literature and the drama will soon be stirring with new impulses in the right direction.

Censors After Virginia

By Sam Spedon.

THE plaint which was raised by the exhibitors of Virginia the week of January 21, reminded us of the Civil War slogan: "On to Richmond."

A bill was introduced in the Virginia Assembly by a number of clergymen and Welfare League representatives favoring a state board of censors for motion pictures. This was so secretly done that the exhibitors did not know it was even thought of until it had been favorably reported from the codes committee. It came up in the Senate Chamber on January 25, when the committees on moral and social welfare of both houses of the General Assembly met in joint session for a hearing of the bill. So suddenly and surreptiously was the bill introduced the exhibitors were almost entirely unprepared to contest it. Making the best of the situation, Jake Wells and a handful of other exhibitors were there with their attorney to combat it.

After reading the arguments of both sides as printed in the Richmond papers, we must say that the introducers of the bill seem to have been better prepared with arguments in their favor. Besides the adherents of the bill were present en force and made a stronger impression.

Poor Response.

From several letters we have received the one hundred and sixty-six exhibitors of Virginia did not respond to the S. O. S. telegrams and letters sent to them urging their presence in Richmond on the day of the hearing. One letter informs us that only four exhibitors responded to the call, while the bill was reported upon favorably and will probably be passed upon in a few days. A second call was sent out to all exhibitors for a mass meeting at Murphy's Hotel, Richmond, on Tuesday, January 29, to gather data and prepare themselves for another hearing with a fair representation and presentation of their cause. At this writing we have not heard the results of that meeting.

Warnings Unheeded.

Almost every week we have pointed out in the columns of this publication the necessity of being prepared for just such "snap" tactics being sprung on the exhibitors in the introduction of censorship, tax and Sunday closing bills. We even advertise anti-censorship slides to run in the theaters. As usual the majority will not heed the warning nor the call to arms until some one is hurt or the attacking bodies are upon them and they find themselves in the hands of the enemy. Or else they are content to let a few do battle while they sit idly by.

Enough has been said about boards of censors in other states where they have been instituted to make us all familiar with what they mean to the motion picture industry. How these censors are paid a salary way beyond services rendered, and unnecessary tax upon the public, a means of political graft and spoils to favor a chosen few with sinecure jobs. What has occurred in Virginia is only a precedent of what is apt to happen in any other state. Be on the alert. Keep your ears to the ground. If you hear the slightest rumbling, get busy, get together and be ready to meet the approaching danger. It will do no good to lock the stable door after the horse is stolen.

Always the Eleventh Hour.

C. C. Pettijohn told a story appropos of the indifference of most exhibitors to things that concern their welfare. It was something like this: In a small town in Indiana they had a chemical fire department, instead of the modern fire apparatus and all that goes with it. They kept in a barn a lot of fire extinguishers filled with a liquid chemical. One night a fire occurred and all the volunteers rushed to the barn, grabbed the fire extinguishers, went to the fire, to discover that the chemical had dried up and the extinguishers were of no use. The citizens held an indignation meeting to discuss the negligence and unpreparedness of the authorities and to devise ways and means to combat future fires that might mean the destruction of the whole town. One old fellow arose and said: "I'd like to make a motion." Being granted the privilege of the floor he proceeded: "I move you, Mr. Chairman, that hereafter we make a thorough examination of our fire extinguishers three days before a fire takes place."

Doing All We Can to Help.

While we write these words of admonition we wonder if we are just doing it for our own satisfaction or because it is expected of us. If that is all, then our labor is in vain. If they are read and heeded then our effort will have fulfilled the purpose for which it was made, to arouse the co-operation of all exhibitors and the whole industry in the cause for which the exhibitors of Virginia are fighting.

Noted in Passing

By Sam Spedon.

PRESENT conditions are unquestionably an excellent laxative for relieving business congestion. It is a remedy for overproduction and adjusting the industry to its better establishment on a more stable foundation.

Startling Words.

The statement made by a manufacturer of state rights features that he was through with the states right man and personally he didn't want to take money from him, would indicate that he had a qualm of conscience or something. He went further and stated that dealing with him and the middle man had brought the percentage of profit up to 200 per cent, which was excessive and uncommercial. Another producer went so far as to state that such a system of profit had depopulated the theaters —that is, the bigger part of them. These remarks were supplemented by another producer who said: "By our plan the cost of distribution can be reduced to a maximum of 10 per cent. These announcements were startling news to us and rather disturbed our idea that state rights men and distributors are essential to the industry.

Our Own Censorship.

The advent of school teachers and principals as exhibitors of motion pictures should be still more convincing evidence that the pictures are rapidly overcoming the prejudices that some "truly goods" and "high brows"

have tried to instill, that they were not the proper mediums of transmitting education and enlightenment to the minds of the public. With the educators and clergy in the industry state censorship is unnecessary.

State Censor Boards Cost and Unnecessary.

Out of 4,766 pictures censored in the state of Maryland only 19 were rejected, subjected to an appeal to the courts. There were 659 eliminations from the 4,766 recommended. In many instances the eliminations were questionable as to their advisability. This censorship cost the exhibitors, and indirectly the public, $22,000. This same censorship costs New York City comparatively nothing, being handled by the National Board of Review and the local license commissioner by special request on complaint of any citizen. Any exhibitor found guilty of showing an objectionable picture loses his theater license. With this form of local censorship it practically prohibits a producer making and the exhibitor showing an objectionable picture.

Another On Its Way.

The independent moving picture theater operators and employees union of Brooklyn and Long Island, which is unaffiliated with the central union, known as 306, has been so successful that the independent New York City theater operators and employees are thinking seriously of organizing a branch of their own. The Brooklyn union claims that it has been instrumental in eliminating boycotts, strikes, demands and other interferences from the central union.

Censorship Threatens Virginia Exhibitors

Drastic Bill Establishing an Official Board Is Supported by the Virginia Picture Men

RICHMOND, Va., January 31.—A bill for a proposed Censor Board in the state of Virginia has already been reported favorably by the House committee, and the hearings have been brought to a close by the Senate committee. This bill calls for the drastic fines and imprisonments of the Maryland measure which is now being fought so strenuously by the Maryland exhibitors with, it is claimed, good chances for defeat. It calls for a tax of $2 a reel for original prints and $1 a reel for each additional print; exempts none of the pictures that have been played in Virginia in the past; and aims to appoint three censors who shall receive an approximate salary of $2,400 a year—this at a time when the Virginia exhibitors are paying their reel taxes, their income tax, their ticket taxes, etc.

One man well versed in conditions in this state estimates that the passage of this measure would place upon the 166 exhibitors of Virginia an additional burden of $30,000 to $35,000 per annum, and reasoning from the number of houses that have recently gone out of business in neighboring states, he figures that this entire burden will have to be borne by a constantly decreasing number of motion picture theater owners.

Strangely enough, the exhibitors of Virginia, headed by Jake Wells, president of the American Exhibitors' League of Virginia, at the meeting held this week at Murphy's Hotel, Richmond, Va., came out openly for censorship. Mr. Wells in his opening remarks to the exhibitors declared: "We favor censorship. We want it. We believe it will save reputable exhibitors from the fly-by-nighters," and the exhibitors of Virginia, following their president's lead thereupon not only indorsed his remarks, but memorialized the Virginia Legislature to this effect both as an official decision and through the remarks of both president and secretary before the Senate committee on the floor of the Senate chamber.

True it is that Mr. Wells qualified his statements by asking for a substitute which requests that no film shall be shown in Virginia unless it shall have first passed some other legalized State Board or the National Board of Review.

Adherents of the measure promptly knocked the Wells amendment full of holes by showing that it would leave the State in statu quo—that in reality Mr. Wells' proposal was really no censorship at all for Virginia, but meanwhile Dr. Cannon, leader of the adherents of the bill, emphasized the fact that both Mr. Wells and his secretary had distinctly said: "We favor censorship," and they therefore considered it a final argument that since the exhibitors wished censorship the only other step to be taken was to give Virginia a state board that would decide for Virginia what Virginians should see in the way of film.

C. F. Senning, Fox Film representative, who with men from the World, Metro, Paramount, Artcraft, First National, General Film, and other companies had journeyed to Richmond to present the manufacturers' side of the case, asked the Senate committee for time in which to prove to the committee, by petitions and expressions from motion picture patrons and from the great mass of the people, whether this measure was founded n a popular demand or upon the demands of political reformers whose interest might lie either in publicity for themselves or in political jobs for their adherents. He openly stated that Dr. Cannon had solicited telegrams and expressions from his friends and cohorts throughout the state. He wished the same privilege.

Mr. Wells jumped to his feet exclaiming as follows, quoted from the Richmond-Virginian of today: "The exhibitors in the organization I represent," he said, "want you gentlemen (the members of the Senate committee), to understand that we will have nothing to do with any effort to agitate this question in that manner. We have said here this afternoon all that we wish to say (referring to his declaration for censorship), and we do not propose to annoy you with petitions."

In this manner Mr. Wells not only closed the door on his own case through declaring for censorship, but he closed the door for his opponents by openly putting himself on record as being against getting his public's real voice on this legislation.

At a late hour this evening it was felt that the Senate committee would report the bill out of committee at any moment. If this proves to be the case a hot fight may be looked for upon the floor of the House and the Senate in an effort to prevent the bill from passing. Advocates of the bill declared that putting this statute on the books of Virginia would be only the starting of a chain of similar legislation through the efforts of Dr. Cannon and his cohorts, extending through the Carolinas and further South where the rulings of the National Board of Review have previously been considered sufficient.

SUBSTITUTE BILL OFFERED.

Since receiving the foregoing information an effort has been made by Mr. Wells and the Virginia exhibitors to secure a modification of the drastic measure originally proposed. The substitute bill reads as follows:

A BILL.

To regulate the exhibition of moving pictures, and of advertising matter in connection therewith, and to provide penalties for the violation thereof.

Be it enacted by the General Assembly of Virginia:

1. That the word "film" used in this act means what is usually known as a motion picture film. The word "view" in this act means what is usually known as a stereopticon view or slide, but is not to include legitimate advertising announcements, or news bulletins. The word "persons" includes an association, co-partnership, or corporation.

2. It shall be unlawful to sell, lease, lend, exhibit or use any motion picture film, reel or view in the State of Virginia, unless the said film, reel, or view has been first approved by the association known as The National Board of Review of Motion Pictures, or by some Board of Censors or Review created by the laws of some State of the American Union.

3. In the case of motion pictures, a statement of such approval shall be shown on the screen to the extent of approximately four feet of film; and in the case of slides or views, each set shall have at least two slides or views showing such statement.

4. No banner, poster, or other like advertising matter shall contain anything that is immoral or improper.

5. Any person violating any of the provisions of this act shall, upon conviction, be deemed guilty of a misdemeanor and be fined not less than ten dollars nor more than fifty dollars for the first offense; and for any subsequent offense he shall be fined not less than twenty-five dollars nor more than one hundred dollars.

Every effort possible is being made by the Virginia exhibitors to procure a favorable consideration of this substitute as the only way out of a desperate situation.

W. A. Brady Quits Producing for World Film

Will Conduct Propaganda for Better Business Conditions—Also Will Make Pictures After His Own Ideas

WILLIAM A. BRADY has resigned as head producer for the World Film Corporation. Mr. Brady will continue as a member of the board of directors. This action on the part of the veteran theatrical man, which incidentally means the passing up of a salary of $100,000 a year, marks his dissatisfaction with present conditions in the industry. Chief among these are uneconomic distribution and the unbusinesslike methods prevailing in the operation of studios. Mr. Brady announces he will continue as president of the National Association of the Motion Picture Industry until August and that immediately he will begin a propaganda for the betterment of the conditions of which he complains. At the same time he will produce independently and on lines which to him seem to be dictated by the present business situation.

William A. Brady.

Early in the week the following statement was issued by Mr. Brady:

"After two years of the most intensive application to the production of a regular program of weekly releases, at the same time carrying on my many theatrical and other enterprises, I have decided, in justice to my own interests and the demands upon me at this time, to withdraw from my active responsibilities in the World Film Corporation, retaining my seat upon the directorate and my interest in the company. I shall, of course, expect as well as strive that the success of World Pictures may be continued and the company prosperous, as heretofore. Production and other plans for the future are in good shape in the World Organization, and in due course exhibitors may expect to hear good tidings. The company will make further announcement in respect to its own intentions and plans in a later statement.

"I am happy to announce that the stock of completed pictures on hand with World is not only ample in quantity but in quality to satisfy the most exacting and to make entirely unnecessary and unjustifiable any intimation that there could be or would be any interruption in regular service of dependable pictures.

"Finally, I wish you would express to the trade my deep appreciation of the great cordiality that has been extended to me and of the reception that has been given my productions and to say that in the future, as in the past, I shall always be keenly interested personally in watching the development and doing what I can to help in the safeguarding of the interests of the producer, manufacturer, distributor and exhibitor alike.

"What my motion picture plans for the future are has not as yet been decided. For the present I shall devote myself to the completion of my big picture—'Stolen Orders.'

Mr. Brady Amplifies His Statement.

"Yes, I am going to continue to produce unrestricted by any rules or precedents," said Mr. Brady Friday at his office in the Playhouse when a World man asked him as to his future plans. "A man said to me today: 'You say in one breath that things are wrong and can't go on and in the next you say you are going to continue producing. How do you reconcile the two statements?' My answer is that I am going to continue producing but on an equitable basis. I don't want or I don't propose to stand around a studio and see a star come in at 11 o'clock, do a couple of scenes, go out at 12 o'clock for lunch, stay away for a couple of hours more, come back and put in an hour or two and then have an engagement which requires immediate departure.

"I have been supposed to install an efficient system and I have got tired of trying to put up with such things as I have outlined. If a man or woman is to be paid five hundred or a thousand dollars a week by a company for whose expenditure I am responsible the player must deliver the goods.

"I took the job as president of the National Association and have tried to make good. I found all the people arguing about conditions, but nobody ever approached the producing condition. Asked to get at the root of things they sidestepped. I have traveled over the country talking to exhibitors, spending my own money, trying to get them to harmonize. You know those efforts have been successful. But it is different with the producers and distributors. At a dinner the other night at which all the heads of the business were present I talked about the fundamental wrongs of the trade. When I got through I was alone.

"I have resigned a position paying $100,000 a year because as conditions are I don't feel that I can earn it. You know if a stage producer puts on a play and he feels that it is not going to be a success at first he can explain the situation to his players and obtain a temporary concession in the way of salaries. Do you think anything like that can be done in the picture business? Conditions mean nothing to motion picture players; they will tell you they cant' cut salaries.

Reconstruction or Bankruptcy, Says Brady.

"As head of the industry I am supposed to represent the exhibitor as well as anybody else. The exhibitor doesn't believe that. The only way I can prove I am in earnest about my public job is by throwing up my private job. I know that this business needs reconstruction. If you don't have reconstruction you are going to have bankruptcy—just as sure as we are sitting in this room.

"For the past eighteen months I have been in a studio working with my coat off, and I know what goes on in studios I have seen with my own eyes what some of these people do. I am going to wake them up. I know many industrious and conscientious directors, actors and studio employees—people who really work. I am not referring to these, because their honest efforts are blocked by the incompetents and ingrates who refuse to give value received. Howard Kyle is one of the foremost figures and a man of influence in the Actors Equity. Recently I put Mr. Kyle in a picture—the first he has appeared in—and did it with the particular purpose of giving Mr. Kyle the opportunity to observe at first hand in the studios the deplorable conditions which the producer is forced to stomach in his relations with many overpaid actors, who hardly earn their salt.

"The exhibitors got together. Now I am going to make the producers get together. I am going to try to lick producing and distributing conditions.

"I am leaving the World Film in excellent shape. The product is provided for up to June 1. I know of no other company in the country that is twenty-four pictures ahead of its schedule.

"'Stolen Orders,' on which I am working, is not to be a World Film production. It is an all-star subject on the lines of 'The Whip,' comprising in the cast the best players in our studio. I have met the expense of the subject out of my own pocket.

"I shall continue as president of the National Association until August, and I am going to work along the same lines as in the past regardless of who is hurt."

Mr. Brady left for Detroit February 2. He said possibly he might also visit Chicago, but that in any event he would be back in New York February 6.

FRANKLYN RITCHIE KILLED IN ACCIDENT.

The many friends of Franklyn Ritchie will learn with deep regret of his death, the result of his automobile turning over on the Santa Barbara road. Mr. Ritchie was a well-known screen player, his last work having been with the American Company. Prior to that he was for a long time with the Biograph, playing leading roles. Two years ago Mr. Ritchie retired from studio work and entered the automobile business. He was fifty-two years old.

The Motion Picture Exhibitor

Manhattan Local Meeting

New York Exhibitors Hold Long Session on a Variety of Subjects.

A SPECIAL meeting of the Manhattan local of the Exhibitors' League was called at its rooms in New York City on Tuesday, January 29. There were at least one hundred in attendance. Preliminary to the regular order of business, Grant Anson, chairman of the law and legislative committee, introduced Senator Peter Dailey of the Borough of Queens, who addressed the meeting. Mr. Dailey had been instrumental in the defeat of the Wheeler tax bill and cast the deciding vote against the Sunday opening bill at last year's session of the legislature. He warned the exhibitors to beware of the introduction of similar bills in this year's legislature. John Manheimer then introduced John J. Goldstein of Goldstein and Goldstein, who has been retained as attorney this year for the league. Mr. Goldstein said he simply wished to become acquainted with his future clients and give them a chance to look him over. He also said "While I have been retained as your counsel for the year, I do not wish you to feel obliged to continue my services if they are not satisfactory. If, at the end of a week, month or three months, you feel that I am not worthy of your hire, you are at liberty to cancel our agreement. I do not want to take money I do not earn."

The music license question of the Society of Composers, Authors and Publishers was introduced by Lee A. Ochs. He said that he was just in receipt of two or three contributions of $3 each, from recent and non-members of the League, which he had refused to accept. He explained that exhibitors generally had got the impression that he and the paper with which he is connected were raising a fund to defend any exhibitor who might be summoned to answer complaint against him by the Society, could send $3 and he would see that their case was taken care of. This impression is all wrong. The facts are these: The National Exhibitors' League of America passed a resolution at Chicago in convention assembled that every member of the National League would pay $3 each, to make a test case of any exhibitor who might be brought into court for trial. Such a test case had been tried before Justice Goff in New York City and his decision was being awaited. Mr. Ochs went on:

"Already the National League has expended $800 on this case and this was only part of the cost. As is well known, only a small percentage of league members had paid their $3, and those who haven't expect me or the paper I represent to answer every summons they receive from the attorneys of the music society. This would be impossible, as it costs $10 to file answer to those summons and the $3 fund does not provide for the care of them. If an exhibitor disregards the advice of his league president not to use restricted music until this test is decided one way or the other, then it is up to such exhibitor to take care of his own summons."

The secretary of Manhattan local was instructed to send notice to all its members who had not done so, advising them to contribute in accordance with the action of the Chicago convention last July. Many members at the meeting came forward and paid their contributions to the treasurer, without receiving notice.

Representatives of the "Manufacturer to Exhibitor Direct" who were there to present their plan to the league members were introduced. Joseph A. Golden, of the Triangle, was the first speaker. He laid briefly before them the plan, in outline. He said among other things: "When we deal with you boys we are through with the state rights purchaser. I personally want to break away from the state rights man and deal with the exhibitors direct, to eliminate excessive profits and get down to a stable basis of business operation."

C. C. Pettijohn, general manager and promoter of the plan, was next introduced as a member of the American Exhibitors' Association. He admitted it, but said the allied convention of exhibitors at Washington last February had brought the two organizations closer together and made their differences only a question of time before they would be forgotten. He emphasized his belief in the direct to exhibitors' plan and advised them to accept it as the only solution of waste and the excessive cost of distribution.

I. E. Chadwick, of the Ivan Co., was the last speaker. He went into a detailed explanation of the plan as set forth in the published statements and explained the great cost of production made necessary by the middleman in distribution and the enormous salaries paid stars, many of whom were overpaid. By the direct plan the cost of distribution would not be over 10 per cent. The selection of stars, he announced, would be governed by the choice of the exhibitors who would be represented on the board of selection, in choosing the kind of plays they preferred, the stars and the directors. He also announced that already 1,700 of the 2,700 days needed to perfect the plan had been signed by the exhibitors and two more producers had joined the plan, namely, Herbert Brenon and Shubert, Hammerstein and Ince. "If the exhibitors," he said, "want Mary Pickford or Douglas Fairbanks, there is nothing to prevent you getting them or any other star. Anyone of them, if the exhibitors do not want them, aren't worth a plugged nickel." In answer to a question, he said that the books of the plan would be open to inspection and a certified accounting on each feature of expenses and profits would be given to the members. A motion was made and carried that the Manhattan local indorse the plan and a committee of five be appointed to confer with the seven manufacturers comprising the plan. The following were selected for the committee: Sydney Cohn, Ike Hartstall, S. Moross, I Eidelstein and Mr. Gollingino.

The question of closing on Lincoln's Birthday, Tuesday, February 12, was discussed as to possibility of gaining permission to remain open that day. It was decided that it would do no harm to write Fuel Administrator Garfield and others in Washington, requesting permission, but it was thought that there was little hope of receiving an exception to the general ruling of the Administration.

It was reported by Sydney Cohn, chairman of the selection committee, that at the next meeting of the league, they would have some definite information on selection of the new home for the Manhattan local exhibitors' league.

On motion to adjourn one of the most interesting exhibitors' meetings was brought to a close 5:10 P. M., after a four hours' session.

OREGON LEAGUE TO HAVE PROJECTION ROOM.

The Motion Picture Exhibitors' League of Oregon has completed all arrangements to install a complete projecting room in its club quarters for the use of exhibitors and the

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina M. P. E. L. at Greensboro, N. C.....February 12

trade. A minimum charge for running films will be made and the proceeds will be applied toward the payment of the rent on the league rooms.

Cocks Addresses New England Men

Board of Review Official Pleads for Care in Selection of Pictures in Soldier and Sailor Communities.

A DELEGATION of exhibitors attended a meeting of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America, which was held at the headquarters of the organization, 127 Pleasant street, Boston, Tuesday afternoon, January 29. Several guests also were present, including Orrin G. Cocks, secretary of the National Board of Review; John M. Casey, motion picture censor for Boston under Mayor James M. Curley, and Miss Rose M. Tapley, who is touring the United States under the auspices of the Famous Players-Lasky Corporation.

Michael J. Lydon, of the Hamilton theatre, Dorchester, who was elected president of the league at its annual convention Tuesday, January 22, presided.

A motion for action was made by former president Ernest H. Horstmann, who announced the receipt of a letter from National President Lee A. Ochs, stating that the latter had sent a telegram to Fuel Administrator Harry A. Garfield at Washington, requesting that motion picture theaters throughout the country be allowed to remain open on Lincoln's Birhday, February 12, and close on the following day. Mr. Horstmann moved that the league members embody a telegram along the same lines and wire it immediately to the National Fuel Dictator. The motion was passed.

"I am very much against New England exhibitors giving the long shows they are now doing," said Miss Tapley in a short address. "You should not and cannot afford to give your patrons double programs. No other territory is doing it and there is no reason in the world why you boys should do it. You can remedy this evil only by organization. One man can't say he will play one feature, one reel of comedy and a news reel and then the other exhibitor say he will present a double feature bill and several single reels."

Miss Tapley declared that the men who could not see the shorter program will be the ones to lose out in the long run. The people get tired of pictures when the show lasts so long.

Jacob Lourie, manager of the Beacon theater, took issue with Miss Tapley in the discussion. He said the moving picture houses were forced to give the long shows in order to compete with the vaudeville houses, which put on pictures in addition to their acts.

In his introduction of Orrin G. Cocks, secretary of National Board of Review, as the principal speaker of the afternoon, President Lydon paid a high tribute to the moving picture censor when he declared he had done a great deal in helping to make the industry what it is today.

Mr. Cocks declared that he had always tried to do his best to aid the motion picture industry and that he would continue to do so. "I come today as a representative of the Government," he said, "to see that motion pictures get their proper recognition in the United States."

Mr. Cocks gave the members an interesting talk on ways in which every exhibitor may further improve conditions with which the soldiers and sailors are bound to come in contact.

"I am here today to talk to you gentlemen as American to American on a standpoint of military efficiency," continued Mr. Cocks. "Many persons don't realize the leisure time of the soldier and sailor is the crucial time. But it is. The question of conditions in the vicinity of training camps and naval statons is a paramount one and must be looked into. There are a number of ships and camps here in Greater Boston. As soon as the soldier or sailor gets leave of absence he hurries to the centers to enjoy himself among the crowds of people.

"Please use the same care you have already done in the selection of pictures where the soldier and sailor is. This is the same appeal I am making from Portsmouth, N. H., to Norfolk, Va. You men have it in your hands to help the Government to send the fighting men to France 98 or 99 per cent. efficient.

"You are a great potential power. Your assistance is absolutely necessary. I have no criticism to pass on Boston picture houses. The pictures all right for families might not be all right for the soldier.

"I expect you to look far more intelligently at the pictures than I do. You should get the reviews from the trade papers."

Mr. Cocks stated that to his knowledge no pictures were new being put out of a salacious or suggestive character. "Of course," he said, "there are many fine pictures that should not be shown to soldiers and sailors because of certain scenes in them."

Mr. Cocks cited the Fox production "Cleopatra." "I think that picture is one of the finest pictures I have seen in a year or so," he said. "From a dramatic standpoint it is wonderful. But there are certain sections of the picture that should be taken out for the soldiers and sailors, though."

He also pointed out "The Daughter of the Gods," which, he said, was another wonderful picture, but that certain scenes in it were harmful to the soldiers and sailors and might lead the boys on. He stated that he would not book the picture for a soldier or sailor community.

On the topic of aiding the young men who are not supplied with money to pay for amusements out of camp, Mr. Cocks said that, though people generally thought the soldiers and sailors had no expenses because their clothing, food and shelter were given them by the Government, it should be remembered that they subscribed to the Liberty Loans and for war insurance and for other things, and that many of them who had dependents had but little left when it came time for them to seek recreation away from camp or ship. These are the men and boys he wants exhibitors to aid. Mr. Cocks continued:

"Some arrangement should be made to take care of detachments of, say, twenty men selected by the chaplain of the ship or division. The proposition of having blocks of troops sit in one section of the theater had failed in other sections of the country, because the troops will not sit in the seats. A plan of letting the men come in and sit down anywhere is much better. If as individuals you exhibitors are willing to do this some plan could be affected."

Leon Dadmun presented a motion that the league accord Mr. Cocks and all others every possible support.

Those present included M. J. Lydon, president; B. H. Cornell, secretary; Harry I. Wasserman, Mrs. Marcella Ayer, Mrs. Alice Rice Carroll, Stanley Sumner, E. H. Horstmann, Charles Mailley, Elmer R. Daniels, Leon Dadmun, Charles Hodgdon, Jacob Lourie, Samuel Grant, John M. Casey, Al Allen, Joseph Mack, P. J. Lydon, A. Montague, Al Somerby, George Bendslev, Charles Ross and Frank Brown.

Rainey Working for Exhibitors

Illinois Congressman Believes Picture Men Not Using Coal Should Be Exempt From Closing Rule.

THE exhibitors of those sections of the country that draw light and power from hydroelectric plants and who are not dependent upon coal for the heating of their houses have a champion in Congressman Henry T. Rainey, of Illinois. In Mr. Rainey's congressional district is a large number of motion picture theaters which come in this class, and on their behalf he has gone to the United States Fuel Administration in an effort to secure a modification of the Tuesday closing order.

In commenting upon the situation there, Mr. Rainey expressed the thought to the Moving Picure World Washington correspondent that something should be done to assist the motion picture theaters at this time in view of other circumstances which are curtailing their business. "In my district," he said, "some of the houses are heated with wood; some use coal, but all could use wood if necessary. Further, they get their light and power from the hydroelectric plant operated with the Keokuk Dam.

"These theaters, therefore, do not use coal for lights. They do not use coal for the production of power. They do not need to use coal for heating purposes. They do not produce merchandise and therefore have no freight to further clog up the railroads.

"The fuel administration officials promise consideration of this matter and I am in hopes they will view the matter as I do and treat individual cases on their merits, not bulking all together under a general ruling."

Kentucky Court Hits Sunday Shows

Decides Sabbath Opening Is Illegal—Leading Exhibitors Say Many Houses Will Have to Close.

EXCHANGEMEN are much disturbed over the decision of the Kentucky Court of Appeals recently handed down to the effect that under existing Kentucky statutes it is illegal to operate on Sunday.

The matter has been hard fought by exhibitors in the Blue Grass State for several years, and both the exhibitors and the interested film men had hoped that in spite of the existence of the old "blue laws" theaters might continue to

operate on Sunday. They point to the case in Ohio, where appellate courts have been compelled to hold that under an old statute no amusements may operate on Sunday, but where, none the less, the law is regarded as a dead letter, and is not enforced.

As there are over thirty houses in Covington and Newport, all securing their film supplies from Cincinnati exchanges, these exchange men will feel the loss of business, although it is believed that the larger houses, running two programs a week, will still run two programs. The smaller houses, however, and all of those running a nightly change of program, will, of course, cut out Sunday films, which have ordinarily been the best of the week, and this is an actual loss of business.

Several leading exhibitors on the Kentucky side say that many houses will be compelled to go out of business entirely, as they have been relying on their Sunday business to keep profits at a living level, the rest of the week generally showing a loss, or, at best, an even break. B. D. Griffith, of Covington, and George Strotman, another veteran exhibitor, both took this view, stating that the only possible salvation for many exhibitors will be a liberal view of the law and its non-enforcement, especially as it is believed that there are very few communities where public sentiment will favor Sunday closing of the theaters.

MARYLAND HAS BILL TO STOP CENSORSHIP.

Officials of the Maryland Exhibitors' League at their headquarters, 210 West Lexington street, Baltimore, appear to be keeping silent on the question of censorship. From other sources it has been learned, however, that the bill to repeal the censor law and abolish the moving picture censors has been introduced at Annapolis in the House by Representative Edward S. Delaplaine of the Frederick delegation.

Regarding the financial end of the Censor Board of Maryland, according to Governor Harrington's budget sent to the Legislature, one of the controller's items making up the increased income is for moving picture censors, $8,000.

One of the items is shown: Motion picture censors, amount expended, 1917, $13,229; Governor's allowance, 1919, $13,500; 1920, $13,353.

Pictures Released by Uncle Sam

Committee on Public Information, Division of Films, Gives List of Subjects Already Made and Making.

IN its report to the President for the period from April 14 to December 31, 1917, the Committee on Public Information gives detailed information of the work of the Division of Films which had been organized to make and distribute moving pictures to inform the American people about the purposes and progress of the Government's war activities. At first, the division had its own staff of operators to take its photographs. Later arrangements were made to have this work done by the photographic division of the Army Signal Corps.

Distribution is carried on through the councils of defense in the various states; wherever the councils of defense are unable to take on the extra work of the distribution it is done by various patriotic committees or societies in the different communities. The films are shown at public meetings of all sorts to half a million people a week.

There are two kinds of service: First, the weekly service that distributes one new subject a week of educational or propaganda value; second, the feature service, whose pictures, comprising an evening's entertainment, are wholly of a propagandist character.

The films thus far distributed in the weekly service are:

The 1917 Recruit, 2 editions (training of the National Army).
The Second Liberty Loan.
Ready for the Fight (Artillery and Cavalry maneuvers).
Soldiers of the Sea (Marine Corps in training).
Torpedo Boat Destroyers (naval maneuvers).
Submarines.
Army and Navy Sports.
The Spirit of 1917 (the largest maneuver staged in America; an attack by the Jackies at Lake Bluff upon Fort Sheridan, Ill.).
In a Southern Camp (general Army maneuvers).
The Lumber Jack (showing the growth of the Lumber Jack Regiment for reconstruction work in Europe).
The Medical Officers' Reserve Corps in Action (showing the development of the Medical Corps and training).
Fire and Gas (showing maneuvers of the new Thirtieth Engineer Regiment).
American Ambulances (complete display of ambulance work).
Labor's Part in Democracy's War (labor-union activities in the war).
Annapolis (naval officers in the making).

There are now in process of manufacture the following:

Ship Building (construction of all types of ships).
Making of Big Guns.
Making of Small Arms.
Making of Uniforms for the Soldiers.
Activities of the Engineers.
Woman's Part in the War.
Men Who Are Doing Things (portraying upon the screen, as far as possible, every person who is mentioned in public print as being active in war preparations).
The Conquest of the Air (airplane and balloon maneuvers).

The large-picture service has three pictures in the process of making:

(1) The Immigrant, to be released January 1, is a direct appeal to the immigrant, not ouly to become an American citizen but to feel his responsibility as a citizen.
(2) Columbia, portraying historical events in America and the growth of the democratic spirit of America that is now fighting the militaristic spirit of Germany.
(3) German Spies, to expose the methods of German propagandists in this country, to teach the public to refrain from talking carelessly, and to watch for those who are circulating rumors and false news.

The scenario department is in charge of Dr. George Pierce Baker. It is located at Harvard University, which institution has turned over all its facilities, and has given Dr. Baker leave of absence on pay. Radcliffe College, with which institution Dr. Baker is also associated, has extended a similar courtesy to the division. Associated with Dr. Baker are Dr. Worthington Ford, head of the history department of Harvard University; Professor Carver, head of the economics department; and Messrs. Hollywood and MacAlarney, of the Pathe and Famous Players scenario departments.

Thus far, the pictures have been quite generally used for the purpose of giving benefits for the various war activities, particularly to raise money for the war camp community fund. Young Men's Christian Association funds, and local camp funds. At one showing alone, in Boston, at Symphony Hall, with only three days' preparation for the meeting, over $16,000 was raised for war camp community fund.

All films are turned over to the Foreign Picture Service and sent to all countries.

The Division of Films is not in competition with members of the motion picture industry, but endeavors to co-operate with them wherever possible. Its pictures are not put in motion picture theaters except where these are especially engaged for the purposes of some war benefit. They are shown free, except where they are made use of for such benefits. Producers are encouraged to enter the field of making patriotic pictures, and many are taking advantage of the advisory functions of the scenario department.

Chevrons on Edward J. Langford

Edward J. Langford is a corporal in Company K of the 107th Infantry, and is stationed at Camp Wadsworth, near Spartanburg, S. C. Actor Langford was with the World Film Company and made his first appearance on the screen with Clara Kimball Young in "The Dark Silence." He was afterward featured with Alice Brady in "The Woman Alone" and "A Hungry Heart." Later he played with Gail Kane in "As Man Made Her" and with Ethel Clayton in "Yankee Pluck" and in "A Stolen Paradise." He worked in his last picture, "The Dormant Power," even after he had enlisted. He writes that he is finding the work very interesting and is anxious to get a chance to do his bit "over there" in France.

Edward J. Langford.

Corporal Langford is one of the hundreds who are showing the mettle of the young motion picture makers. Many have already made glowing records in the actual work on the battlefields. Some have been decorated for valor and many more will probably be. Best wishes and good luck to them all.

Betzwood Film Co. Buys Lubin's Betzwood Plant

New Company Acquires All the Lubin Patents —Ira McLowry Will Have Charge of Production—Players of Great Promise Engaged

OFFICIAL announcement of the organization and purposes of the Betzwood Film Company is made by Clarence Wolf, the president of the company, from its fiscal headquarters in the banking establishment of the Wolf Brothers & Co., in the Empire Building, Philadelphia.

The importance in financial circles of the incorporators and the extent and character of the equipment acquired by the company together with careful selection of department heads entitles the new organization to compete at the start for a leading place in the motion picture industry.

The initial step in the enterprise was the purchase outright and for cash of the Betzwood plant from Siegmund Lubin. The plant covers over 400 acres with three-quarters of a mile fronting on the Schuylkill river, about a mile from Valley Forge and twenty miles from Philadelphia. There is a Pennsylvania Railroad station on the grounds with a Philadelphia and Reading station several hundred feet from the gates.

Daylight studio buildings with room for productions of any size and equipped with up to the minute lighting systems; separate dressing buildings for companies and storage structures crowded with elaborate scenery are conveniently located on the grounds.

For moving picture purposes Betzwood is unique in respects aside from spaciousness. It is situated in a region famous for picturesque scenery. Within its own walls are many buildings to gladden the eye of an artistic director. There is a many towered mansion with great rooms and paneled halls and carved staircases which could be duplicated only in a European chateau.

There is a conservatory covering a third of an acre with a roof frame in which the copper alone represents a value of $25,000. The boathouse on the river is a turreted edifice of three stories. One of the several barns will accommodate two hundred head of stock. There is a natural lake and a deer park and groves of old trees and shrubbery of every native variety and imported from every quarter of the globe. There is a western village which looks as if it might have been transported from Arizona and planted here.

Of more practical import, however, is the series of factories comprising the film developing and printing plant, which, so far as size is concerned, is not only the largest, but larger than any two other plants in the world combined. More notable is the patented machinery for film printing employed exclusively at Betzwood.

These patents acquired from Siegmund Lubin constitute one of the extraordinary facilities of the new company. Beautiful in construction the machines operate with wondrous automatic precision. In fact, eighty per cent. of the Betzwood printing process is accomplished mechanically, a point that will be appreciated by experts. There is one machine that will automatically detect and stop itself on a variation of a thousandth of an inch.

Certain perfections in the revealed print on the screen can only be achieved through the Betzwood patent process. As the plant has not been in operation since the withdrawal of Siegmund Lubin from the industry the new company has decided to employ a staff of inspectors qualified to review exhibited pictures and make report on apparent indications of infringement of any of the processes covered by the Betzwood patents. It is the determination of the company to vigorously protect itself in this direction.

With enclosed studio grounds covering over 400 acres, completely equipped with every conceivable requirement, the Betzwood Film Company possesses an additional and essential advantage in item of capital. In the making of pictures their financial resources are practically without limit. Briefly, the company is able to dispose instantly of the financial end of picture propositions of any magnitude.

The entrance of sound capital in conjunction with other exceptional qualifications cannot fail to be welcomed by all who have at heart the welfare of the motion picture industry.

At the technical end, the affairs of the plant are under the general management of Ira M. Lowry qualified by long experience and recognized ability in every detail of picture making. Just before the formation of the Betzwood Company Mr. Lowry scored an individual triumph in his production of "For the Freedom of the World" for the S. & M. Film Company, of which he was the projector. No one has a greater circle of friends among stars, producers and directors and other motion picture workers than the energetic general manager at Betzwood.

That the company has another important asset in the membership of Leonard A. Blumberg will be instantly endorsed by the theatrical world in which he has long been conspicuous by reason of his abilities and remarkable acquaintance with members of every branch of the profession. With apologies for the mixing of mechanical metaphors, Mr. Blumberg may best be described as a dynamo with the switch always wide open. Another member of the company who has been allotted active duties is Norman Jefferies, a former Philadelphia newspaper man whose interests during recent years have been in the vaudeville department of theatricals.

Having put the printing factories into perfect order for immediate operation the Betzwood Company is now devoting attention to its plans for producing. In this particular it proposes to reach for quality instead of quantity. With no schedule demanding hurried releases it will seek the exceptional and novel in screen material. The story or play that offers no more inducement than the fact that there is no reason why it could not be made into a picture will have no chance with the Betzwood Company.

Nor does the company contemplate the game of bidding against other producers and the dummy for the services of stars. In fact, with ability to go into the market with practically unlimited capital, it is deliberately and confidently selecting to feature in its initial productions two artists who are new to screendom.

Louis Bennison, now leading in the western comedy drama, "Johnny Get Your Gun," and Tsen Mei, a full-blooded Chinese girl, at present a Keith vaudeville feature, are the trump cards with which the Betzwood Company will lead off.

Mr. Bennison, of course, will be featured in parts permitting his delineation of western character type which as revealed in "Johnny Get Your Gun" has been one of the biggest hits of the present theatrical season. In real life Mr. Bennison has had the experience of a rancher and is adept at the work and play of life in the open.

Standing over six feet in his socks and wearing the smile that will not come off until his friends are being crowded, Mr. Bennison during his present tour of the West is being described by critics as America's foremost exponent of western character.

Katherine Richardson in the St. Louis "Star" writes:

"Louis Bennison plays the role of 'this here cow-puncher' with all the trimmings. He's got the soft drawl down all right, he walks with a limp because he's used to wearing spurs and has legs rather bowed from so many long nights in the saddle. He is shy when he meets a woman and he has divinely blue eyes. He always is innocent and quiet in manner, but, oh, boy, when he's mad, those eyes shoot fire. Even Bill Hart hasn't a better steely glance than our hero."

Carlos F. Hurd in the St. Louis "Post Dispatch says:

"Picture Douglas Fairbanks, his stature increased and his features very much improved, transferred from the movies to the talkies and you have the measure of Bennison's ability as an entertainer."

Albert C. Weyman writes in the St. Louis "Times":

"Louis Bennison to the person informed as to who's who on the American stage means the man who has scored the biggest personal success of the season. He is that rare specimen, an actor by profession, but an actor in the best sense of the word. He is all personal magnetism, good looking in a wholesome way and he has a friendly all-embracing smile that wins from the start."

And in the inevitable competition and comparisons that will follow his first step into the screen, Mr. Bennison will have another potent asset: Youth, a quality that cannot be denied.

In Tsen Mei, a beautiful and gifted Chinese girl, the Betzwood company is confident that it has a sure card, one that cannot fail to be recognized as a star at its first twink-

ling on the screen. Born in Canton, China, twenty-four years ago, Tsen Mei has been learning something new every day. She is a marvel of versatility. An accomplished linguist, her English is a triumph in correctness. Completing her musical education in an American conservatory she is appraised by critics as a vocal wonder with a range from baritone to lyric soprano and including male tenor. Her vocal imitations cover every known variety of bird or animal.

She took a law course at Columbia College in New York and has her diploma. Bitten by the uplift germ she determined to investigate woman's experience in the business world and held down for six months a stenographer's job in a Wall Street broker's office.

Humoring the wanderlust she started a year ago on a concert tour of Australia and New Zealand from which she returned recently and signed for a tour of the Keith vaudeville circuit, until entering on her contract with the Betzwood Company in May.

Tsen Mei is an expert although reckless horsewoman. She excels in swimming and other sports. Were she locked out of a third or fourth floor apartment she could go hand over hand up a rope and laugh at locks. And, what is more to the purpose, she is a proficient actress, and in screen tests shows a cameo photograph.

The rare gift of wearing bewildering gown creations is also hers. Before departing for Australia Tsen Mei appeared at the Palace Theatre in New York City. Her number on the program immediately followed the Fashion Revue. The "Sun" remarked that after the revelation of the artistry of the combined New York modistes it remained for a demure Chinese maiden to walk out and step about a year ahead of their efforts.

The task of preparing original stories for Louis Bennison and for Tsen Mei has been entrusted to J. Allan Dunn, who with the work well in hand has gone into seclusion at his summer home at Lennox. The delivery of the scripts will be the signal for the starting of the wheels at Betzwood.

The business offices of the company are in the Empire Building, Philadelphia.

Death of Leander Richardson

Famous Dramatic Writer and Publicity Man Dies of Pneumonia After Brief Illness.

LEANDER RICHARDSON, widely known as a writer on dramatic subjects, editor of dramatic papers and an author of no mean ability, died Saturday morning, February 2, at his home, 30 West 47th street, New York, after an illness of but twelve days, the cause of death being bronchial pneumonia. The deceased was sixty-two years of age and leaves a widow, two sons and two daughters.

The funeral services were held at 10:30 o'clock Monday morning, February 4, at St. Malachy's church, Eighth avenue and 49th street, where requiem mass was celebrated. The pall bearers were Daniel Frohman, William A. Pinkerton, Henry Dixey, Edward E. Rice, Alf. Hayman, A., O. Brown, Robert McIntyre, Charles Stone, Joseph Low and Frederick McCloy. Interment was made at St. Raymond's Cemetery, Westchester County, New York.

Leander Richardson was born in Cincinnati, Ohio, February 28, 1856, and was therefore 62 years old this month. His father was Albert Dean Richardson, a newspaper editor, who became one of the most distinguished men of his time in the profession of journalism.

The younger Richardson was educated in the schools of Cincinnati and came to New York with his father when Albert Dean Richardson was made editor of the New York Tribune. Leander's first connection with a newspaper was as a reporter on the Tribune. Subsequently he joined the staff of the Boston Herald and became European correspondent for that newspaper. He was also a general writer and dramatic critic on the staff of the New York Times. Probably Mr. Richardson's best work was during the several years he was attached to The Morning Telegraph as a writer on current topics of the stage.

Mr. Richardson was intimately and prominently concerned with theatricals both as a business and as a profession for the greater part of his career and held high rank in the field of newspaper achievement.

Among Leander Richardson's works were such novels as "The Dark City," "Lord Dunmersley" and "As Ye Sow." Others were adapted for the American stage, including "Olivette," "The Snake Charmer," "Anselma' and "The Nominee." He also wrote the plays "Under the City Lamps" and "The Millionaire."

He wrote a prodigious amount of copy as a "free lance" in the newspaper profession, and it was his fortune to be in that region when General Custer and his men were massacred. His description of the scenes of Indian fighting on that historic occasion are among Mr. Richardson's most graphic writings.

During his later years Mr. Richardson devoted his energies to theatrical publicity, at which he was a past master. At the time of his death he was publicity manager for the World Film Corporation.

Steger May Succeed Brady

Proposal to Take Charge of World Film Productions Said to Have Been Made to Oldtime Theatrical Man.

IN CONNECTION with the rumor that Julius Steger is to be the successor of William A. Brady as Director-General of the World Film Corporation, a representative of the Moving Picture World called on Mr. Steger to verify the report.

Mr. Steger was reluctant to volunteer information, neither denying nor affirming the rumor. He did admit, however, that negotiations to that effect were pending, and his decision in the matter will largely depend upon Joseph M. Schenck, who is Mr. Steger's friend and business associate.

Julius Steger.

Mr. Steger feels that nothing could induce him to assume the great responsibilities of that position if, thereby, his partnership with Mr. Schenck would have to be severed, as he desires at all times to have the privilege, if only in an advisory capacity, to serve the interests of Mr. Schenck, thereby insuring for himself in return the valuable cooperation of Mr. Schenck in fulfilling the great responsibilities as Director-General of the World Film Corporation. Mr. Schenck is taking an active part in the negotiations now pending.

Mr. Steger, for many years, has been one of the best known figures on the American stage. As an actor-singer, and later on as a headliner in high-class vaudeville, his extraordinary success is well remembered by theatergoers from the Atlantic to the Pacific. His achievements on the screen as a star and producer are the following productions, made under his personal supervision:

"The Fifth Commandment," starring Julius Steger; "The Master of the House," starring Julius Steger; "The Blindness of Love," starring Julius Steger; "The Stolen Triumph," starring Julius Steger; "The Prima Donna's Husband," starring Holbrook Blinn; "The Libertine," starring John Mason and Alma Hanlon; "The Law of Compensation," starring Norma Talmadge; "Redemption," starring Evelyn Nesbit and her son Russell Thaw; "Just a Woman," starring Charlotte Walker. He is at present preparing for the screen debut of Miss Anna Case, the celebrated young prima donna of the Metropolitan Opera House. Mr. Steger is associated with Joseph M. Schenck, president of the Norma Talmadge Film Corporation and the Roscoe Arbuckle Comedies Company, in the production of state right feature pictures under the firm of S. & S. Photoplays.

LELAND OPENS MAINE BRANCH.

The Leland Theater Supply House of Montpelier, Vt., in order to accommodate the large number of its Maine customers, has opened a branch office in Portland, at 515A Congress street.

WILLIAM RUSSELL GOES BACK TO COAST.

William Russell after a visit of several weeks has left the dimmed lights of New York to take care of themselves and has left for the west coast to start work on a screen play.

Keeney Engages Players

Assembles a Notable Cast to Support Miss Calvert in "A Romance of the Underworld."

WHEN Frank A. Keeney organized the moving picture corporation which bears his name he declared that he would spare no expense to make its productions up-to-date and artistic in every particular. That he is making good his promise is evidenced by the manner in which he is proceeding with the production of his first picture. He has surrounded his star, Catherine Calvert, with an all-star cast, including Eugene O'Brien, David Powell, Edwin Forsberg and Sybil Carmen.

Eugene O'Brien.

Mr. O'Brien is one of the great favorites among the leading men of the screen. He is perhaps best known for his work with Norma Talmadge in her most important productions. Mr. Powell has a distinguished career on the dramatic stage with Beerbohm Tree, Ellen Terry and Forbes-Robertson. His first appearance in films in America was as leading man for Mary Pickford. He has also played opposite Edna Goodrich, Ann Murdock and Olive Tell in Empire All-Star Picture Plays. Mr. Forsberg is known in the film world for his excellent work in "Madame X" and other important productions. He is now appearing in a leading role in "Seven Days' Leave," the Park Theater success. The witching personality of Sybil Carmen as the "Moon Girl" in Ziegfeld's "Midnight Frolics" has been the talk of the town. Few stage beauties in recent years have gained such celebrity as she.

Sybil Carmen.

Ben Kutler, Mr. Keeney's scenario editor, has assumed the added responsibilities of studio manager. He has had a good deal of experience in studio work, having directed a number of important pictures, and therefore will prove a valuable coadjutor to Director Kirkwood.

The adaptation of "A Romance of the Underworld" for screen production by the Frank A. Keeney Pictures Corporation, with Catherine Calvert as star, is the work of Mildred Considine. Miss Considine made the screen version of "Ghosts of Yesterday," Norma Talmadge's latest and most successful picture, from the play "Two Women," by Rupert Hughes. She has just finished an adaptation of "Common Clay," in which Fannie Ward will be starred by the Pathe Company, and an original scenario, "All Wrong," for Bryant Washburn, of the same company. "Damnation of Doubt," also her work, is to be the first picture released by the Harry McRae Webster Company.

S. S. HUTCHINSON RETURNS HOME.

Samuel S. Hutchinson, president of the American Film Company, Inc., has returned to the Chicago offices after an extended trip to New York and Washington, where he was in conference with George Creel, relative to important motion picture developments.

New Shipping Regulations

Inter-State Commerce Board Approves Amendments Made By Bureau of Explosives.

FILM shipments will go forward under revised regulations submitted, last week, by the Bureau of Explosives to the Transportation Committee of the National Association of the Motion Picture Industry, when the proposed amendments to paragraph No. 43 are submitted to and approved by the Interstate Commerce Commission at Washington.

The new sections, c, d, e and f, refer to shipment of unexposed motion picture film, non-inflammable film and shipments of film with advertising matter and should be given careful attention by distributors, exchanges and exhibitors.

The amended paragraph No. 43 as revised to date by the Bureau of Explosives follows:

43. (a) Motion picture films must be packed in spark proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds.

(c) Unexposed motion picture film in tight rolls must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper. The interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 400 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "Motion Picture Film" and in addition must be market "Not Dangerous" as prescribed by paragraph 34 (c).

(e) When non-inflammable motion picture films are packed in the same outside container with inflammable motion picture films, the outside packages must bear the yellow label and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films.

(f) Shipments of motion picture film with advertising matter attached to the outside container, must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of moving picture films must place the same inside the outside box containing the films.

Note—Shipping containers complying with rule 43 (a) effective October 1, 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely closed and in good condition; and provided, further, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened. String or rope must not be used.

Fairbanks Asked to Make Army Picture

Invited by Surgeon General to Provide Real Entertainment for Soldiers and Sailors.

THAT Douglas Fairbanks is a prominent representative of the motion picture industry is evidently the opinion of the United States Government, which has requested the acrobatic actor to prepare a propaganda film for distribution among the men of the army and navy, in their camps and stations, here and abroad.

Major William F. Snow, of the Surgeon General's office, in a letter to Mr. Fairbanks said it was the desire to have him prepare, under the auspices of the surgeon general of the army, a motion picture designed for educational work among the military forces of the United States.

"The consensus of opinion," continued Major Snow in his letter, "among a number of the surgeon general's staff is that it is most desirable to have you as the prototype of the doctrine, as the protagonist of the drama. Will you do this for the United States Government as a patriotic contribution? This form of educational work constitutes an important part of the surgeon general's office and of the War Department Commission on Training Camp Activities. Your participation, therefore, would be a valuable and far-reaching service.

"What we want to put across to the men is the idea that clean living and physical fitness are, after loyalty and obedience, the prime requisites of the soldier. This picture to be most effective in presenting its propaganda must be intermixed and sugar-coated with unalloyed entertainment."

Immediately upon receipt of Major Snow's letter, Mr. Fairbanks wired Washington that he is prepared to undertake suggested film and requested further details. In the meantime the player, with his director, Allan Dwan, is at work on a scenario, which they will submit in the near future to the office of the surgeon general.

Government Organizing Film Bureaus

In the Last Month Eleven Offices Have Been Established in As Many States.

THE Division of Films, Committee on Public Information, announces that there have been created, during the past thirty days, eleven new distributing bureaus in as many states, making a total of sixteen distributing points in the United States organized by this division.

The most important of these bureaus is the New York Bureau, which was created last week by the New York State Council of Defense, at a meeting presided over by Governor Whitman. A motion picture committee was created consisting of J. Hamblen Sears, chairman; Robert A. MacAlarney and Lewis G. Kaufman, the last named representing the Mayor's Committee on National Defense. This new committee will absorb the functions of the former motion picture bureau of the Mayor's Committee and will expand the distribution of the Government's films throughout the entire state. The new committee will inaugurate plans for effective film distribution in the state.

In Pennsylvania a new bureau has also been created, with Edgar S. McKaig, of the publicity bureau of the Philadelphia Chamber of Commerce as chairman. A council composed of Pennsylvania's foremost film distributors and exhibitors is being organized to supervise the exhibitions of official films in that state. Herbert Quicksall, editor of the Photoplay World, will direct the publicity for the Philadelphia bureau.

In Indiana, George Ade, the author, who is giving most of his time toward keeping public sentiment alive in his state on war activities, has organized a motion picture bureau for the State Council of Defense, placing Richard Lieber, of Indianapolis, a practical film man, in charge of the distribution.

In Connecticut the distribution of the Government's films has been put effectively under way by W. D. Ascough, manager of the Palace theater at Hartford, who was selected by the State Council of Defense. Mr. Ascough and his committee now have two shows running daily, featuring the official films.

Other distributing bureaus organized during the past month include the states of Iowa, Nebraska, South Dakota, Montana, Utah, Minnesota, Wisconsin and Missouri.

LASKY PLAYERS GIVE A BENEFIT.

As a benefit for the Hollywood Studio Club, the Lasky Players recently gave John Masefield's artistic if melancholy drama, "The Tragedy of Nan," with Helen Jerome Eddy in the title role. To say that the Lasky Thespians covered themselves with glory at the initial performance would not be exaggerating.

Helen Jerome Eddy made Nan live—the pathetic, helpless yet somehow triumphant figure that one mentally creates from the reading of the play. Laurence Tibbitt was a striking character as the gaffer Pearce, while Lillian Leighton as the shrew, Mabel Van Buren as the evil cousin, Clarence Geldart as Mr. Pargetter, Cecil Irish as Dick, George Hackathorne as Artie, Harry Glazier, Irene Wiley, Leota Lorraine, Horace B. Carpenter and Wharton Jones in respective roles were individually excellent. The music was supplied by Max Fischer and J. Parks Jones during the entire act.

A considerable sum was realized for the organization.

THORPE GOES TO AERIAL SCHOOL.

Harry Thorpe, of the Douglas Fairbanks Photographic Staff, while in the midst of filming "Headin' South," received a notification from Washington, commissioning him to report immediately to the Aerial School of Photography, San Antonio, Texas.

Chief Cameraman Hugh McClung is training three new students, Glenn McWilliams, Len Powers and Connie De Roo, to turn extra cameras on the scenes in which Fairbanks does a difficult stunt or when a great number of "extras" are employed. Fairbanks and supervising director Allan Dwan arranged a dinner as a tribute to Thorpe's joining the colors. Every member of the organization was present.

MOROSCO BORROWS BELLE BENNETT.

Belle Bennett, Triangle favorite, has been borrowed by Oliver Morosco for his coming production of Ashton Stevens' new play, "Mary's Way Out," which will soon be given its premier in Los Angeles. Miss Bennett, who has just completed "A Soul in Trust," is now rehearsing for the part of the second woman and is rejoicing in a chance to return to the spoken drama.

To Novelize Chapin Subject

Albert Payson Terhune Will Write Story of 30,000 Words on "The Son of Democracy."

ALBERT PAYSON TERHUNE, the writer, has commenced a novelization in serial form of "The Son of Democracy," based on the Paramount series of the same name, written, directed and produced by Benjamin Chapin. Mr. Terhune will present a fiction article of some 30,000 words which will appear from day to day in the New York Evening World, commencing February 4. This novelization will be syndicated to other newspapers throughout the country.

In connection with its publication of this story in serial form, the Evening World will conduct an extensive exploitation campaign in which thousands of dollars will be spent boosting "The Son of Democracy." One sheet posters of the film will be used on delivery wagons, news stands, etc.

One of the foremost contributors to newspapers and magazines throughout the country, Mr. Terhune is widely popular among the American public. His serial stories have been read throughout the land.

Besides the foregoing publicity a special advertising campaign has already been started on Paramount's film series by Chapin. This drive is aimed particularly at the man, the woman and child who is not a regular patron of the motion picture theater. Advertising will appear in twenty-two magazines.

This advertising will be backed by a direct-by-mail campaign to several hundred thousand clubwomen, teachers, librarians, etc. Miss Rose Tapley, special Paramount traveling representative for this series of film, has already started on a tour of the country to address schools, women's clubs, etc. The first three installments will be released in February.

SMALLWOOD HEADS METRO'S CAMERA FORCE.

Ray Smallwood, one of the most efficient practical men in the industry, has been engaged by Metro as head of the camera and photographic departments of the Metro studio, 3 West Sixty-first street, New York. Mr. Smallwood formerly had his own producing company, organized for the releasing of industrial pictures. Later, with Ethel Grandin as star, he produced one two-reel picture a week for the United program, also producing for George Kleine.

Mr. Smallwood was cameraman for the old Imp company when Tom Ince was director and Doc Willat superintendent of laboratories. He was at the 101 Bison with Ince, and the two left the company together. For three years he was with Universal, being director all but one year of that time, in company with Herbert Brenon and Frank Crane.

TOM GIBSON GOES TO DENVER.

To take charge of the Comedy 'scripts for the National Film Company, which has recently opened its new studio in Denver, Tom Gibson has been brought from Los Angeles. His first story, the production of which has just started, is being directed by Allen Curtis, with Bud Duncan, Dot Farley and Kewpie Morgan playing the leading roles. Tom Gibson and Allen Curtis, writer and director respectively, as a team make a good combination.

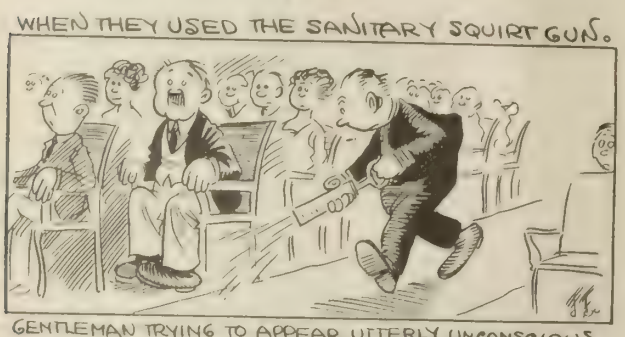
Scene from "The Installment Plan" (Paramount).

Grinding the Crank

With Thornton Fisher

ALL the moving picture actors and actresses in California live in bungalows according to the dope. We kinda wonder whether it is possible that one or two of 'em live in an apartment just to be different.

* * *


WHEN THEY USED THE SANITARY SQUIRT GUN.
GENTLEMAN TRYING TO APPEAR UTTERLY UNCONSCIOUS OF THE USHER'S PRESENCE AS HE SPRAYS THE IMMEDIATE VICINITY WITH "ROUGH-ON-GERMS."

* * *

A man's feet never feels so large and cumbersome as when the usheress throws a flashlight on the floor under him in search of a lady's glove that has been lost.

* * *

Disillusionment Thy Name is "Personal Appearance,"

or

Why Is a Personal Appearance?

Why is it that a person who will drop ten cents into a moving picture theater box office to see a certain star in pictures will amputate ten bones from his bank account if necessary to see the same star in "real life" appear in his favorite picture house? Not being an editorial writer we can't answer our own question. However, we have a hunch that if the star's employer could absorb the general line of whispered conversation and "asides" from the audience who climbed over each other to get a peek at said celebrity he might return to his hearth fire a sadder but far wiser man.

Mystery stimulates the imagination.

A Divine Providence endowed each of us with a more or less active imagination on which fancy might paint the pictures concealed from the human eye.

We show the actor on the screen leaving a scene. Physically he has passed from our vision. The title reads, "John leaves for the big city." Thereupon we build a mental picture of our own showing John hot-footing it for the big burg. On the other hand, if after reading the above title John is shown leaving the room and sitting on a trunk waiting his next scene the little old illusion suffers an awful wallop. I am digressing slightly to get to the point. Why are most persons connected with the industry made the butt of interrogation concerning the personal side of a particular star? The "Answer Man's" column in the movie magazines contain dozens of questions pertaining to the stars' private life, such as the color of his hosiery, his pet breakfast food, whether it is true that he has two freckles on the end of his nose and the number of his children, if any.

They are curious. They want to go behind the scenes, so to speak. They have surrounded the player with certain mental conceptions which by means of "personal appearances" the producer proceeds to tear down.

Some one says "Popularity."

How in the world it increases the popularity of a star to drag him or her before the footlights away from the atmosphere of the picture is beyond us.

"I thought he was tall. Shucks! He's short."

"I thought he had a deep voice. Fudge! It's squeaky."

This is not to write in disparagement of the personal qualifications of those who are doing the splendid work in our pictures. You can't please everybody.

But you say, "The people want it."

That's just it. Make them want it. Continue to shroud the pictures and the stars in a certain mystery. Keep them in their play-world.

Let them think of the star only as they see him or her in the pictures.

Give them the pictures they want, if you are lucky enough to know what the public like, but don't bust up that perfectly good little illusion.

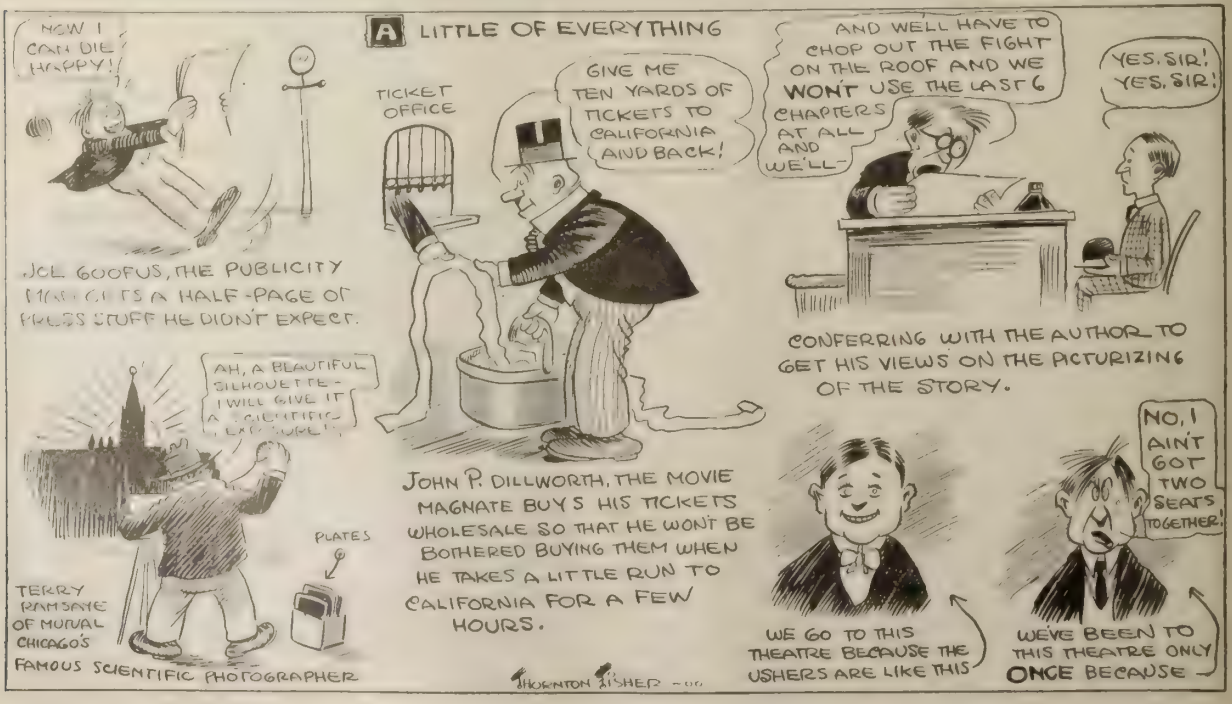
Besides, the personal appearances always falls on a night when the actor has a dinner engagement scheduled.

* * *

If you want an honest opinion of everybody around the studio, ask the studio boy.

* * *

No, Theophilus, a "happy ending" doesn't mean what the audience feels when the last reel of an uninteresting picture is finished.


A LITTLE OF EVERYTHING
NOW I CAN DIE HAPPY!
JOL GOOFUS, THE PUBLICITY MAN GETS A HALF-PAGE OF PRESS STUFF HE DIDN'T EXPECT.
TICKET OFFICE
GIVE ME TEN YARDS OF TICKETS TO CALIFORNIA AND BACK!
JOHN P. DILLWORTH, THE MOVIE MAGNATE BUYS HIS TICKETS WHOLESALE SO THAT HE WON'T BE BOTHERED BUYING THEM WHEN HE TAKES A LITTLE RUN TO CALIFORNIA FOR A FEW HOURS.
AND WELL HAVE TO CHOP OUT THE FIGHT ON THE ROOF AND WE WON'T USE THE LAST 6 CHAPTERS AT ALL AND WE'LL—
YES, SIR! YES, SIR!
CONFERRING WITH THE AUTHOR TO GET HIS VIEWS ON THE PICTURIZING OF THE STORY.
AH, A BEAUTIFUL SILHOUETTE— I WILL GIVE IT A SCIENTIFIC EXPOSURE!
PLATES
TERRY RAMSAYE OF MUTUAL CHICAGO'S FAMOUS SCIENTIFIC PHOTOGRAPHER
WE GO TO THIS THEATRE BECAUSE THE USHERS ARE LIKE THIS
NO, I AIN'T GOT TWO SEATS TOGETHER!
WE'VE BEEN TO THIS THEATRE ONLY ONCE BECAUSE
THORNTON FISHER

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

PATRIOTISM, like charity, begins at home. Exhibitors everywhere throughout the country have come forward in perfect unison in a big effort to do their "bit" for the country since it has become such an important factor in the world war. Patriotic films and slides have been shown to help the Red Cross, the Liberty Loan and other national causes. In his letter to exhibitors recently, Secretary of the Treasury McAdoo has stated his appreciation of what they have done and has asked their assistance in the new War Savings Stamps drive. That he will receive the continued support of exhibitors everywhere is readily apparent.

But now comes a situation in which exhibitors are faced with an act of patriotism which will directly affect the expense sheet. For a period they must close on Tuesdays every week. On this day their houses are dark and their employees are not able to fulfill their obligations. The question of whether or not these employees should be paid for this day each week, when no receipts are evident at the box office and the employees are not attending to their duties has caused the exhibitor to pause and ponder. President Wilson has urged the payment of salaries to employees for this day. To my mind, this is an acute patriotic item. The first few "workless Tuesdays" have passed and I understand that some exhibitors are still wondering whether or not they should pay their employees for these days. In lieu of their decision they are not doing so.

Surely it is an act of patriotism to pay employees for these days in view of the present situation. Aside from this it is an act of appreciation on the part of the manager to pay his faithful and loyal employees in that it is not due to any fault of theirs that they are unable to fulfill their duties on this day. The Strand management is paying its employees full salary for the week, despite the fact that this is a large item, which might be avoided. In every industry everyone is called upon to make sacrifices at this time. It has been said that to pay employees for this one day each week is an act of patriotism. Let it not be said that exhibitors are not patriotic when it affects the bank roll.

In speaking with a friend who recently returned from a tour of the country in which he visited many film theaters, I am told that gaudy lobbies with big poster displays are still quite evident, particularly in the smaller towns. We at the Strand have realized long since that the lobby is the show window of the theater. It is just as important for an exhibitor to display his wares in an attractive manner as it is for the department stores or any other form of commercial business. The lobby of the Strand theater resembles an art gallery and people might be seen at any hour while the theater is open, examining the watercolors in the frames. Easel frames on the floor make a lobby look a great deal smaller than is the case where the frames are placed on the walls. While many theaters may not be in a position to present paintings as the Strand does, neat one and three-sheet posters in glass covered frames are acceptable substitutes. Besides, practically every large film distributor has in stock imitation paintings, photogravures and other attractive lobby material that offer the patron a good sample of what may be expected inside the theater.

The exhibitor who still plasters the front of his theater with twenty-four sheets, which fly in the wind, is far behind the times, which fact he ought to realize. No matter what neighborhood he may cater to, neatness will attract; it is only human nature. If his patrons demand red-hot films, with red hot posters to lure them in, give them such posters, but give them in such a way that they will be most effective. A person does not have to travel outside of the metropolis of New York to see careless lobbies. I have seen cases of exhibitors who will go out of their ways and means to obtain big attractions and present lobby displays that would tend to turn away, rather than pull in, the passerby. No matter what he can or cannot afford in his entertainment or in his presentation thereof, the exhibitor should look to his lobby with continued carefulness. If he will only keep in mind that his lobby is the showroom of his institution, the place where his best efforts are mirrored to his patrons and those whom he wishes to become his patrons, he will readily appreciate the importance of this part of his theatre.

Crandall Now Owns Metropolitan Theater

With Harry and R. W. Bulkley He Purchased Title in Company Bearing His Name.

HARRY M. CRANDALL, head of the Crandall Circuit of Theaters in Washington, D. C., spent the greater part of the past week in New York busily engaged in sewing up important film contracts. Incidentally he brought with him word of the consummation of the biggest deal of the year in Washington theatrical and real estate circles. Mr. Crandall, Barry Bulkley and R. W. Bulkley purchased all right and title in the Crandall Theater Company controlling the Metropolitan theater, now nearing completion at F and Tenth streets, N. W., Washington.

The new officers of the company are Harry M. Crandall, president; Barry Bulkley, vice-president and secretary, and R. W. Bulkley, treasurer, who together with Peter A. Drury and Michael J. Keane, of the Merchants' Bank, constitute the board of directors. In the transaction Peter A. Drury conveyed to Harry M. Crandall nineteen parcels of real estate for a consideration of $175,000. The capitalization of the new Crandall Theater Company is placed at $700,000.

In addition to the Metropolitan theater, Messrs. Crandall, B. and R. W. Bulkley and A. E. Beitzell have purchased outright the recently opened and finely appointed Crandall's Knickerbocker theater, at Columbia Road and Eighteenth street, Washington. The capitalization of Crandall's Knickerbocker Theater Company is placed at $250,000.

"The addition of the Metropolitan theater augments and properly cements the Crandall circuit of theaters in Washington," said Mr. Crandall, "and gives me one of the strongest chains of motion picture houses in the country. Each and every one of these theaters is a representative house and is absolutely owned by myself and my associates. The Crandall Theater Company is not a mere booking organization; it absolutely controls every house booked by it. The Metropolitan, the Knickerbocker and Crandall's give me three fine first class first run theaters, enabling me to stage and play any motion picture production no matter how large it may be and in the various neighborhoods of the city I control the largest and finest theaters in the Savoy, the Avenue Grand, the Apollo and the American. Each of these houses is the largest and best in its particular section and shows only first run pictures in its immediate neighborhood. My chain of theaters has an aggregate seating capacity of approximately 8,500 and the houses are in the exclusive residential sections as well as in the heart of the capital city of the nation."

Mr. Crandall manages to find time to take a healthy interest in the film affairs of the country. He is president of the Motion Picture Exhibitors' League of the District of Columbia, is a director of the American Exhibitors' Association of New York and is the District Chairman of the National War Cooperation Commission recently established by President Wilson. Mr. Crandall is also president of the Exhibitors' Film Exchange of Washington, owning film rights extending from Delaware to Florida, and owning one of the Southern franchises in the First National Exhibitors' Circuit. He is also actively interested in the recently formed Allied Exhibitors' Circuit.

SCREEN TELEGRAM OFFERS FREE LANCE OPPORTUNITY.

"Screen Telegram," the twice-a-week news reel issued by the Mutual Film Corporation to supplant the Mutual Weekly, is in the market for negative on news and short feature subjects suitable for news reel purposes. It offers an unusual opportunity for the "free lance" cameraman to submit negatives for purchase on a footage basis.

All negatives should be submitted undeveloped, mailed to "Screen Telegram," 6235 Broadway, Chicago. Packages of important news film should be mailed special delivery. Each tin of news negative should contain an explanatory caption setting out in detail the description of each scene. A duplicate caption should be mailed separately to Blaine McGrath, editor of "Screen Telegram" at the above Chicago address.

Frame lines of all negatives submitted must be between the sprocket holes and special mention must be made on captions of the light conditions under which the film was exposed. All unused negative and cut parts of used negative will be returned.

Cameramen may obtain further information by writing Blaine McGrath.

J. Searle Dawley

President Eastern Branch of the Motion Picture Directors' Association.

THE broad aims of the Motion Picture Directors' Association, which has developed during the past year into perhaps the strongest organization in the producing field, have been outlined for the World by J. Searle Dawley, the newly-elected president of the Eastern studios.

"For a long time," said Mr. Dawley, "the directors had felt the great need of an organization which could be considered the real center of the industry, and which would establish the same high standards for motion pictures as an art, as have been established for other arts and sciences by the leaders in them. In building our organization, we have sough to lay a ground work which we hope will eventually accomplish for motion pictures what the Academy of Fine Arts has accomplished for painting and sculpture.

J. Searle Dawley.

"Necessarily a secret organization, there has been some misconception about the nature of our association. There have been rumors that it has been designed solely as a protective order. Nothing is further from the facts. Instead, we aim to work with the producers, to help them in every possible way, not only to maintain the high standards of production that have already been attained, but to improve them.

"For that reason we have sought to bring together the directors from all the studios in the country into bonds of closer fellowship and helpfulness. Our membership includes every director of prominence in the Eastern and Western studios, regardless of affiliations with various manufacturers and releasing companies.

"This catholicity of membership allows us to be a clearing house for the industry as a whole. It is invaluable for the exchange of ideas and the discussion of problems which arise from day to day. It also allows us to be of mutual assistance in some of the more practical details of making productions. Any director may call upon any other for suggestions for locations of scenes and the names and addresses of actors. This of itself is a small matter, but it indicates the spirit of cooperation in obtaining the best results that animates our organization.

"We are arranging frequent conferences with men of imagination who can assist us in developing moving pictures into a fine art, and at our meetings we are inviting men of national prominence to address us, that we may exchange ideas and viewpoints about the uplift of the industry. Upon the directors, perhaps more than upon any others, devolves the great task of maintaining artistic standards and stimulating artistic progress, and we are merely uniting with that end in view."

Mr. Dawley is one of the best known producing directors in the motion picture field, and for the past five or six years has been associated with the Famous Players, save for a brief interim when he had his own company. He directed the first Mary Pickford feature to be released by the Famous, "The Bishop's Carriage," and produced thirteen of the first sixteen releases of that company. The most notable of these was Miss Minnie Maddern Fiske in "Tess of the D'Urbervilles." Others of the Famous Players stars whom he led through the mazes of its first feature productions were Carlotta Nielsen, Cissy Loftus, Henry E. Dixie, Mme. Kalish, H. B. Warner, John Barrymore, Ann Pennington and Billie Burke.

During the past two years or more, Mr. Dawley has been identified with the Marguerite Clark productions, having directed the best-known successes of this world-famous star, such as "Helene of the North," "Still Waters," "Miss George Washington," "Molly Make-Believe," "Snow White" and "Bab's Diary." He is both the adaptor and director of her latest feature success, "The Seven Swans." At present he is directing Miss Elsie Ferguson in Henry Arthur Jones' "The Lie."

Mr. Dawley has been one of the most active leaders in the movement for finer and more artistic productions, ever since he entered the picture field as director for the old Edison Company, eleven years ago. Previous to that he had been a theatrical director, playwright and producer, also having spent five years at stock producing, and was perhaps the first of the well-known stage directors to see the possibilities of motion pictures as a form of dramatic amusement. This has placed him among the best of the greatest motion picture directors of the world today.

Farrell Heads Select's Boston Office

Hub Exchangeman Has Had Nearly Nine Years' Experience in New England Territory.

AN important change in the personnel of the Select Pictures Corporation branch in Boston became effective February 4, when E. J. Farrell, late manager of the Metro Boston Exchange, becomes Select's Boston Branch Manager. Mr. Farrell has been secured by Select Pictures to further the management of the corporation's growing business in New England. He enjoys the distinction of having been the first traveling representative of the picture distributing organizations in the New England field. He was employed in this capacity by George Kleine, when Mr. Kleine established his "Kosmic Film Exchange" in Boston, in 1909. When George Kleine sold out his business to the General Film Company in June, 1910, Mr. Farrell was retained by the latter concern, working first in the capacity of a traveling representative, then as assistant manager, and finally as manager. Mr. Farrell ably administered the affairs of the General Film Company's Boston branch for three years. During a short part of this period, however, he left the Boston office to become southern division manager, traveling the Southwest.

In July, 1916, Mr. Farrell resigned the managership of General Film's Boston branch, and two months later became manager of the Pathe Freres Exchange in the same city, in which position he continued for the next thirteen months. Leaving Pathe last October, Mr. Farrell took charge of Metro's Boston Exchange, which position he has held for the last three months, and which he is now relinquishing.

C. E. Shurtleff, sales manager of Select Pictures Corporation, has gone to Boston on business incident to the change of management of Select's Boston office. Mr. Shurtleff is accompanied by Myron Selznick, son of Lewis J. Selznick, president of Select Pictures Corporation, who is also going to spend several weeks in the Boston territory. Mr. Selznick will devote his time to the exhibitors' service department, giving special attention to the manner in which branch exchanges are making use of accessory advertising material furnished them. Boston is only the first stop for him on a trip which is expected to embrace practically the entire country.

Scene from "Gates of Gladness" (World).

British Notes

By J. B. Sutcliffe.

THE Kinematograph Trade Council, the joint body for trade defense, has been approached by the government with a direct invitation to co-operate in the manufacture and handling of government films in allied and neutral countries. This includes all propaganda films for circulation at home and abroad, the responsibility of a special branch of the Department of Information, and does not interfere with arrangements already in operation for disposing of the topical productions of the War Office or Admiralty. This, as pointed out in the first letter to the Council, has been the subject of some misconception. The kinematograph branch of the Department of Information is solely concerned with the production and distribution of propaganda films in allied and neutral countries and for the arranging of their production. Even within these restricted limits the work involved is sufficiently onerous in character to demand the expert advice of the leaders of the industry, and to this end an advisory committee, equally representative of the constitution of the Council, has been appointed. Messrs. A. E. Newbould and F. Goodwin (exhibitors), Captain Paul Kimberley and J. Joseph (exchanges), Will Barker and C. Hepworth (manufacturers) are the first members. Following the appointment of this committee the Trade Council suggested the desirability of some arrangement for securing unity of effort and avoidance of waste in the task of handling the films of the government. It has been a prevalent misconception in the trade that the kinematograph branch of the Department of Information was created for the purpose of dealing with all the government's moving picture affairs, whereas the War Office, the Admiralty and other departments work independently. The Council's suggestion for a single department to conduct the moving picture affairs of the state is sensible and reasonable, and one that has already promise of consideration.

* * *

The acquisitions of Jewel Productions, Inc., are to be exploited on the British film market by the Universal Film Company, Ltd., and among the first releases will be the dramas "Come Through," "Sirens of the Sea," "Pay Me" and "The Man Without a Country." The last named is specially in demand, mainly by virtue of its patriotic flavor; a type of picture probably overplayed three years ago, but now undergoing promising revival. Another line secured for this country is the Century two-reel comedies, starring Alice Howell, which the Universal Film Company, Ltd., propose to release on the old open-market plan. The Universal company is allied and housed with the Transatlantic Film Co., Ltd., at 39 Oxford street, London.

* * *

"The Scottish Moving Picture News" has arrived. It is not an addition to the industry's journalism, but the name of the first regular news reel to be issued north of the Tweed. The contents of No. 1 are not exclusively of Caledonian interest, and the photographic quality is commendable. It is published by Greens of Glasgow.

* * *

At a recent branch meeting of the United Irish League the Triangle drama, "Castles for Two," was the subject of severe castigation. The president, proposing its condemnation, said that in the film Irish people were depicted as drunken, dirty, mean and altogether despicable.

* * *

Herbert Pouting, the photographer to the Scott Antarctic Expedition, has accepted an American offer of a year' tour through the States with the official films of the fateful adventure. He leaves England early in the new year.

* * *

The Middlesex County Council, the licensing authority for moving picture theaters in the greater part of suburban London, has consistently repressed all overtures of the trade organizations for an understanding on the Sunday opening question. I hear on good authority that at its next meeting the matter will be discussed more favorably; that is, from the exhibitors' side. Military charities in the London County Council area have drawn thousands of pounds from Sunday performances at kinemas in that area, and, so rumor has it, there are a few similar institutions in the Middlesex County Council's administrative district which have plainly indicated the restriction as the only barrier to their participation.

* * *

The education authorities of Bradford have requested the local licensing committee to prohibit children from attending the second evening performances at moving picture exhibitions upon the very original complaint that it causes late attendance at school next morning.

* * *

A constantly recurring grievance among exchangemen throughout the country concerns the treatment of working copies of films by inexperienced or careless operators. Admitting that the exigencies of the army and navy have left behind few operators of pre-wartime experience mere professional incompetence is a poor excuse for the lacerated condition in which an increasingly large number of films are being returned to their owners. Five or six recent instances have found a sequel in the courts, but only two had definite judgment against either party. The difficulty every time is in the evidence. The exchangeman says he despatches the print in good condition, but cannot furnish corroborative evidence. The exhibitor swears he receives it, probably from another theater, in shreds. Between the contending parties is another exhibitor, who usually "knows nothing" on either side. A simple procedure, which has located, if not obviated, the damage, has been hit upon by one provincial exchange. A way bill is made out for every film leaving the office, a sort of traveling history sheet of the copy, its condition, exact length, leads and trailers, place, date, time, route and train of despatch, with corresponding spaces for the endorsement of the exhibitor on receipt. Should the exhibitor be requested to forward the print to another theater the way bill is made out in triplicate. He observes the condition of the film as it leaves him and encloses the sheet with the film for the guidance of the next exhibitor. One counterfoil he retains himself, the other he mails to the exchange.

Ernst Glantzberg, Inventor

GENERATION after generation, since the Reformation swept through Sweden, had seen a Glantzberg on the state's list of Lutheran ministers. Such was the destiny planned for Ernst Glantzberg, only son of the Herr-Pastor Christian Glantzberg and his wife Hilda, as they talked of the future of their little son. But the "best laid schemes o' mice an' men gang aft agly." As he grew up, Ernst's little fingers were ever making mysterious things, wheels and curious boats. Recognizing the mechanical trend of his son's mind, the herr-pastor sent the youth to the Royal Institute of Sweden, where he was graduated in 1892.

Ernst Glantzberg.

The same year Ernst Glantzberg came to America to the World's Fair in Chicago, and, liking American institutions and inspired by her wonderful opportunities, he decided to become naturalized and settled in Boston to practice his profession.

On November 13, 1917, the United States Government granted to Ernst Glantzberg, inventor (1909) of the Typhoon multi-blade blower, his third patent, covering a recent improvement to the base of the fan blades. Nine years' experience had shown Mr. Glantzberg that the bases of the blades were carrying the heavier burden of wear and tear, and, content only with the nth degree of efficiency in his product, Mr. Glantzberg got buys and his new patent is the result.

When questioned as to future improvements, Mr. Glantzberg smiled and said: "Well, I can't think of a possible improvement on a product the Government calls practical, efficient and economical, but who knows?"

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Travel Subject, One Scientific, One Sport, Two Topical, One Industrial, One Military and One Physical Culture Subject.

Reviewed by Margaret I. MacDonald.

"Rocamadour and the Valley of Lot" (Pathe).

IN THE half-reel Pathe scenic "Rocamadour and the Valley of Lot" can be seen a number of interesting views of an ancient French city fortified and beautiful in its architecture. The city is surrounded by deep, rocky ravines traversed by the Road of the Virgin. An old castle and the Bridge of Valentie are also among the interesting scenes of the picture, which is in tints.

"The Horse in Action" (Pathe).

On the same reel with "Rocamadour and the Valley of Lot" is an unusual subject entitled "The Horse in Action," which gives an amusing analysis of a horse's leg in action—walking, trotting, cantering and galloping. In taking the picture the camera was run at rapid speed, producing slow action on the screen, and making the horse look as if it were floating in mid air.

"Young America in Winter Time" (Paramount-Bray).

In the Pictograph No. 105 are some pleasing scenes in which most of the winter sports common to certain parts of America are exploited. These include tobogganing, skiing and skating. The pictures are well photographed and exhilarating in quality.

"Magic for Home Use" (Paramount-Bray).

For those interested in parlor tricks there will be found considerable entertainment in viewing in Pictograph No. 105 the demonstration of how certain sleight-of-hand tricks are done. The tricks shown are the placing of white handkerchiefs in a roll of paper and taking them out again apparently changed to colored ones, and the breaking of eggs in a double boiler and placing them over a fire kindled in the crown of a silk hat and then drawing from the utensil a pair of pretty white rabbits. Well illustrated and entertaining.

"Our Animal Friends" (Universal).

The particular number of this series appearing in the Screen Magazine No. 60 is unusually interesting. It shows the entry of cats, dogs, and even a small donkey at a London hospital for dumb animals. The scenes in the hospital where animals with all sorts of ailments are being treated is very interesting. This subject has been exceptionally well sub-titled and is largely entertaining.

"Florida Oyster Fisheries" (Pathe).

In the seventh issue of the Argus Pictorial will be found some interesting and instructive scenes showing the Florida oyster fishing fleets at work in the Gulf of Mexico. The picture shows the manner in which the oysters are secured by means of tongs and drag nets. There is also shown the opening of oysters, the sorting and preparation for shipment.

"A Day with Our Future Admirals" (Universal).

In the sixtieth release of the Screen Magazine are a series of enlightening views showing the training given the men at one of our naval schools. We see them at work in the laboratory learning about the action of high explosives, and we see them training to keep the body in shape. They also learn how to knock out a Boche and other useful tricks. They learn, among other things, the simple art of tieing a sailor's knot, and must also drill like the ordinary soldier. The handling of big guns is of course included in their training. There are also views of the men at a meal in the dining room.

"Physical Culture Screen Magazine No. 3 (General Film).

This reel opens with a demonstration by Bernarr Macfadden in which three-fourths of the weight of the body is raised by the muscles of one arm. Miss Roehm then takes up a subject which should be of interest to women, and illustrates how, by a variety of methods, they can easily overcome the most persistent "masher." Next, the well-known long-distance swimmer, who has also established records while swimming in shackles and otherwise handicapped, illustrates various swimming strokes, such as trudgeon, breast, plain side, English side, Australian crawl, porpoise, and swimming backward. Another interesting section shows a baby, aged sixteen months, under the care of a nurse, indulging in athletic exercises. Professor Grupp shows the similarity between boxing and fighting, giving a demonstration of shadow boxing and then using almost identical movements in bayonet exercise. Various exercises for the legs and arms as well as for strengthening the digestive organs and abdominal walls are illustrated by Miss Roehm, who also shows the correct method of breathing while exercising. This subject concludes with a demonstration of jiu jitsu.

Educationals Predominate at Rialto

"Throwing the Bull," "The Ridge Roamers" and "Salmon Fishing on the Columbia" Interesting Features of Program.

THE week of January 20 marked another of those daring efforts of the Rothapfel management in which the educational picture occupies the central position in the program. No less than three subjects of this class appeared on the program and were thoroughly enjoyed. In fact, intense interest throughout the audience was noticeable.

"Salmon Fishing on the Columbia," one of the Finley Nature Studies which are being released by Universal, was the featured article in the Rialto Magazine. Through this picture the spectator learns that salmon fishing on the Columbia river is worth while, and that it is plied not as a sport but as an industry. The picture is tinted and clearly photographed, and shows first the setting of the trap nets and the "haul" when a multitude of fine, fat salmon are removed into a small boat. Some of these, we are told, are returned to the hatcheries for propagation purposes. The fish wheel method is also shown, and the very interesting method of the seine net, which being 1,500 feet long requires a crew of twenty-one men and nineteen teams of horses to manipulate.

The other educational numbers were releases of the Educational Films Corporation of America, both belonging to the Bruce series. "The Ridge Roamers" is a delightful scenic in which two high livers go into the wilderness to search for the high spots. As they climb and climb past rushing mountain brooks and waterfalls, through timbers big and little we catch glimpses of the delightfully silent places where there is little to be seen but snow and mountain tops. Old Mount Ranier is glimpsed sitting in his usual place with his feet wrapped up in a cloud of vapor. Then there is that moment when the very tip top is reached "where the silences brood and the vast horizens begin" when we would fain be with the climbers.

"Throwing the Bull" is quite different in character from the two other subjects and takes us to the Pike County Fair, where the chief sports are broncho busting, the horse race that has no stop, the chariot race which "proves that Ben Hur has nothing on this bunch," the standing ride, and finally throwing the bull. This picture presented in true Bruce style apparently fascinated the audience.

PREPARING SCHOOL COURSES.

It is almost a year now since the Lincoln & Parker Company of Worcester, Mass., producers of edited motion pictures and motion picture apparatus for schools and colleges, started a course in United States geography. This course we understand has been filmed and edited by educa-

tors of national repute, and during the past year has been leased to many schools throughout the country.

Other courses which this company has in preparation are physiology and hygiene, agriculture, domestic science, English and classics, nature study, etc. An expedition recently sent to South America is filming subjects to be used in their course in world geography.

Perils of Prussianism

Remarkable Illustration in Paramount-Bray Pictograph Showing Why German Peace Proffers Cannot Find Favor.

A REMARKABLE illustration of why peace without annexations or indemnities cannot be looked on with favor at this time by the United States and her Allies forms part of the 104th release of the Paramount-Bray Pictograph. Professor Douglas Johnson, of Columbia University, a student of international affairs, furnished the Bray Studios, Inc., with the data upon which this film is based, and the revelations which are brought forth make it startlingly clear that Prussianism must be crushed and in the words of President Wilson "the world made safe for democracy."

The film, which is done entirely in animated diagrammatical drawings and maps, shows that Prussianism had its start in Berlin in 1477 and occupied then what is known as the "Hohenzollern tract," a tiny bit of German territory lying about Berlin. For six successive generations the Hohenzollerns continued to wrest land from their neighbors until in 1640 they had reached out and by conquest and political influence, extended their holdings over a considerable portion of Germany.

A century later Frederick the Great invaded Poland and wrested Silesia from the then helpless Empress of Austria. The next step in expansion was accomplished in 1846 by William Hohenzollern the first and Bismark through the seizure of Schleswig-Holstein from Denmark. Next came the seizure of Alsace-Lorraine from France and the Germanic empire then extended over territory hundreds of times its original size.

In 1911 the plan known as the Pan-German plan was formulated. This was the famous "mittle Europa" idea of German domination and by it Germany was to control the backbone of Europe and to hold the balance of power in her hand.

The picture goes on to show that should peace be declared now on the basis of no annexations or indemnities and German troops withdrawn from the territories they occupy and have occupied since the beginning of this great war, Germany would still have attained practically the control she set out for and planned to hold in 1911.

Industrials of New Brand

Films of Business Corporation Gives Private Showing of a Couple of Well-Made Industrials.

THE Films of Business Corporation, of which Camilla Donworth is president, gave a private showing of two interesting and well-made industrial films on Thursday afternoon, January 24, in the Joseph Miles projection room. The films exhibited were on the making of an auger bit and "One of the Departments of a Great Industry," showing the manufacture of spaghetti.

These pictures, made under the personal supervision of Miss Donsworth, with Mr. Charleton acting as camera man, are clearly photographed, and in each case the subject is presented with a successful attempt to lucidly portray the methods used. In the making of the auger bit excellent close-ups of the cutting of the steel and the making of the tools are shown. It seems that no detail has been forgotten, and at the close of the picture we feel that we know more about the converting of steel into tools than we ever did before.

The spaghetti subject shows first the exterior of the manufacturing plant with members of a convention which has just been held dispersing. Following this is the introduction to the spaghetti department, where we see the sifting of the flour and the mixing of it with distilled water. The pressing of the mixture through a die into the shape in which it comes to us, and the cutting, drying, cooking and the automatic placing of the spaghetti in cans into each of which is put the proper portion of cheese and tomato sauce by young women stationed there for the purpose is interesting.

USING FILMS TO AMERICANIZE ALIENS.

The University of South Dakota, which some time ago installed a bureau of visual education, has extended its influence into Wyoming. The films supplied by the South Dakota institution are playing an important part in the Americanization of employees of the Colorado Fuel and Iron Company at Sunrise, Wyoming. The films are supplied free, with the exception of the payment of express charges and upon the condition that no admission fee is charged. Men in the mining camps are particularly interested in industrial subjects, such as those dealing with automobile manufacturing, railroading and trips to industrial centers of the United States.

Niles Welch, Metro Leading Man

NILES WELCH, popular leading man, is co-starred with the well-known actress, Effie Shannon, in Metro's new patriotic picture, "Her Boy," adapted for the screen by Albert Shelby Le Vino from H. Carey Wonderly's story, "Conscription," and directed by George Irving.

This is not Welch's first appearance under the Metro banner. His initial engagement with Metro was in a small part in "Always in the Way," starring Mary Miles Minter. He made so much of the role that William Nigh, the director of the production, wrote him a part in "A Royal Family," starring Ann Murdock, which was being produced at that time. From that he stepped into the leading male part in "Emmy of Stork's Nest," starring Mary Miles Minter. Then he supported Ethel Barrymore in "The Kiss of Hate." He left Metro for a time, playing leads with Mary Fuller and Violet Merserau, and was also leading man for Kitty Gordon in "The Crucial Test." With Pearl White he appeared in "The Blossom and the Bee."

Niles Welch.

He returned to the Metro forces to appear with Frances Nelson in Arthur James' Metro production, "One of Many." Among Welch's recent pictures may be mentioned "Miss George Washington," starring Marguerite Clark; "The Gulf Between," in which he was featured with Grace D'Armond; "Shame," in which he shared honors with Zena Keefe; "The Gates of Gladness," with Madge Evans, and "The Secret of the Storm Country," starring Norma Talmadge.

Welch started his motion picture career with Vitagraph, where he remained about a year. He is a graduate of Columbia University, and before entering that institution took a special course at Yale. He is an enthusiastic college man in every sense of the word and an all-round athlete of considerable ability. He made his "theatrical debut" while a freshman at Columbia, playing the leading role in the annual varsity show.

In Metro's "Her Boy" Niles Welch is seen in the role of David Morrison, a typical young American within the draft ago who joins the fighting forces of Uncle Sam.

WARNER BROTHERS LOSE CASE.

A decision was handed down by Justice Thomas F. Noonan on January 22 of interest to the motion picture trade. Warner Brothers sued Bernard Loewenthal for a deposit on a print of a negative formerly owned by him. Robert Spear, the attorney who represented the defendant, claimed Loewenthal was not legally responsible for the debt, claiming that he was only acting as agent for the real owner, and that Warner Brothers had notice of the fact that he was not the real owner. Warners claimed that they did not know who was the owner until after suit was begun. The court sustained Mr. Spear's contention that an agent could not be held responsible for the acts of his principal when it appeared that the plaintiff had notice of the true owner's name, and dismissed the complaint.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Hats Off for Miss Spurr.

NEVER again say that a good-looking girl never has any brains. We've printed pictures of Miss Dolly Spurr, of Marion, Ind., and you know she is good looking, and we know a writer chap down in Marions who says she is better looking than her pictures. A few weeks ago the out-of-town correspondence announced that she had taken over the Lyric and Indiana theaters. She did that. She tied a directory of husky, mean-minded men into bow knots. Some time ago some capitalists saw that she was making money with the Royal-Grand, rather a tumble-down place in spite of its grandiloquent title. They bought the lease out over her head. Miss Spurr promptly got backing for a new house to be built, and now, seeing how the land lies, the men have let her have it all, having had enough for themselves. Miss Spurr gave the town clean amusement and good amusement. By sheer force of personality she built up a following she could have moved over into the next county had she so desired. She beat capital with brains. She did what every other exhibitor in a small town should do. She made friends and held them. She gave the town the idea that unless it was a Spurr house it could not be a good picture show, so now she has three houses to run, and because she has a monopoly we are willing to bet that she will treat them nicer than ever. The local paper gave her half a column of double measure, bold-faced editorial, and we'll say "amen" to the introduction, which runs:

> To Marion belongs the distinction of having produced the most enterprising and successful woman moving picture manager in the country. Miss Dolly Spurr began her career in connection with the movie business in this city about eight years ago. She has applied herself to it with an intelligence and a directness that has enabled her to master its details to the very last item. She goes about the work as one "to the manner born." The fact that she has grown up among us and has under our very eyes made her attainments in the moving picture field has to a great extent prevented us from perceiving the extent of her success. We all know that she puts up a show that is mighty fine, and that she has made a success of the enterprise. We have scarcely realized that her success has put her in the very front rank of the people who are engaged in the business.

Miss Spurr is in a class by herself, and she is a lesson to others, for she has won through grit and a policy of honesty and courtesy, not merely because she is a woman. She is man-size clear through

The All-Family.

The Movie Fan, Greely, Colo., refers to a recent offering as "An all-family photoplay." This beats the kid matinee, and the parents' and children's nights. Make a note of it.

Really Good.

E. H. Montagu, of the Selig London office, sends over a special book for "The Garden of Allah" that is good to look at—extra good. The cover is cut [illegible] inches high and 8½ wide. The front has a narrow border of gold arabesque, the title and author's name in the lower right hand corner and a gold frame in the upper left hand corner. Within this frame is pasted a loose panel pastel picture of a desert night scene, with the wonderful tropic sky well reproduced in color, and against the lighter hue of the horizon a camel caravan crosses the brown desert sands. It is a fine piece of color work and it sounds the keynote to the contents of the book. Within is a sixteen page booklet, cut slightly smaller than the cover, to provide the fashionable overlap. Each page is outlined with an elaborate arabesque top and sides, done in purple, with an oasis in green at the bottom, the pages, except for the first and last, being treated as doubles. Each page carries cuts and text in green, the color of sanctity in the Moslem faith. The story is well told, interestingly and yet with a dignity that does not demean the subject. It ranks with the best work of its sort, and "Monte" is wise to be proud of it. It's worth bragging about.

Philadelphia Programs.

Before we take up the latest batch of Philadelphia programs we let Jay Emanuel have the floor to remark that:

> I feel that if anyone wants to know what is playing at the Park or Jefferson they should turn to that department. I feel that by classifying both theaters it makes it simpler for the person to find what is playing. If you look at a full page add in the papers of Wanamaker's, and you want a certain article you must hunt all over before you can be successful. The way I have it arranged keeps the patrons from each theater from going over the many different attractions which, while desirable, keeps them hunting and thereby causing annoyance.

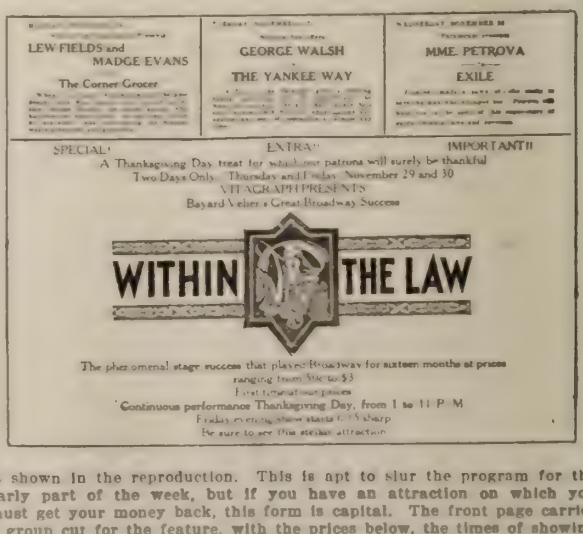
There is much to be said for Jay's argument, yet we still think that to print the program for the Park and Jefferson on facing pages will give the average attendant a better idea of what he has to look at on a given night. It's purely a matter of opinion, and Jay's ideas are generally good. In this last program he lifts this from the Evening Ledger of his home town:

> A million dollars sounds like a lot of money to be contributed every day of the year by one industry, but that is the amount which the Government expects to receive from the patrons of the motion pictures throughout the United States. A five-fold tax is imposed upon the picture theaters:
>
> First, the graduated tax obtained from the theater, according to the seating capacity; second, a tax per foot on raw stock or unprinted film; third, a separate tax on positive or printed film ready to be shown to the public; fourth, a percentage tax on the income of the theater, and, fifth, the direct tax of one cent on every ten cents or fraction thereof of admission prices.
>
> Then comes the city, Government and state licenses.
>
> A music tax is now also threatened.
>
> The picture theaters are instructed by the Government to collect all of these taxes from the public, and it is therefore frequently necessary to increase the cost of admission five cents.
>
> The increase of prices brings no profit to the exhibitor himself—every penny of it goes to Uncle Sam's war chest.
>
> This is another way to show your patriotism—attend the motion picture theaters, as this helps Uncle Sam to collect $1,000,000 daily from this source.

That is good stuff for your own program if you have not already had something like it, and coming from a newspaper, it will carry more weight than if you had written it yourself. And there is this one big fact to keep driving home. The Government must have the money with which to prosecute the war. If it does not come as a tax it will mean added taxes on other things that will reach the general public just as surely as the amusement tax. This is not a case where avoidance of this tax will throw the burden on the plutocrat. It doesn't matter whether you pay a tax on your amusements or pay four cents letter postage, *you must pay some way.*

The Ridge Avenue runs a well-designed four-page program. It is clean and attractive. There is also a Ridge Theater, seven blocks away. Possibly it is not an effort to trade on the popularity of the Ridge Avenue, but it looks bad. The program is poorly framed and badly written. It sounds as though the features were written about because it was expected, but there is no enthusiasm in the lines. "Zara," for an example, is "Adapted from the famous novel which was such a brilliant success on the American stage." It was also a brilliant success in London and Paris, for that matter, but this is not so important as the fact that it presents a colorful picture of the stage and its people. The function of the program lines is not to fill space, but to fill the house through an adroit use of space.

The Ideal offers a well laid program with a novel division of the middle pages to get a display for the chief attraction of the week, as


LEW FIELDS and MADGE EVANS
The Corner Grocer
GEORGE WALSH
THE YANKEE WAY
MME. PETROVA
EXILE
SPECIAL!
EXTRA!
IMPORTANT!!
A Thanksgiving Day treat for which our patrons will surely be thankful
Two Days Only—Thursday and Friday, November 29 and 30
VITAGRAPH PRESENTS
Bayard Veiller's Great Broadway Success
WITHIN THE LAW
The phenomenal stage success that played Broadway for sixteen months at prices ranging from 50c to $3
Continuous performance Thanksgiving Day, from 1 to 11 P.M.
Be sure to see this stellar attraction

is shown in the reproduction. This is apt to slur the program for the early part of the week, but if you have an attraction on which you must get your money back, this form is capital. The front page carries a group cut for the feature, with the prices below, the times of showing appearing above. The front page, as it stands, is a sufficient advertisement for the play. The back page also carries a useful paragraph

that should be saved. The suggestion that a big bill is offered instead of a small souvenir almost suggests the bestowal of that souvenir as well. The text reads:

"IDEAL" PATRONS:

The management feels that there should be a few words of explanation accompanying this program.

We wanted our patrons to feel and be thankful during this big holiday week.

Everything was taken into consideration—a small gift, a Thanksgiving card, etc., but we feel we struck the right keynote in giving you that which you will be most thankful for—A GRAND SHOW.

We have arranged a week of big features that only capacity houses can nearly pay for. Shows that will live long in your memory. We trust you will give them the hearty support they deserve. The Management.

About the only thing we don't like about the Ideal is the type in which the house name is set on the front page.

The Belmont and Locust theaters have an odd joint program. Page one gives the front for the Belmont and this is continued on page two. Page three gives the same frame front, but with the name of the Locust inserted and this house gets page four. For safety's sake the name of the house is printed at the tops of pages two and four. It is virtually two one-sheet programs issued as a four-page folder. Presumably the patrons most likely to patronize the Locust get their programs with the Locust folded to come on the top. The idea is handy for any two houses under the same management.

The Becker Brothers' Theater uses a good form, but the printer uses the wrong ink and it spreads and looks unsightly. The back page should be used for a little house talk. It is wasted in perfunctory underline advertising as it stands.

The Olympia also suffers from poor press work. It uses a cheap brown stock and it may be that no ink will work well on the surface. The portrait cut on the cover is almost wholly lost.

Most Philadelphia programs follow one of two general types. The difference is largely a matter of text.

For a Change.

Gordon F. (100%) Fullerton, of the Greater Theaters Co., Seattle, Wash., writes that, inasmuch as they have used practically every expression and angle of Bill Hart's face, front and side, they have nothing left but the rear view, forming the basis of a four column advertisement in the newspapers and a window card. The card and newspaper advertisement are shown together for the purpose of comparison. The

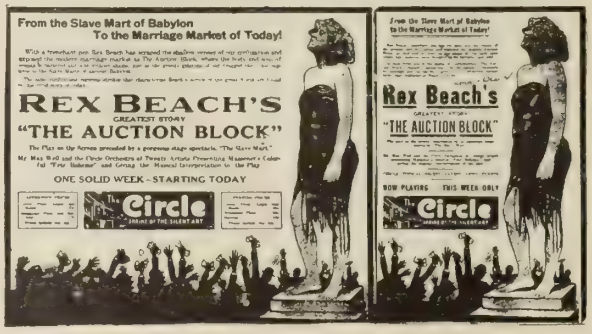
card (on the left) is 14 x 21. The lettering in the black block is in red, as are the alternate circles of the bullseye. Outside the cut the field is a fawn color with a white "Liberty" shaded in black. The cut is the same as is used for the newspaper work, save that a second block is made for the red, those parts being cut out for the color on the black block and printing white in the newspaper advertising. This is a good example of the double use of a cut and may carry a suggestion to others. Mr. Fullerton writes that the turnaway began shortly after opening, at eleven in the morning, and was continuous until the start of the last show in the evening. Of course "Hart drew them," but remember, you have got to let the people know that Hart is there, and we think those window cards helped a lot. But if novelty is what Mr. Fullerton is after, we think that a picture of Hart with his gun in the holster would be still more novel. It might lack action, but it assuredly would be something new.

Jay Has Some Bargains.

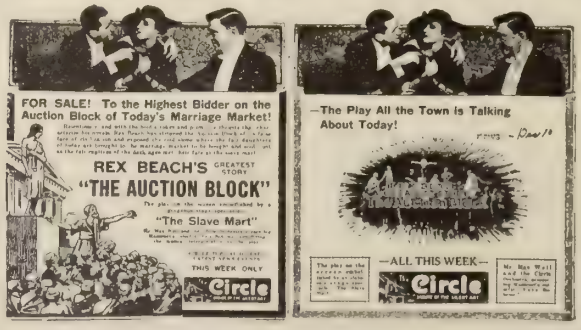
Jay Emanuel has some stock cards, rather dark in color, but very good stock, that he can lay off to brother Exhibitors at a price that won't happen again. He also has several hundred pounds of light brown stock good for program work that he can sell for what good news costs nowadays. Send him a stamp for samples if you are interested and are near enough to add the freight without hurting the bargain. His address is Park Theater, Ridge avenue, at 33d street, Philadelphia.

McCormick's Samples.

S. Barret McCormick, of the Circle, Indianapolis, did what every other live wire did with those corking good poses Goldwyn supplied for "The Auction Block." He realized the value of those poses in conjunction with the titles and took extra space. Most of the displays that have come in on this subject took panel shapes. These worked up well, with the cut above leading down to the title and text, and some of Mr. McCormick's samples run the depth of the page and two and three columns wide, but in some ways we like still more his adaptation of



one pose to an original drawing. The cuts show two advertisements. The larger is a Sunday display and the other was run through the week. The same cut was used, but after the Sunday display it was cropped to go into the new space. The larger is five tens and the smaller is but three columns wide, but the five and three column widths were served by the same cut. And here's something that may interest you. Note that Mr. McCormick uses slightly more text in the smaller advertisement than he does in the large. He knows that he can throw more type into the smaller space and get it read. He does not use too much, but he knows that too much type in a larger space will destroy the suggestion of bigness. What Mr. McCormick does not know about working cuts doesn't amount to much. He seems to be up to all the tricks. Here are two advertisements seven inches by three columns.


FOR SALE! To the Highest Bidder on the Auction Block of Today's Marriage Market!
REX BEACH'S GREATEST STORY
"THE AUCTION BLOCK"
"The Slave Mart"
THIS WEEK ONLY
The Circle
—The Play All the Town is Talking About Today!
—ALL THIS WEEK—
The Circle

Both use the top cut. The line cut at the left is also used at the bottom of a two column advertisement, for it was made two columns wide and will work as such, or, with the house block, look like three. The vignetted half-tone in the right hand advertisement is used alone as the foundation for ten inch space and the same copy was used for a three column cut. We are sorry we cannot reproduce the entire set of drawings, but there are too many, and no two are alike, though two or more may employ the same cut. Throughout the week the readers got new combinations, and new interest was aroused. We are going to show two more, because they both emphasize the fact that you can use considerable type in a small space, provided that you leave the big facts so

clearly displayed that without the small type it would still remain a good advertisement. These two displays advertise a split week. That on the left appeared on the Saturday before the opening. The one on the right was run Wednesday evening to announce the Thursday change. In each advertisement, you will note, the current bill gets a panel in the lower right hand corner. One is four and the other five-eighths.

Christmas Trimmings.

This cut shows the Christmas decorations of the lobby of the Arcade Theater, Paducah, Ky. They are simple, yet bright and attractive, and give the impression of good cheer without overcrowding. It would be

pretty much of a wholesale order to over decorate the Arcade, but it could be done and without much material, at that, by bunching the decorations. In using bright colors such as reds and greens, the touch of color is generally better than the mass, and this offers just about enough.

From S. C.

Lately we reproduced the postal card program used by the Temple Theater, Hartsville, S. C., and moved the town over into the state of Georgia. We apologize to Mr. Cobb and the rest of his fellow-citizens. Mr. Cobb sends in a three sevens and wants to know what we think of it. The advertisment is not as poor as Mr. Cobb seems to think it is,

Starting Hours
3:30-5:45-8:00 p. m.

" no one but God and I knows what is in my heart."

There at Beni-Mori, at the edge of the Sahara desert, the Sand Diviner foretold to Domini Enfilden, the English woman, what the threads of Fate had woven.

Mystery lies coiled in the shining heart of the East. Domini could not escape the fate foretold for her. There at the edge of the desert came the hour of renunciation.

Alone with her great love, what could a woman do? And what would any woman? See

HELEN WARE

—IN—

"THE GARDEN OF ALLAH"

BY ROBERT HICHENS

A pulsating love story—a wonder play filled with the mystery of the far East.

A DESERT STORM TRIBES OF ARABS
CARAVANS OF CAMELS THE VENGEANCE OF
DEATH BATTLE OF ARABS THE DANCING GIRL
"A Masterpiece of the Silent Drama."

TEMPLE THEATRE, Thursday, November 29th.

Admission 15c and 25c.

but it is not good in some minor details. It needs a little more color. Since the space is largely dependent upon the quoted speech for its attraction, this should have been run in a bold italic. Then the lines that follow should have been in a light italic of similar face, but a smaller point; a clean, easily read line. It all could have been pulled up a little toward the top to allow for a larger point for the title. This is a 24 point. Another pica, or even two picas, should have been used, but a single twelve points added would have made a big difference in the looks of things, if it did not have to fight bold type directly above. At the bottom of the space the line, "A Masterpiece of the Silent Drama," which means little, should have been sacrificed to gain six points of leads between the lines above, making them stand out better. Setting the lines in upper and lower case would have helped. With these changes we think the ad would be a sightly one, and a business puller, but with so well known a title, the name of the play should have been thrown into far greater prominence, not so much through the use of larger type as through the proper handling of the other type masses.

Well, Anyhow.

Benjamin Shindler, of the Ridge Avenue, Philadelphia, takes exception to the fact we used one of his programs and credited it to Jay Emanuel. The cut in the issue for December 22, headed "Jay's Program," really is Mr. Shindler's, and it is good enough for him to want the credit for it. We are sorry we stole credit from Mr. Shindler, but anyhow we are glad to know that there is another Exhibitor in Philadelphia who has a typewriter and a three-cent stamp.

Takes a Page.

The Academy of Music, Selma, Ala. (R. B. Wilby's old house), sends in a copy of the local paper in which, apparently, H. F. Kincey, the manager has taken a full page and has broken it up into news and display ads. If we remember, the Selma paper does not give much free reading, so they take the entire page and get readers and display according to their desires. In many ways this is better use of a page than all display. People will read the news where they will not wade through a heavy page of boxes, and the suggestion that it is reading matter and not advertisement is always helpful. The only trouble is that most houses cannot afford full pages, and most papers charge double rates for readers.

Newspaper Work.

The Square Town Theater, Brooklyn, Michigan, sends in a couple of copies of the local paper to show that they can hustle, and the samples are good displays for a small town. The regular house advertising runs about nine inches on the back page, but one issue carries about 23 inches for "The Battle Cry of Peace." This carried a half column front page story for the feature, giving the house, days, times of showing and prices. In the same issue there are two play readers and a special reading notice in full face on a raise in prices. It is clean cut and effective argument. The other issue carries four teaser advertisements and a reader for each of the advertised attractions. The house and the editor seem to be on good terms, for they get good placing for their readers and are not buried in the back pages, but then the Square Town makes its readers interesting instead of wasting all the space on adjectives. That is one of the secrets. If your editor is liberal with his space, give him stuff so readable that if he ever changes his mind and cuts down the readers, the public will demand that they be replaced. As the paper uses considerable boiler plate, it is possible that the editor can be coaxed to give the space for a regular photoplay department, and Estes and Estes apparently can supply the goods.

Jimquin Encores.

Jimquin of L. A. has been doing it again. Some time ago he wrote a lyric for a song written by his brother in the trenches. Now he is out with "Camouflage." There are all sorts of changes in a song with that title, and Jimquin got eight verses without half trying. It should be more than a local hit. Harry McCoy, of Keystone, has written the music to the lyric and is using it in his vaudeville act.

You Pay, Anyhow.

Here is one of the best readers on the war tax that we have seen yet. It is from the program of the Theater Louisiana, Baton Rouge, Miss. It reads:

DID IT
EVER OCCUR TO
YOU MR. CITIZEN:

That cutting out picture shows, as some of you have done, will not save you the war tax? Uncle Sam counted on that $70,000,000.00 tax from picture shows. If this amount is not realized he (Uncle Sam) will collect from you in some other way. He must have the money and it must come from you. There is no escape.

MORAL:

Do not cut out your amusement. Enjoy yourself while you may—

YOU PAY ANYHOW

Make them realize that the country must raise a certain sum of money for the prosecution of the war and that it does not materially matter to the Government what tax brings the money so that the money is brought in.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

That Synopsis Polisher.

TAKEN as a whole that synopsis brain polisher did not develop many satisfactory replies. It will be remembered that contestants were supposed to make a synopsis from "Uncle Tom's Cabin," or such portions as they elected to use, working on the supposition that the play was of their own invention and not known to the editor to whom it was being submitted. There was a further stipulation that the matter was to be held within a thousand words.

This seems to have been the stumbling block to many. They took that last clause too seriously. They forgot that they had been told time and again that if their story was bigger than the word-limit it would be better to exceed the word-limit rather than to sacrifice the story. Only three of the contestants came in with synopsis in excess of one thousand words, though many complained that the limitation hampered them.

The first great lesson that the synopsis stunt was intended to teach was precisely this: that the story was superior to predetermined word limits, provided that the excess was really needed to get the story over. The synopsis is the *only* material from which the staff writer can work. He cannot know what is in the author's mind. It must appear on the sheet. For this reason many of the stories were impossible. Several started out with the statement that "Uncle Tom is sold by his master to a slave trader." Not these precise words were used, but this was the general style of the phrase. The staff writer was not supposed to know of Uncle Tom. He was supposed to have only the knowledge given him by the author, and it is naturally impossible to draw a character sketch of Tom from so brief a description. That he is a slave is evident from the fact that he is sold as such, but there is nothing to give a clear mental picture of Tom to the man who is to make the script.

Some additional facts appear later in the action, but the first essential, particularly in the case of a leading character, is to give some sketch of that character. It need not be extensive. It must be enlightening. That Tom is a house servant and not a field hand gives a distinction. That he is strongly religious is a necessary fact. That he refuses to escape with Eliza is a character point that proves him no canting hypocrite. It is useless to try to tell the story of Tom until a reasonably good word picture of Tom is given. "Tom, the house servant of the Shelbys, is sold to a Louisiana trader to enable Shelby to pay his debts. It is a shock to the negro, who has grown up on the plantation, but he accepts his fate with pious resignation, sustained by his religion, and refuses to run away with Eliza, who is escaping to save her little boy, who also has been sold." Here we get a better idea of Tom; not as clear a sketch as possible, perhaps, but enough to tell something of Tom.

The same introduction should be given other leading characters, and even minor characters should be clearly identified. Most of the scripts spoke of persons appearing for the moment without telling who they were. Marks, for example, came on and went off again. We never knew that he was a pettifogging lawyer. He seemed merely to be someone who happened to be around at the moment and, therefore, to be mentioned among those present.

Actions were dismissed as casually as the players. In several of the synopses Tom rescues Eva before we know anything about her, and in one case no hint was given as to how the rescue was accomplished. So far as the synopsis went he might have rescued her from a trolley car or a circus lion.

In nearly ninety per cent. of the scripts too much attention was given to getting all of the story in. This was exactly what was not wanted. It was for that reason that the conditions stated that the author was to take "such portions of the book" as he neded. Two contestants made stories of Eliza's escape, and another writer played up the story of Cassy. All of the others attempted to tell the entire story with all its tiresome side lines. In this they overlooked the chief opportunity offered. There are a number of separate stories in "Uncle Tom's Cabin." There are hundreds that can be worked *from* the book. A very good modern story might be made from the story of Cassy's first master and the manner in which his cousin betrays him to drunkenness to gain the woman. Making Cassy a wife instead of a mistress, and placing the story in today would give a drama that would not in any manner suggest Mrs. Stowe's book. There is another modern story in St. Clair's marriage. Another might be made from the efforts of Chloe to redeem Uncle Tom, by making the cakes. Not a single one was interesting of itself. Not a single one wrote a decent synopsis. Not a single story sent in would sell on its moral and not the physical redemption the aim. The entire book abounds in plot suggestions that are in no way related to the main story, yet none of these have been made use of by authors and the best script sent in merely isolated the story of Cassy.

Suppose that you now sit down with the book and see how many plot suggestions you can get from "Uncle Tom's Cabin" without showing that they are derived from the slavery tale.

But the fact that loomed above all others is that authors do not give a decently vivid idea of the plot. If this is all you have to offer the buyer and you cannot interest him in your wares, it is useless to try and sell. You must offer your story attractively. It must be graphic—vivid. It must make itself so real to the editorial reader that he will know a good story can be made from the material submitted.

This above all other things stands out as the lesson of the contest. Hundreds of those who complain that they cannot sell fail to make sales because they offer nothing. They justify the recent remark of a buying editor. "There may be some good stuff there," he said, pointing to a pile of envelopes, "but I haven't the time to find out. I must get the big idea at the first reading."

You cannot merely offer the facts of your story. You must offer them interestingly. You must present them in such a combination that interest is gained from the start. You cannot begin with a mass of dry premise, lead through a greater mass of bald plot factors to a great climax. You must start off your story in such a manner that the editor feels, from the first paragraph, that the story must be good. This first paragraph may be the punch of the plot or it may be merely some breezy opening, but it must gain interest. Take the recent Fox announcements of Jack Spurlock. It tells how he wakes up to find a bear in his bathtub with its feet encased in boxing gloves. That does not tell much of the story, but you feel instinctively that this Spurlock person is going to be a vital sort of chap. It is the same with your synopsis. You must make the editor feel, from the start, that your story is going to be good. Until you can do that, you can save a lot of postage by keeping your stuff home.

The entire market today is based upon the synopsis only. If you cannot get over your synopsis, it is useless to try and win checks. You must gives all the facts and you must present them interestingly. We have sold a one-reel comedy through a sixteen-line synopsis, but that is not a standard, it's merely a freak. We stand a better chance of selling the idea if we take a couple of pages. If we needed twenty-three pages, we would take them just as quickly for a single reel.

As a study of the synopsis, we have persuaded W. H. Harrison, Jr., to make a second and more ample synopsis of his story of Cassy that we might pick it apart for the benefit of the craft. Mr. Harrison is a lawyer and has but lately taken up the study of plot building. His story is by no means perfect and is not offered here as a model, but it will be noted that he does get his story down clearly and intelligently. It was almost as well done in the first draft, but he was cramped, and knew it, and took advantage of our offer to send in a second. It is given just as he wrote it.

Legree's Cassy.

Synopsis by W. H. Harrison, Jr.

Cassy, a very beautiful white girl, whose mother is a quadroon slave, wanders about the great plantation which had been the beautiful home of her late father, a wealthy Southern planter, just recently buried; she wonders at the strange altered attitude of those she loves; and she feels a creeping terror at the cold, unfriendly manner of Madam, the planter's widow.

2. Lawyer Denture comes to settle the estate; he is polite and kind to Cassy, but a furtiveness in his manner chills and alarms her, though she does not know it is part of his business to sell her for a large price.

3. Henry Gathens, a rich young planter and prospective purchaser, is invited to the house; unobserved by Cassy, he inspects her and is pleased. Cassy is introduced, and Henry is charmed. In the belief that she is free, Cassy becomes infatuated.

(*Continued next week.*)

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Paper on Incandescent Lighting of Motion Pictures.

At a recent meeting of the Illuminating Engineering Society, held at the Edison studios, The Bronx, New York City, a paper, prepared by J. T. Caldwell, A. R. Dennington, J. A. Orange and L. C. Porter, was read, titled "Motion Picture Projection With Tungsten Filament Lamps." The reading was by Mr. Orange. It was interesting and the paper contains much valuable data. I shall quote and comment on several passages, some of which seem to me to either be in error or to convey a wrong impression. Referring to the beginning of experiment in the application of incandescent light to projection of motion pictures, the paper says:

> "The then recent introduction of the 'gas-filled' principle had caused a jump of some seven fold in the intrinsic brilliancy attainable with tungsten filaments, on a given life basis. The brilliancy of the filament under practical limitations should reasonably be expected to be of the order of 20,000 c. p. per square inch (30 c. p. per square millimeter of surface). The crater of the d. c. carbon arc (with cored carbon) was well known to have a brilliancy of 84,000 c. p. per square inch (130 c. p. per square millimeter) almost irrespective of current strength (Bowen, Griffith and Martin take note.—Ed.). The a. c. arc was found, as might be expected, to have a lower brilliancy, while the limelight showed a brilliancy which was only of the order of 2,000 c. p. per square inch (3 c. p. per square millimeter). It looked as if the tungsten filament possibilities were quite in the arc class, especially if we could contrive to arrange the filiament so as to constitute a light source of extension sufficient for the purpose and averaging up approximately to the brilliancy of the filament considered to detail. When this had been accomplished a trial was made in a projection machine, with results which were very encouraging."

The figures given are of great interest. So far as I know this is the first time motion picture machine operators have had the opportunity of placing relative unit area brilliancy of arc, tungsten filament and lime light side by side for comparison. It is, according to these gentlemen, 130, 30 and 3 c. p. per square millimeter. The only element lacking is information as to what "limit of practicability" was adopted for tungsten for the test. A temperature which would allow of the filament lasting 200 hours might be used, or one at which the metal would be destroyed in one hour. Presumably, however, the 100 hour temperature was used, that being the temperature at which present lamps are proposed to operate. As a tungsten "being in the arc class" when only showing a brilliancy of 30 c. p. per unit of area, as against 130 for the arc crater, why that seems to me to be stretching things quite some, unless we do so on the grounds that it fails to come within any of the other classifications. In fact, Dr. Orange intimated to me later that this really was the reason for the classification. "The tungsten," said Dr. Orange, "is too brilliant to be classed with the limelight, the Nerst or with any of the other sources of projection illumination except the arc, hence we declared it in that class." A rather arbitary ruling, it seems to me, but we will let it pass.

> "The factors in the illumination problem are (1) brilliancy of the object, viz.: the film (and if we ignore the picture and consider only the clear parts of the film, the brilliancy of the light source is practically identical with this), (2) the *effective* working opening or speed of the projection lens."

Seems to me item 1 lacks somewhat in clearness. If it is meant that the spot (circle of light at aperture) receives all the light eminating from the light source, why that is absurd. There is loss by absorption in the condenser, as well as considerable light which does not reach the lens at all, but is absorbed by the inner walls of the lamphouse. These sources of loss amount to a considerable percentage of the total light. Then, too, there is loss by necessary overlapping of spot at aperture. This cannot, I think, be the idea the gentlemen intended to convey. Frankly, I am unable to understand their meaning. As to item 2, why I cannot see it that way at all. Projection lens diameter is limited, absolutely, and will be so long as it is necessary to use a revolving shutter of present diameter, unless we go back to the old inside shutter, which really might be a practical thing to do under the circumstances, rebuilding projectors to allow for inside shutters of equal diameter with the present outside ones. But there still remains the difficulty of securing sharp definition and depth with a large diameter projection lens and the securing of sharp focus all over the screen when there is pitch in the projection. Of course the introduction of the incandescent offers new problems and it behooves us to move with caution in saying this or that thing cannot be done. On the whole, however, it seems to me to be reasonably certain that more will be lost than will be gained by the use of large diameter projection lenses, lenses of greater diameter than, say two inches.

> "Really the system which is commonly advocated in arc practice imposes serious limitations on the effective projection lens opening, and in this case the size and position of the condenser lens are responsible."

Hum, yes! but unfortunately the demand imposed by the arc is for a projection lens of *large* diameter in a large percentage of cases. The endeavor has been to get the condenser back as far as is practical and at the same time maintain other conditions as they should be, in order that we may use a projection lens of relatively small diameter without huge loss of light.

In discussing this point with Dr. Orange later we found that he has a theory as to action of light as applied to film and objective which is totally at variance with that held by projectionists and by this department at this time. Briefly his theory is that the nearer the condenser is brought to the film and the wider the consequent divergence of the light ray beyond the aperture, the greater the amount of light which will be passed by the objective lens. This theory he bases on the presumption that from each pin-point of the film a cone of light diverges toward the lens, that this divergence will be wide or narrow in accordance with the distance of the condenser from the film and that the wider the divergence the more light will be passed by the objective.

But the more I think over this theory, the more firmly I am convinced the Doctor is in error. I just simply cannot see it at all. If I am wrong, I am wrong, but in this case I am very much from that grand old state of Missouri—show me.

> "Enough has been said to indicate that the tungsten lamp—already in the arc class—can be made to yield results quite comparable with the commercial standards of illumination now obtained with the arc, the only requirement being appropriate optical equipment, such as is now available for most classes of theaters."

Head end collision between the gentlemen and my humble self. Rubber will stretch very much without breaking—so will language. I cannot say the actual wording is wrong, because we may "compare" anything, but the *inference* is that in this case the comparison will be favorable, and that, too, without limitation. If the paper had read: "Will yield results quite comparable with results in theaters in which a. c. amperage for projection does not exceed 50 or where d. c. amperage is limited to 25, or in theaters in which the arc is inefficiently handled, than we would have agreed. I am willing to concede to the tungsten filament lamp an illuminating efficiency for projection purposes equal to an ordinary 50 ampere a. c. arc, or an ordinary 25 ampere d. c. arc, but do most emphatically object to what amounts, by implication, to extravagant claims, which facts cannot and will not back up.

> "The inherent disadvantages of the arc, in either a. c. or d. c. form are so numerous." • • •

Entirely true. Heat, unhealthy gases, unhealthy dust, noisy where a. c. is used at the arc, dirty, wasteful and expensive are a few of them to which many might be added.

> "As in most matters which involve great diversity of considerations, the choice of a projection outfit does not admit of a single detailed recommendation which can claim the support of all competent judges. The factors refuse to be reduced to a common denominator and the relative weight which they receive will depend on the judge."

Absolutely true, but lacking in this respect: insert the word *"disinterested"* between the last two words. The *disinterested* judge (who has nothing in the way of equipment to sell and who holds no brief for anyone who has) will have small difficulty in selecting an outfit, or at least in approaching the task with intelligent, unbiased criticism, al-

ays assuming him to be one with accurate knowledge of the various oblems involved. The fly in this ointment is that nearly all men of ally accurate knowledge on this particular matter are connected, in e way or another, with some manufacturer or selling agent of apratus. Broadly the statement made is true, however. I mention the roumstance because it is one seldom touched upon.

> "With light sources which do not pulsate in intensity (e. g. the tungsten filiament lamp and d. c. arc) either shutter (two and three-wing.—Ed.) may be used; flicker is apt to occur with the two-wing but the efficiency of light transmission is rather better than with the three-wing. Standard practice is to use the three-wing, however. * * * Whichever shutter is used there is always a substantial reduction in illumination produced. One vane of the shutter must always be gauged to correspond with the interval in which the film is moving. Obviously the loss of light on this account is the mechanical limitation of the intermittent device. * * * Apart from all this, however, there is an important relation between the diameter of the shutter and the cross-section of the light beam in which it operates. Since the shutter axis is fixed on existing machines it is hardly practicable to take account of this."

The efficiency of light transmission of the two-wing shutter is not ecessarily appreciably greater than that of the three-winger. In fact, n very many cases it is no better. As to intermittent speed limitation, hy this department has had that matter up with its readers and with anufacturers of projectors almost times without number. One proector enjoying considerable favor in some sections of the country is a ery bad offender in this respect. I have often been tempted to bring his manufacturer out into the open and either compel improvement in his respect or place the matter in shape where purchasers will know hat a well balanced shutter is well nigh impossible. It is then up to hem. The "fixed shutter axis" is not really fixed at all, except as aplies to inherent machine construction of present models. It would be otirely possible for any competent operator to equip his projector with shutter two feet in diameter. He could then cut the light beam of half size lens, with shutter right up against the lens, without travel host, using a shutter of very nearly, if not quite, ideal proportions. The reason for this is that, as you increase diameter, you increase heriperal speed. With a light beam, say 1½ inches in diameter, the ime it takes the shutter blade to cut off the light after it has started he process; in other words, the time required for the shutter blade dge to pass across the light ray, is quite appreciable. The same is true n the reverse process of uncovering the lens. This was taken into acount in the Kinedrome projector, which used two outside shutter lades, revolving in opposite directions. It was also taken account of n old models of the Motiograph, which used two inside shutter blades, evolving in opposite directions. The same effect would be had by oubling the shutter diameter, and by trebbling it the ray would be cut ractically three times as fast. But it would require a trebbling or uadrupling of shutter diameter to equal the possible performance of resent shutters when placed at the dissolving point of the light ray, ecause at that point we not only have a very small cross-section of ay, but we have a complete obliteration of the image on the screen hen the ray is only half cut.

> "In future developments, attention to shutter geometry is likely to improve projection all around, especially where large aperture objectives are used. In closing this subject * * * the incandescent system gives a 'projection beam' which diverges from the objective outwards. Hence, the best shutter plane is one close to the objective."

I very much doubt that any amount of "attention to shutter geometry" will improve appreciably upon what this department has already accomplished in that respect. The only thing possible, it seems to me, would be increase of diameter. Beyond that the recommendations of this department for placing the shutter at the dissolving point, where not only is the beam narrowest, but we also gain one-half its diameter, cannot, I think, be improved upon. Professor Henry Phelps Gage, Corning Glass Works, was present at the meeting. He informed me that with the condenser he has invented for use with the incandescent, which has been adopted by its sponsers, a short distance from condenser to film is imperative. He has agreed to set the reasons for this forth in detail in the near future. Until he does so, I cannot comment intelligently. If this is so, I would regard it as a most unfortunate circumstance, qualified by the statement that in this I speak only from the standpoint of present knowledge. I may be in error, but it will be very necessary to "show me" on that point.

Under the heading, "Advantages of the Incandescent Lamp Over the Arc Lamp," the paper says:

A—We have already indicated that most of the present arc outfits can be replaced by incandescent lamp outfits without loss of illumination, in fact there is often a gain.

B—Leaving aside the illumination then, what advantages can the incandescent lamp show?

C—In our opinion the following advantages can be claimed. (The order is arbitrary.)

D—Where the a. c. arc is replaced, vastly more uniform screen results are obtained, noise is eliminated and continuous fussing with the light source is avoided.

E—Where the d. c. arc served by rectified or converted current is replaced there is a considerable gain in uniformity of screen results, the frequent "feeding" is avoided and the auxiliary apparatus is more simple and durable.

F—Whatever the style of arc replaced there are further advantages in the markedly reduced running expenses and lower first cost: freedom from cracked condenser trouble, fumes, and the intensely hard dust which comes from electrode cores (and causes film-scratching, excessive machine wear and unsanitary conditions).

G—The color of the light is more nearly what is demanded today; the difficulties of the operator are greatly lessened, and the booth is much cooler.

H—Since the starting of the lamp is well-nigh instantaneous there is no warming-up process incidental to the "change-over" at the end of each reel; thus no overload capacity is required in any of the electrical equipment.

I—Unsteadiness and flicker are foreign to the incandescent system since with this system they can only occur with improper shutter provision or adjustment. Similarly, the frequency of alternating-current supply is of no significance once the right controller for that particular frequency has been installed. This is especially important in the big 25-cycle territories. We would especially emphasize the fact that *the only adjustments of the light-source and related parts are made when a new lamp is screwed into the machine.* True, an occasional glance at the ammeter and a touch of the regulator handle are advisable, but this is very simple, and may be done as opportunity occurs.

Commenting, I would say, (A) Umph! Very indefinite. "Most of the arc outfits" is a reasonably big claim. Seems to me "a large number of arc outfits" would fit better. (D) First half is not necessarily true. Many a. c. operators are now giving practically perfect screen illumination. "Where less than 50 amperes a. c. arc or poorly handled a. c. arc is replaced vastly more uniform screen results are obtained" would be a statement which facts would come pretty nearly backing up. Moreover, there is uniformity of results and uniformity and *excellence* of results. The paper says nothing about the latter. This, of course, does not mean that excellence would be lacking, but in things of this sort we prefer to see the actual statement made. The last half of the paragraph is entirely true. (E) Quite open to question as to its first half; also misleading. What is really meant is evenness of light on the individual screen. This is quite possibly correct. I have not yet seen comparative measurements. But if it gave a *better* screen result, then there would be something even more than radically wrong with the operator in charge of the arc. (F) This is a dangerous bit of printing. If the reduction in running expenses, etc., is attained without decrease in general excellence of screen result, then all is well and commendation is in order. But if reduction in running expense is accompanied by reduction in general excellence of screen result, then it will be very easy to loose two dollars at the box office for every one saved in operating expense. Be careful, therefore, and do not kick the bunghole open while trying to save at the spigot. In other words do not be misled by the specious "save in operating expense" argument. It is alluring, but look out first that there will be no kick-back. (G) Every word of it is true. (H) Ditto.

There is very much more of the paper, which fills more than 20 pages of a pamphlet of goodly area proportions, but space will not permit. There has been a mistaken idea current that this department and its editor is opposed to the new incandescent lamp. THERE IS ABSOLUTELY NO TRUTH IN THIS. We presume the erroneous idea has gained credence through our action in not jumping down the throat of a new thing (which is now a good advertiser and may become a large one) until we know its merits and its faults in full. The incandescent is a new thing and I make the bald-headed statement that this department is absolutely the only medium which will hold in check wild claims and statements, giving you FACTS without regard to what advertisers and others may want or not want. And while this course may (or may not) make some folks a bit angry for a time, IT WILL BE FOR THE BEST INTEREST OF THE PROPOSITION IN THE END. This department has repeatedly said, and now again says, it is "for" anything which is for the best interest of the moving picture industry. The new tungsten filament lamp is, we believe, for the best interest of the moving picture industry, but its sponsers are, perhaps, naturally making some claims which they cannot back up. This is an error, and it is just this that we are obliged to guard against—to "sit on the lid" as it were.

If the manufacturers and sellers of the incandescent and apparatus allied thereto will agree to base their claims, for the present, upon duplication of results from a 50 ampere 60 cycle a. c. arc (or any amperage of low cycle current) or from a 25 ampere d. c. arc we will promptly approve of and recommend it for that field, with the understanding that where the arc is inefficiently handled (poor operator) the incandescent can improve results even where a higher amperage arc is used. This is our conclusion after pretty thorough investigation. We are opposed, absolutely, at this time, to any attempt to replace well handled sixty ampere a. c. arcs, or any well handled d. c arc of greater than 25 amperes with the incandescent.

Sure, Mike!

Daniel Constantino, Easton, Pennsylvania, writes thusly:

> In December first issue you ask whether screen brilliancy would or would not be equal, with a given subject projected at 60 and at 70 feet, other conditions being precisely the same in both cases. My answer is yes, the screen illumination would be the same. I also notice, dear friend, that you ask we operators whether or not we would like you to republish the list of questions. Sure Mike! why not? Not only for my benefit but for the benefit of many others who, like myself, missed them last time. I am the proud owner of a third edition of the handbook, and a set of Hawkins' Electric Guides, ten volumes, and, believe me, you could not get that handbook away from me for twenty times its price if I could not get another, even though I have to steal time to study it. Have got beyond page 200. When I say "study it" I mean just that—not merely read it and throw it down. I did not know what technical knowledge meant, or its value to me until I began to study real hard. I was for two years helped under a man who did not believe in books. Everything was "practical experience" with him. All I learned from him was just to thread the machine, turn a crank and

trim the lamp something like half way right. Then I was given a chance by the Third Street theater management under a really competent operator and in fourteen months developed into chief operator, though for another company. And I've been making good where I now am, of which fact I am proud. I have been told that my pictures will compare favorably with any in our city.

I am glad to hear you say you are proud of what you have accomplished. The man who has no pride in accomplishment will never get very far. You are right. The screen brilliancy would be equal in both cases. Just wanted to see if some of you would get balled up in the fact that the revolving shutter cuts the light so many more times at 70. But it cuts it proportionately faster and—there you are. Practical experience is all right and absolutely necessary to success. You cannot learn operating out of a book, but *practical experience alone will not suffice.* A judicious mixture of practical experience and booklore is what spells success with a big S. My best regards to the Easton men. Will try and drop in on you again next summer.

Large Claims.

From Nicholas Sabo comes a lengthy letter making very large claims for apparatus he expects to place on the market soon. Had I not examined the various articles named and found them to give promise of possible big things (the lens has already been thoroughly tested and is all he claims) I would be very much inclined to doubt. As it is, I am inclined to believe. Mr. Sabo says:

"Theater managers are complaining bitterly about high cost of operation. Operators, on the other hand, complain of long hours and ill-ventilated rooms of too small size. They want shorter hours, better working conditions (more space, air, running water, etc.) and higher wages. The managers' complaint is well founded. The same is true of the complaint of the operator and this makes the dispute a very difficult one to settle.

But the matter has roots sinking much deeper, since gradual increase in cost of theater operation is causing a marked decrease in the number of theaters. This has been going on for some time. Also, with existing houses there is such a constantly changing ownership that a mailing list secured today is out of date within three months. This is so largely because motion picture theaters are no longer the gold mines they once were. High operating cost is reducing profits until many exhibitors wish to unload and get out of the business. First it was believed the decrease in number in theaters was due to large houses eating up the smaller ones. But investigation disclosed the fact that there is an actual decrease in total seating capacity. (True, but this does not necessarily mean the financial support given by the public has become less. It has in fact, I think, doubled. Decrease in seating capacity is comparatively small, whereas admission prices have fully doubled.—Ed.) My purpose is, in this letter, to point out one possibility for a large saving in expenses. Under the present system of illuminating the screen we utilize but about ten per cent. (10%) of the total light produced. The rest is lost in a hugely inefficient lens system, as you have often pointed out, and in the revolving shutter. In order that at least a portion of the waste energy may be saved we are filling the already too small operating room with costly and more or less intricate machinery. In order to get somewhat better results with the same or less consumption of electrical energy we are purchasing expensive screens.

Now what I am proposing is to produce ample light, of pure tone, to illuminate any screen brilliantly, to produce it at an almost negligible cost and to conduct all this light by way of a perfected optical system direct to the screen. Exhaustive tests have proven my system to be correct and to be enormously efficient. It eliminates rheostats, transformers, motor-generator sets and condensers, so that there is no possible waste of energy. With the elimination of condensers spherical and chromatic aberration are put out of business.

Summing up, the electric bill, insofar as applies to projection current, will be reduced 90 per cent. With new installations no heavy wiring or costly apparatus is necessary. No condenser breakage. No heat, since rheostatic resistance and the electric arc is eliminated. True, where there is light there is heat, but with this form of illuminant it can all be confined to the lamphouse and blown out of doors. For this purpose I have provided a blower, driven by the same motor used to operate the projector. Once centered, the light source is absolutely steady and constant. It requires no further attention of any kind. The light source cannot be focused at the screen. And there are other heavy advantages, but this letter is already too long.

As I said in the first place, had I not viewed this apparatus I would not give this letter space. I do not know that Mr. Sabo's new form of illuminant will do what he claims, but, after examining it, I have faith to believe it will. Anyhow it is well worth a tryout, and I shall be intensely interested to watch its operation and report results as soon as it is finished.

Soldier Operator.

Brother Barnett Weiner, Local Union 306, New York City, was a caller at our office December 28. He came in to renew his subscription. Brother Weiner has enlisted in the infantry branch of the army. He is now at Fort Slocum, and is acting as motion picture operator, running a movie show for the men.

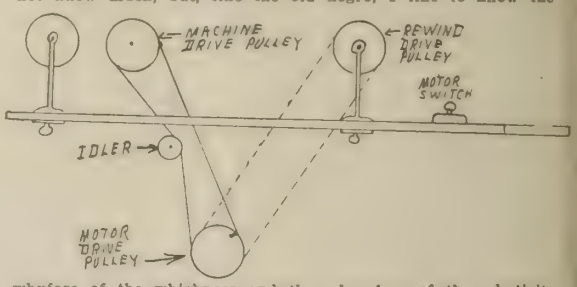
Incidentally Moving Picture Machine Operators' Local Union 306 has the following of its membership wearing the uniform of Uncle Sam and either already "over there" or preparing to go: William Meyers, A. Eidelberg, D. Donohue, W. F. Bodque, J. Baskend, S. S. Wergemian El DeCosta, S. S. Elias, J. A. Harding, Morris Heller, George Kutigian, A. S. Latta.

The boys at the front will not be forgotten, they will all be well supplied with smokes by the "Kick In Club," whose duty it is to make all union operators "Kick In" enough to keep the boys well supplied with tobacco. Four hundred cigarettes will be mailed to each one in the service and Local 306 will see that they get that number of smokes every six weeks.

Handbooks Invaluable.

W. L. Russel, Deming, New Mexico, says:

First I want to thank you for what you have done for the small-town operator. Have all three of your Handbooks and have found them to be invaluable. Some men may get by and not know much, but, like the old negro, I like to know the



whyfore of the whichness and the wherefore of the whatisit. Sorry I could not get to El Paso, Texas, to meet and hear you when you were there last spring. My wife operates the relief shift, and here is a new one I fixed up for her benefit—and my own. My two Power's 6-Bs are spaced four feet, center to center of lenses. I made a bench from a 2 x 6 inch plank alongside the right hand machine. I then put a 3-inch pulley on my re-wind and clamped it, the re-wind to the bench, so that the drive belt of the machine would just reach it and be tight enough when speed control lever is about half way down. Put motor switch on top side of bench. Then all that is necessary to re-wind is to transfer driving belt to machine from machine pulley to rewind pulley. It works fine, but don't forget to put belt back before trying to start projector.

Also have a home-made dissolving shutter for the projectors. It is the only way to change over.

The idea is to use machine motor for re-winding. Undoubtedly it will work alright; also it will provide that much-to-be-desired thing, variable speed for the re-winder. But I don't imagine the bench arrangement will appeal to very many; also the transferring of the belt each time would be rather a nuisance, I should imagine; also a little bit hard on the belt. With a loose pulley and clutch added on the lower shaft it would work perfectly, except for proximity to the lamphouse and being somewhat in the way. Many thanks for submitting the idea, however.

High Grade Lenses Not Available.

Several inquiries have been received within the past few months as to where high class projection lenses can be had. To all and sundry I would say that high class lenses cannot be had at all. By this I mean really high class lenses, such as retail for fifty to eighty dollars. The lenses in general use are good lenses for their price. In fact they are remarkably good when their cost is considered. But we nevertheless need a very much better quality. But their making is at this time physically impossible, so I am told, by reason of lack of optical glass of the right quality.

This department at one time advocated the use of astigmat projection lenses. A matter came up recently which makes us doubt our correctness in this where the lens is other than central with the screen, unless the screen can be tilted sufficiently to square, or pretty nearly square, with the lens. But there is no use bothering our heads about that now, because such lenses are not available. However, I would like to hear from our optical brethren as to how much angle there may be and an astigmat lens be used for projection—angle of axis of ray to screen, I mean.

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Proper Presentation of Pictures Musically.

The Cue Sheet and How to Use It.

The CUE-SHEET is the "First Aid" to the orchestra leader in your theater. Without it he must see the picture before he can select suitable music to fit it. It is a service that you should demand for the betterment of your picture presentation, and you should see to it that your orchestra leader has it in ample time to properly arrange his musical setting.

Sub-Title and Description.

The CUE-SHEET gives him the SUB-TITLE or DESCRIPTION OF ACTION which is used as a cue, denoting the change of scene, and, by the same token, the change of music. After the first performance the leader should have memorized the action immediately preceding the cue, in order to finish his music at the end of a phrase. By changing the tempo of the number being played he can bring his music to a spot where he can finish with finality. By holding out the last note as he turns the page to the next number and, beginning softly with a crescendo to the required volume, he can obviate abrupt stops or noticeable interruptions of the music.

Time.

The CUE-SHEET gives him the APPROXIMATE TIME of each scene, and the music selected fits well with the time allowance. Knowing the time he is better able to select a substitute number of the proper length. If the basis of synchrony is placed at 15 minutes to the 1,000 feet and you run the picture at 12 minutes, the tempo of the picture is accelerated, and the music should be hastened in the same ratio to convey the atmosphere called for.

Name, Author and Character.

The CUE-SHEET gives the NAME, AUTHOR AND CHARACTER of each suggested number. Many numbers are repeated in the various CUE-SHEETS because they lend themselves particularly to pictures and, as the leader dare not repeat too frequently, he must know the character of the music suggested, to pick out some substitute number of a like nature. Your patrons are becoming more fastidious in their musical tastes and demand good music and lots of variety. A number that was used with a fire scene last week, cannot be used for a battle scene this week. By the law of Association of Ideas he will confuse the pictures when referring to them later.

Music that Fits.

CUE-SHEETS are prepared by many musicians of different temperaments. The suggested music may be improved upon by your leader after he has seen the picture once. Sometimes a number is suggested in the cue-sheet evidently for no other reason than that the title fits the situation. For example, we have a love scene beneath a tree—it may be an oak or an elm—and the suggested number is "Under the Old Apple Tree." For a scene in a serious feature such music only burlesques the entire picture. The title of the selection does not count, and music should be used that has no outside associations or irrelevant character.

Accompaniment.

Another fault is the use of numbers that predominate over the scene and attracts the audience by their grandeur, pomp or levity. This detracts from the picture. The motion picture theater is not a concert hall and the accompaniment should be as subservient to the picture as a singer's accompaniment is to the voice.

Theme.

The CUE-SHEET invariably shows a THEME. Sometimes it suggests two or three, but these are decidedly ill-advised. In a small orchestra it is not feasible to use more than one THEME. This number should be placed on the music stand to the left of the feature folio, and a THEME marker placed in the folio, showing when to play it. For instance, Nos. 1, 2 and 3 have been played; No. 4 is the THEME. A marker denotes this and is turned (as though it were a page) as the orchestra takes up the THEME from the side. This leaves No. 5 in full view and means a smooth "segue" with no apparent stop.

The CUE-SHEET fits the predominant emotion and does not consider "flashbacks" or short scenes. These can be frequently handled to good advantage by altering the tempo to suit the action of the "flash-back," or sometimes it is well to allow the organ or piano to improvise; the orchestra taking up their number again on the return to the scene.

Use Standard Works.

Hurrys, Agitatos, Pathetics, etc., which have been composed for the so-called "Motion Picture Series" have fulfilled their mission and are no longer used in the better houses. The trend is upward and the public are looking for the best in music as well as in pictures. Riots, battles and sob-tsuff are always of importance to someone "out front" and should be treated seriously in fitting the music. There are hundreds of classic numbers most adaptable for depicting such scenes among the standard overtures. It would be well worth while to extract these portions and have them copied for use on such occasions. The works of the masters will bear repetition.

Music and Pictures.

Since time began, play-acting has been closely associated with the art of music. Both portray emotion and interpret the heart throbs and pent-up feelings of humanity. They are interwoven closely, and basically, are inseparable. Therefore, do not neglect the music in your theater. Make it a feature. Interest yourself in it and you will find it has box-office value.

Music at the Rivoli.

During the week beginning Jan. 21, Mr. S. L. Rothapfel presented his usual good musical program. It was opened by the overture "Slavonic Rhapsody," by Friedemann, conducted by Erno Rapee. Mr. Rapee did not seem to get below the surface to any extent and treated it rather too delicately to fully interpret the restless Slavonic mood.

Mr. Joseph Martel, a baritone, rendered "Cashmiri Song," by Amy Woodforde-Finden, in a splendid manner and resplendid costume. The stage setting for this song was artistically arranged, and with the aid of the perfume machine, gave the true Oriental atmosphere.

Gladys Rice, soprano, followed with "My Old Kentucky Home," accompanied by special scenic effects. Miss Rice has a small voice and got the song over with the aid of wonderful lightings. The Rivoli chorus and orchestra gave a rendition of "The Anvil Chorus" from the opera, "Il Trovatore," by Verdi. This number also had its own special setting and was done in costume, the anvils and hammers being present. Mr. Rothapfel has gotten away from the concert idea and is giving his patrons a combination of picture and musical show. All of the musical selections are as pleasing to eye as they are to the ear. We believe that this is another forward step in the film world and feel that if exhibitors followed his example it would make for larger box-office receipts.

Musical Suggestion Synopsis.

WHY HENRY LEFT HOME (Metro-Drew)—Theme, none.

This is a Drew comedy calling for waltzes, light intermezzos or two-steps. Such light operas as "Little Boy Blue"—Lampe, or "The Spring Maid"—Reinhardt, would suit admirably. No cue-sheet available.

THE IMPOSTOR (Mutual)—Theme for the Heroine—Moderato. Suggest "Chanson Sans Parole"—Tschaikowsky, "Sunbeams"—Helier, or "Serenade"—Karganoff.

Open with religious music to fit church scene. The picture is light. No dramatic music is necessary. Waltzes, intermezzos and allegrettos play the picture. Cue-sheet can be obtained from the Mutual Exchange.

THE SPIRIT OF '17 (Paramount)—Theme for the Hero—March. Suggest "Send Me a Curl"—O'Hara, or "Children of the Regiment"—Fucik.

Patriotism plays a big part in this picture and requires many patriotic marches. Light music will do principally. Open with "The Boy Scouts"—Henneberg. Use dramatic music for the rounding up of the German spies, the strike, and the saving of the girl in the mine. Cue-sheet can be obtained from the Paramount Exchange.

THE GATES OF HAPPINESS (World)—Theme for the Heroine—Allegretto. Suggest "Butterflies"—Steinke, "Idilio"—Lack, or "Legend of a Rose"—Reynard.

Dramatic pictures. Requires dramatic music, a couple of misteriosos, and two pastoral numbers. Close with the theme. Cue-sheet can be obtained from the World Exchange.

BROADWAY LOVE (Bluebird)—Theme for Midge—Andantino. Suggest "Premier D'Amour"—Benoist, or "Tendre Aveu"—Schutt.

Bits of dramatic situations are met with that require ingenuity in fitting. Many two-steps and fox-trots can be used. A light opera selection can be used to advantage. Cue-sheet can be obtained from the Bluebird Exchange.

THE MENACE (Vitagraph)—Theme for the Heroine—Andante. Suggest "I Gathered a Rose"—Lee, "Pleading"—Wood, or "Sweet Ponderings"—Langey.

Melodramatic numbers are needed. Many andantes and a few dramatic tension pieces. Have two misteriosos ready towards the end and close with the theme. Cue-shoot can be obtained from the Vitagraph Exchange.

RIMROCK JONES (Paramount)—Theme for the Hero—Allegretto. Suggest "Pulcinella"—Aletter, "Bird of Paradise"—Mathews, or "Serenade"—Kautzenback.

Open with "Bim-Bims"—Adam. The scene changes from Western to Eastern stuff, and a Mexican flavor will help the music. Use some dramatic, pathetic and sensuous stuff. A few waltz lentos are necessary. Cue-sheet can be obtained from the Paramount Exchange.

IN BAD (Mutual)—Theme for the Heroine—Allegro. Suggest "Pastel Minuet"—Paradis, "Badinage"—Herbert, or "Serenata"—Tarenghi.
A big fight ensues; note the dramatic music necessary for the rescue scene, and the misteriosos earlier. Use Mexican-Indian music, if possible. Cue-sheet can be obtained from the Mutual Exchange.
HIS HIDDEN PURPOSE (Paramount-Mack Sennett)—Theme, none.
This is a light comedy and needs one-steps, two-steps and fox-trots. No cue-sheet available.
THE CLARION CALL (O. Henry)—Theme for the Hero—Andante. Suggest "Twilight"—Ayer, or "Prelude"—Damrosch.
This is a short dramatic picture filled with action. You will need a few misteriosos, a hurry, light waltz and pathetics. No cue-sheet available.
THE HOPPER (Triangle)—Theme for the Heroine—Allegretto. Suggest "Chanson Sans Parole"—Tschaikowsky, "Butterflies"—Steinke, or "Lips and Eyes"—Lange.
This is a reformed burglar story of the lighter nature. A couple of misteriosos, a few allegros, a pathetic and dramatic selection with a few waltz intermezzos will fill the bill.
A HEART'S REVENGE (Fox)—Theme for the Heroine—Andantino. Suggest "Enchanted Hour"—Mouton, or "Moonbeams"—Keiser.
This picture is filled with action and extremely dramatic. Both the first and second movement of Schubert's Unfinished Symphony could be used to advantage. Russian music is needed for the Baron, Chinese selections for the Ambassador. Finish with the theme. Cut-sheet can be obtained at Fox Exchange.
THE FIGHTING GRIN (Bluebird)—Theme for the Hero—Allegretto. Suggest "Canzonetta"—D'Ambrosia, or "Serenade"—Schubert.
Brightness is the chief ingredient needed for the music. A few dramatic situations crop up, and a love story needs some amorous numbers to fill it out. Cue-sheet can be obtained at Bluebird Exchange.
MOROK (Hesperia)—Theme for the Hero—Andante and Morose. Suggest "Song of the Boatman of the Volga"—Cady, or "Kol Nidrei"—Bruch.
Oriental music is needed. Dramatic situations abound. Many hurrys and agitatos can be used. It is seven reels and requires a first viewing, if possible, in order to properly present the picture.
FIVE TO FIVE (Christie)—Theme, none.
A comedy of clean variety. Light operatic selections and allegrettos will fit. No cue-sheet available.
MANY A SLIP (Christie)—Use an Andantino theme for the Jewelry and bring it in whenever it is discovered. Suggest "Melodie"—Lederer, or "Venetian Romance"—Hildreth.
The balance of the setting should be made up of bright stuff, a few misteriosos and one dramatic number.
THE SUPERSTITIOUS GIRL (Edison)—Theme, none.
This is a one-reel comedy, slap-stick variety, and calls for jazzy music. No cue-sheet available.
THE BULL'S EYE (Universal)—Theme for the Heroine—Andantino. Suggest "Astarte"—Mildenberg, or "Poppyland"—Kiefert.
This is a serial picture calling for many hurrys and agitatos, a few love themes and dramatic music. It is Western in atmosphere and Mexican numbers will fit beautifully. No cue-sheet available.
THE STUDIO GIRL (Select)—Theme for the Heroine—Allegretto. Suggest "Lass with the Delicate Air"—Faur, "Aubade Printaniere"—Lacombe, or "Along Came Another Girl"—Romberg.
You will need some dramatic music, but in the main light waltzes and intermezzos will do nicely. Close the picture with the theme. Cue-sheet can be obtained at the Select Exchange.
THE WIDOW'S MIGHT (Paramount)—Theme for the Heroine—Valse lento. Suggest "Sleeping Rose"—Borch, "Inamorata"—Marchetti, or "The Way of Love"—Cremieux.
Another Julian Eltinge production requiring light treatment. Please do not use a big hurry in the chase scene. It spoils the effect. Many waltzes and light intermezzos are necessary. A couple of light operatic selections could be used to advantage, such as "The Merry Widow"—Lehar, and "The Madcap Duchess"—Herbert.
There is only one dramatic situation and that comes in the fifth reel.

Publishers of Tax Free Music.

List of Publishers Who Are Not Members of the American Society of Composers, Authors and Publishers.

THE following list, as compiled by Miss Catherine C. Melcher, contains the names and addresses of music publishers who are not members of the American Society of Composers, Authors and Publishers and whose music is not subject to royalty charges:

Ascher, Emil, 1155 Broadway, New York.
Ballenger, Edw. L. Music Pub. Co., Los Angeles, Cal.
Berg, S. M., Columbia Theater Bldg., New York.
Bond, Carrie Jacobs, 746 S. Michigan Ave., Chicago, Ill.
Boosey & Co., 9 East 17th St., New York.
Boston Music Co., 26 & 28 West St., Boston, Mass.
Browne, Ted Music Co., Inc., 323 Madison St., Chicago, Ill.
Carlson, M. L. & Co., 1131 Masonic Temple, Chicago, Ill.
Cary & Co., London, England.
Craig & Co., 145 N. Clark St., Chicago, Ill.
Ditson, Oliver & Co., 178 Tremont St., Boston, Mass.
Fay, Louis J. Pub. Co., 181 Tremont St., Boston, Mass.
Fischer, Carl, 46-54 Cooper Square, New York.
Fox, Sam, Pub. Co., 340-346 The Arcade, Cleveland, Ohio.
Gilbert & Friedland, Inc., 232 West 46th St., New York.
Graham, Roger, 143 N. Dearborn St., Chicago, Ill.
Granville, Bernard Pub. Co., Inc., 145 W. 45th St., New York.
Hinds, Mayden & Eldredge, Inc., Pub., 11-15 Union Square, New York.
Huntzinger & Dilworth, 505 Fifth Ave., New York.
Ideal Music Co., Chicago, Ill.
Inter-City Music Co., Brooklyn, New York.
Jacobs, Walter, 8 Bosworth St., Boston, Mass.
Jenkins', J. W. Sons Music Co., Kansas City, Mo.
Jungnickle, Ross, 15 Whitehall St., New York.
Kelly, W. A., Music Co., 4720 S. Wabash Ave., Chicago, Ill.
Kendis-Brockman Music Co., Inc., 145 W. 45th St., New York.
Krey Music Co., 361 Washington St., Boston, Mass.
Manning, Clarice & Co., 967 Beachwood Drive, Hollywood, Cal.
McCarthy & Fischer, 148 West 45th St., New York.
McKinley Music Co., 145 West 45th St., New York.
Morris, Jos. & Co., 119 N. Clark St., Chicago, Ill., & New York.
Peiffer, Arthur C., 127-135 Maine St., Quincy, Ill.
Piantadosi, Al. & Co., Inc., Astor Theater Bldg., New York.
Remick, Jerome & Co., Chicago, Detroit and New York.
Richmond, Maurice & Co., 145 West 45th St., New York.
Roberts, Lee S., 412 Fine Arts Bldg., Chicago, Ill.
Rosey, George, Pub. Co., 24 East 21st St., New York.
Rossiter, Will, 71 W. Randolph St., Chicago, Ill.
Schirmer, G., 3 East 43d St., New York.
Schuberth, Edw. & Co., 11 East 22d St., New York.
Sherman, Clay & Co., Kearney & Sutter Sts., San Francisco, Cal.
Southern California Music Co., 332-334 S. Broadway, Los Angeles.
Siebrecht, Arthur M. & Co., Lexington, Ky.
Smythe, Billy, Music Co., 423 W. Walnut St., Louisville, Ky.
Snyder Music Pub. Co., 124 West 45th St., New York.
Stasny, A. J., Music Co., Strand Theater Bldg., New York.
Summy, Clayton F. Co., 64 E. Van Buren St., Chicago, Ill.
Stone & Thompson, 143 N. Dearborn St., Chicago, Ill.
Taylor, Tell, Grand Opera House Bldg., Chicago, Ill.
Triangle Music Co., 821 Gravier St., New Orleans, La.
Urbanek Bros., 5026 S. Talman Ave., Chicago, Ill.
Victor Music Co., 1132 Masonic Temple, Chicago, Ill.
Volkwein Bros., Pittsburgh, Pa.
Von Tilzer, Harry, Music Co., 222 West 46th St., New York.
White-Smith Music Pub. Co., 62-64 Stanhope St., Boston, Mass.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Can I procure a musician (cellist) capable of playing big selections?"
A. "If it is a union man wanted apply to your local union. If no union in your town, Local 310 of New York can supply you. A non-union man can be supplied by us if you so desire."

• • •

Q. "Who wrote 'The Wanderer's Song'?"
A. "Tschaikowsky. This is one of the best of his few writings for voice."

• • •

Q. "Are you in favor of using the drum traps for every effect in a picture?"
A. "No. Discretion must be used, else it becomes annoying to your patrons. See our article in a recent issue, 'Fitting the Picture.'"

• • •

Q. "Can some of the scores put out by the Triangle be procured without booking the picture?"
A. "Write Mr. Bristol of the Triangle Exchange, this city. We believe they have some left over and would dispose of them."

• • •

Q. "What is the usual rental charged for orchestral scores for pictures?"
A. "One dollar a day for small orchestra and two dollars for large."

Left to Right—"Smiling" Billy Mason, Ethel Lynne and Director Al. Christie.

Chicago News Letter

By JAS. S. McQUADE

Censorship Hearing Raises Rumpus

Major Funkhouser's Women Supporters Bait Opposing Speakers and Many Prominent Chicagoans Leave in Disgust.

A MEETING of the sub-committee of the judiciary committee of the City Council of Chicago, which has in charge the sifting of conditions at present governing the censorship of moving pictures in this city, as conducted by Major M. L. C. Funkhouser and his board of censors, was held in the council chamber Tuesday, January 29.

As will be remembered, the chairman of the sub-committee referred to is Alderman Steffen, who some time ago submitted to the judiciary committee an amendment to the present ordinance on censorship which, if passed, will take away from the censor board head the final ruling in the matter of issuing permits. This amendment provides for a real board of ten, a majority of the members to decide in all cases, in contradistinction to the present method of censorship by which Major Funkhouser takes upon himself the final ruling in all disputed cases.

Great expectations had been formed concerning the outcome of the Tuesday meeting, as a large gathering of notable people, men and women, had assembled to participate in the proceedings. Ex-Governor Edward F. Dunne and prominent men representing nearly all the professions and large business interests were present. The women were not outdone in this respect, as all the leading women's clubs were represented by prominent officials. Opie Reed, president of the Chicago Press Club, was present with a delegation of members. He is one of the strong opponents of Chicago censorship as now conducted.

It transpired at the meeting that while a number of the women present were against Major Funkhouser's arbitrary censorship methods, the great majority were for him. The latter had been permitted to express their views freely at former meetings, and on this occasion, which was primarily intended to afford an opportunity for an expression of opinion by prominent Chicagoans, who disapprove of censorship as now conducted, these lady supporters of Funkhouserism turned the meeting into disorder by interrupting every speaker who was against censorship as it exists at present. Even Ex-Governor Dunne did not escape their cross questioning when he expressed the opinion that it is dangerous to place in any individual's hands so important a matter of judgment as the censorship of moving pictures.

The result of this baiting by the women who supported Major Funkhouser was the departure from the council chamber in disgust of many prominent men and women while discussion was in progress.

It must not be supposed that Major Funkhouser assumed a lamb-like attitude during these interruptions. Indeed, he was the leader and the instigator most of the time.

Attorney M. L. Igoe, formerly U. S. district attorney, and now democratic leader of the lower house of the state legislature, came in for one of the worst hecklings in his career, during the rumpus. On this occasion he represented Wm. A. Brady and bitterly charged Major Funkhouser with having denied to producers free access to the cutouts made by him from their films. Had this been done they would have been able to show conclusively the absurdity, the discrimination, the ridiculousness and the unfairness of the Funkhouser censorship, Mr. Igoe asserted.

At one time, smarting under the rapid fire of the opposing ladies, Mr. Igoe retorted: "Let me tell you something. All these women are reformers; but when there is a real bill up for passage at Springfield, you don't see any of them there. It is the bent women, with hard hands, you see there then. These women weren't there when the eight-hour law for women was up."

The hearing adjourned without fixing the date for the next meeting, but Alderman Steffen gave out later that the executive committee will meet Friday, February 1, and decide on the day.

It is expected that the next meeting of the sub-committee will be devoted to a conference on the Steffen amendment to the existing ordinance, behind closed doors.

State's Attorney Investigates Pictures Corporation.

More unsavory details concerning the Titan Pictures Corporation, of this city, have come to light since writing my former article. These include charges sufficiently grave to attract the attention of State's Attorney Hoyne, who began an investigation of the concern Monday, January 28. He wants to learn how many shares of stock were sold in Chicago and under what conditions.

It appears that one Willie J. Tubbs, who owned a farm in Wisconsin, traded his 90-acre farm, house and other property for 70 shares of stock in the Titan concern and other considerations. Now he finds the stock to be worthless and has filed a damage suit for $10,000 in the federal court.

Among the defendants are Henry C. Meyer, a stock broker, Frederick Russell Clark, president of Titan, that corporation itself, and Fremont and Clarence F. Hoy, of the Hoy Banking Company, McHenry, Ill. Clarence F. Hoy was the principal incorporator of Titan, it appears, and held $90,000 of the first $100,000 issued of stock, which was afterwards increased to $1,000,000. Clarence F. Hoy, it is understood, transacted the deal in which Tubbs disposed of his house and farm for Titan stock.

Mr. Tubbs declares that President Clark, of Titan, notified him, after Titan stock had been increased to the million mark, that a 900 per cent. stock dividend had been issued, also that "a nice little dividend about Christmas time" would be declared; but it has not yet arrived.

State's Attorney Hoyne is hot on the trail of Harry C. Meyer, the successful star salesman for Titan stock, and also an intimate of Clarence F. Hoy. It has been discovered that Meyer bolted from this city some time ago, just before the arrival of Assistant State's Attorney McKay and detectives at the hotel in which he lived. Among Meyer's effects, now in possession of the state, are letters written by Clarence F. Hoy, the McHenry banker, in which the writer refers to the deal in which the farmer, Tubbs, figures.

Chicago Film Brevities.

On January 30 a jury in Judge Hugo Pam's court, this city, gave the verdict that the photodrama, "Protect Your Daughters," is not immoral and should be allowed exhibition. This verdict awards a writ of mandamus to the George A. Hutchinson Film Company against Chief of Police Scheuttler and the City of Chicago, to compel them to permit its presentation. Counsel for the city will ask for a new trial.

* * *

Carl Laemmle, president, and Maurice Fleckles, of the New York office, visited the Chicago office of Universal last week. Mr. Laemmle conferred with his various managers while here and then returned to New York. Mr. Fleckles continued his trip to the Los Angeles studios, where he will remain for a short time.

* * *

The Exhibitors' Supply Company, Inc., of Chicago, recently opened quarters in Milwaukee, in rooms 204-6 Manhattan building, with G. A. Lincoln as manager. This office will carry a complete and up-to-date line of moving picture machines, booth equipment, screens and theater supplies. The company is sole distributor of the Simplex machine, Hertner transverters, Scheck adapters, Mazda lamps and National and Columbia carbons. The company has its main office in Chicago and another branch office in Indianapolis. H. A. R. Dutton is manager of the Chicago office, at 440 South Dearborn street.

Max Pearl is now in charge of the Chicago sales department of the Amusement Supply Company, Mallers building, Chicago. Mr. Pearl is a member of Local No. 110 I. A. T. S. E., and will be pleased to welcome all members and friends.

* * *

Sydney Abel passed through the city Thursday, Jan. 31, on his way from Los Angeles, where he has spent the last three months. He left for New York the same day.

* * *

Mr. and Mrs. Colin Campbell, who have spent several weeks in Chicago visiting, left for Los Angeles Friday evening, Feb. 1. They stopped over at Kansas City, Mo., for two days, visiting their son, who is in the service at Fort Leavenworth, as first lieutenant.

Selznick Backs Up Crandall

Says Fair Dealing and Friendly Relations Between Producer and Exhibitor Are Not Unknown.

By L. J. Selznick.

I HAVE read with intense interest the statement in last week's trade papers of H. M. Crandall concerning his splendid chain of motion picture theaters in Washington, D. C.

My hat is off to Mr. Crandall!

Mr. Crandall's remarks are an able exposition of the progressive conduct of a big business. They are of a splendid significance in view of the many less businesslike contradictory statements which have been given out concerning the relationship between the big producer and the exhibitor.

Mr. Crandall states that "he has never been bulldozed by producer or exchange," and that "he has been oversold at times, but has also been undersold at times." He also says that "he has always obtained fair adjustments" from the exchanges when he has sought them. This is a fine, fair and square statement, straight from the shoulder. But, in justice to Mr. Crandall—and in all my experience in the motion picture business I have never met a fairer man than Mr. Crandall—I wish to record that Mr. Crandall has modestly told only part of the truth.

The whole truth is that Mr. Crandall has voluntarily raised the price he has paid for pictures in the past. Let the strife breeders take note of that fact. Isn't it a complete contradiction of the usual representation of the relation existing between exhibitor and producer? Here is the result. If Mr. Crandall were to inform me that he was paying too great a price for my pictures, and that in consequence he required an adjustment of prices, he would find me ready and willing to accommodate him and happy to do so. When a man has raised the price he is paying me voluntarily, he will never have to ask the second time for an adjustment of what he considers an unfair price.

There are all sorts of men in the motion picture industry. If more of them were imbued with the fair spirit of H. M. Crandall, and conducted their business along the same principles of rock bottom justice and fair play, there would be less talk of trouble between exchange and exhibitor, and there would be fewer calamity howlers.

MARY MacLAREN RETURNS TO THE UNIVERSAL.

On the eve of a court decision that has been awaited with considerable interest by virtually every film manufacturer and performer in the industry, Mary MacLaren, former Bluebird star, has signed a new contract, which gives the Universal Film Manufacturing Company the exclusive use of her services for a period of years.

Miss MacLaren left the Universal's ranks about a year ago, and it became known that an issue of great importance was involved—the right of a performer to claim as her own and so use a name expressly coined for her and popularized via the medium of paid advertisements and publicity by the organization employing her. Considerable interest was manifested by the trade, and further developments were awaited with anticipation.

This issue was raised when the actress endeavored to sell her services under the name of "Mary MacLaren." The Universal disputed her right to the name, claiming peculiar rights to it. Until the performer had entered the employ of this company she had been known as Mary MacDonald. Under the latter name the company asserted she was unknown to the trade and public, but, due to the publicity and advertising drive placed back of her manufactured name, she speedily won prominence. However, in view of the amicable settlement of the matter it is exceedingly doubtful whether any decision will be rendered.

To Edit Mutual Screen Telegram

Blaine McGrath Heads the Staff That Will Assemble News Pictorial Subject.

THE appointment of Blaine McGrath to the editorship of the Screen Telegram is announced by John R. Freuler, president of the Mutual Film Corporation. Mr. McGrath goes to the Screen Telegram department of the Mutual from the office of managing editor of Motography. He was previously connected with the International News Service and with various Hearst news picture enterprises. The Screen Telegram, the new Mutual news release, will be issued twice a week, supplanting the Mutual Weekly, the present news reel release.

Blaine McGrath.

Mr. McGrath began his newspaper career on the Indianapolis Sun, going thence successively to the Milwaukee Journal, the United Press in New York, the St. Louis Times and the International News Service, later becoming a member of the staffs of various Chicago and New York newspapers. In the moving picture field he edited the Hearst-Selig News Pictorial, the Hearst-Vitagraph news reel, the Hearst International News Pictorial until it was merged with the Pathe News.

The staff of the Screen Telegram is now practically complete, and staff cameramen and correspondents have been placed in all of the more important news centers in North America and abroad.

The offices of the Screen Telegram in Chicago are located at 6235 Broadway. The location of the New York offices will be temporarily at the Mutual's exchange, at 1600 Broadway. Arrangements have been completed for the printing of the Screen Telegram in both New York and Chicago to insure swift and adequate distribution of the two reels a week.

Contracts have been closed by the Mutual's sales department with leading and representative theaters in a large number of the important centers, including Sid Grauman's new million-dollar house in Los Angeles.

BOOSTING SAVANNAH AS PICTURE CENTER.

R. E. Tuckerman is promoting the Liberty Film Corporation, which has for its purpose the establishing of motion picture studios in Savannah, Ga. The corporation is capitalized at $100,000, and is backed mainly by Savannah capital. It is proposed to build adequate studios for the accommodation of a number of producing companies. Property has been secured for the studio site, and building will commence at an early date.

NED FINLEY HAS OWN COMPANY.

Ned Finley, for years a Vitagraph star and director, has formed his own company, Ned Finley Film, Inc., and is at present shooting his first story, "The Return of O'Garry," a rapid action outdoor two-reeler, down in North Carolina. These Finley Films, twenty-six per year, will be released through the General Film. They are to be written by L. Case Russell, who provided Mr. Finley with much of his material in the Vitagraph days.

PARALTA PLAYS IN NEW OFFICES.

The Paralta Plays has moved its belongings from the Godfrey Building, 729 Seventh avenue, New York, to 6 West 48th street, where new offices have been equipped.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Chaplin in New Studio

Commences Work on His New Million Dollar Contract—Old Staff Still with Him.

WITH a battery of three cameras trained on him and occupying for the first time his beautiful new motion picture plant in Hollywood, Cal., Charlie Chaplin has started his initial production under his million-dollar contract with the First National Exhibitors' Circuit.

Twenty weeks have elapsed since Chaplin last performed before the camera. With his return he enters the motion picture field in another capacity, that of producer. Under

Charlie Chaplin and Harry Lauder.

the terms of his contract, Chaplin will make eight subjects. Although a time allowance of eighteen months has been specified for the completion of the pictures, it will be greatly to the star's advantage to finish in a shorter period.

Chaplin's last work before the camera was for the Mutual Film Corporation. Twelve two-reel subjects were made for that concern, the last of which, "The Adventurer," was completed in August. The comedian then purchased the ground for his own plant at La Brea and De Longpre avenues, Hollywood, and after approving the architects' plans departed for vacation of five weeks in Honolulu.

Since his return from Honolulu Chaplin has been active at the studio site. He has carefully watched the progress of the erection of the various buildings, while special attention has been given to the stage, a tremendous span of more than twenty thousand square feet. Its design is original, being a combination of the glass and outdoor types.

The same organization which was affiliated with Chaplin at the Lone Star studios surrounds him today, although the million-dollar comedian has made a number of additions to the various departments. One of the sad losses to the organization was that of Eric Campbell, throughout the past year chief foil for Chaplin, who was killed in an automobile accident a month ago.

Edna Purviance, for almost two years Chaplin's leading woman, will continue in the same capacity. Syd Chaplin, the comedian's brother, is his personal manager; John Jasper, studio manager; Roland Totheroh, chief of the camera department; Danny Hall, technical director; Frank Crompton, director of construction; Alf Reeves, stage director; "Chuck" Riesmer, Charles Lapworth and Melrose Brown, members of Mr. Chaplin's personal staff and Carlyle R. Robinson, director of publicity.

Chaplin's new plant occupies five acres of ground in the heart of the exclusive residential section of Hollywood. From outward observation the spectator would hardly know that a motion picture studio existed. The buildings are all of quaint old English architecture and in place of the crude fence the site is surrounded by beautiful trees and an abundance of flowers.

The same design is carried out in the interior with a general color scheme of gray and white. The various buildings are all in easy communication of one another, thereby doing away with all confusion. Chaplin's first release for this year is rapidly taking form. The story is an original one and the comedian aims to surpass any of his previous efforts. As was the rule last year, no disclosure as to the nature of the forthcoming subject will be made until the comedy is entirely finished and ready for release.

Griffith Picture Almost Completed.

D. W. Griffith is editing and titling the film of his drama of the Western Front, which he is producing under the auspices of the British and French war offices. The measure of the task is appreciable when it is known that he has "shot" 263,000 feet of film, to be shrunk for display purposes to 10,000 feet. Several weeks will be required yet to complete the preparation of the films for release.

David G. Rodgers Visits Los Angeles.

The Theater Owners' Association of Los Angeles had a luncheon meeting on Thursday, January 24, at which David G. Rodgers, of Minneapolis, the national organization of the Motion Picture Exhibitors' League of America, was the guest of honor and the principal speaker. President F. A. McDonald of the association also introduced Motley Flint, the Los Angeles banker, who spoke in behalf of the war thrift stamps.

The report of the censorship committee, which was composed of J. A. Quinn, F. A. McDonald and T. A. Tally, disclosed the fact that they have had a virtual agreement with Mayor Woodman whereby any objectionable film being shown in the downtown theaters will be reviewed by the committee and if in their opinion the film should not be shown they will confer with City Prosecutor Widney, relative to having a ban put upon it.

Among the prominent exhibitors present at the meeting were F. A. McDonald, W. H. Clune, F. R. Alexander, T. L. Tally, Mike Gore, H. L. Lusting, Fred Miller, Seymour Tally, H. Bosley, J. A. Quinn, S. U. Anderson and Glen Harper.

Los Angeles Brevities.

The Diando Film Corporation, making Pathe releases, is working on a five-reel feature, with Baby Marie Osborne in the leading role, to be known as "A Daughter of the West." It gives the little player an opportunity to display her equestrienne abilities on a Shetland pony. Arrayed in cowgirl garb she rides the pony like a veteran.

* * *

The Triangle feature picture on which Director Walter Edwards has commenced work is from the magazine story by the same name, "Another Foolish Virgin," written by W. Carey Wonderly. The continuity is the work of Charles

J. Wilson. Included in the cast are Margery Wilson, Texas Guinan, Mildred Delfino, Francis McDonald, Lee Hill and George Pearce.

* * *

The Paralta has starred Howard Hickman in an Alaskan story, "The Golden Thread," a theme which will attract attention and cause more or less discussion when seen. It involves a problem with which the world has struggled for centuries. William E. Wing is author of the story, writing it upon order for Mr. Hickman. Author Wing now is engaged in filling two other orders for screen features.

* * *

Former Vice President Charles W. Fairbanks, accompanied by his daughter, Mrs. John Timmons, Jr., wife of the commander of the battleship Texas, and the latter's son, paid a visit to Douglas Fairbanks at the Artcraft star's studio in Hollywood one day recently. Fairbanks personally conducted the tour of the party around the lot to initiate them into the mysteries of the motion picture business.

* * *

Gloria Hope, who has the leading role in the Al H. Woods production of "The Guilty Man," taken from his stage success, is only fifteen years old, and has been in pictures a little less than a year. She started her screen career with William Desmond in "Time Locks and Diamonds." She then had the leading role in "Free and Equal," another Woods production staged by Ince.

* * *

Camera work has begun upon the first of the pictures to be filmed under D. W. Griffith's supervision, since he resumed occupancy of the Sunset Boulevard studios. The scenario writer has found material for his plot in modern war conditions, from which he alertly has gleaned a series of dramatic situations of unusual power. The picture will provide a vehicle for Miss Dorothy Gish's first appearance since her eighteen months' engagement under Mr. Griffith in his war spectacle soon to be released. For the direction of the picture, Mr. Griffith has called one of the youngest of the directors who worked with him in former days, Chet Withey. Douglas McLean will play opposite Miss Gish. George Fawcett, the famous character actor, will have an important role.

* * *

Belle Bennett, Triangle, has been borrowed by Oliver Morosco for his coming production of Ashton Stevens' new play, "Mary's Way Out," which will soon be given its première in Los Angeles.

* * *

Dorothy Dalton was the first of the Los Angeles' motion picture colony to do her "bit" for the salvage committee of the Red Cross. When Miss Clara Mosher announced that she would drive her own truck and collect old newspapers, magazines, empty typewriter ribbon reels, tinfoil, and other odds and ends that bring money to the Red Cross, Miss Dalton set about salvaging everything in sight around the Thomas H. Ince studios. She summoned to her aid each actor and actress, each stage hand and property man, and when Miss Mosher was invited to inaugurate her good work at the Ince studio, Miss Dalton, garbed in durable overalls, loaded the truck.

* * *

With the price of film soaring and the many studios cutting down production because of the scarcity of the necessary celluloid, Diando Film Corporation, making Baby Marie Osborne features for Pathe, has taken added precautions to keep their plentiful stock from being destroyed or lost. The company has constructed a fire and burglar-proof vault building and a watchman is employed to afford additional protection to the contents of this vault. The walls of this safe are made from alternate layers of chilled iron and steel. About the metal structure, with an eight-inch space, are built a reinforced concrete wall and roof, while the exterior is finished in white to contrast with the green glass and flower beautified grounds which will form the street side of the studio grounds when present plans are consummated.

* * *

Lloyd Ingraham, the American Film Company director, was initiated into Santa Barbara Lodge No. 613 of the Elks, January 22. The veteran director reported for work at the studio next day looking a little played out as the result of his experience, but it is reported that he had enough pep left following the ordeal to deliver a humorous speech which amused a gathering of five hundred Elks.

* * *

Henry Lehrman, who makes Sunshine Comedies for William Fox, has started a new picture that has to do largely with restaurant life. The chief feature of its eating place is that it is being constantly upset in more ways than one. Not inappropriately, the prevailing figure in the picture is the noted "Ham," who is also spoken of occasionally as Lloyd Hamilton.

* * *

Uncle Sam's officials at Los Angeles have decided that Fatty Arbuckle is exempt from the drafts army. The big comedian is overweight, and so he will continue his fun activities for the amusement of film fans. Arbuckle is now producing a country comedy.

* * *

Edward J. Le Saint is directing Gladys Brockwell at the Fox studios in a feature whose locale is rural France.

* * *

Delays due to the congestion of railway traffic, which have held up electrical equipment for the stage setting, have necessitated the postponement for one week of the opening date of Grauman's new theater at Third and Broadway. Sid Grauman, the manager of the theater, announced that the opening would be held Friday evening, February 1. Rapid progress toward the completion of the new structure had been accomplished in the last two weeks. The ninety-foot cyclorama for the stage settings, said to be the largest ever placed in a theater in America, is in position.

* * *

Charles Avery, Keystone director, has left the Triangle Film Corporation. Mr. Avery has directed twenty-six comedies during his connection with the company.

* * *

Lieutenant Commander Eugene Overton, who organized the Naval Reserve here some months ago, is now in charge of the United States submarine base in the Canal Zone. Commander Overton writes his friends that he wants a projecting machine and some moving picture films. He has two hundred and sixty men and will soon have more. The base is located in a lonely spot and the only recreation the men have is watching moving pictures. Obtaining films there is impossible except at high prices. Overton modestly raises the question with his old friends of Los Angeles as to whether or not he and his little command could not be helped out.

Jos. Kaufman, Famous Player Director, Is Dead

JOSEPH KAUFMAN, the well-known producer for the Famous Players-Lasky Corporation, died Friday evening at the Polyclinic Hospital, New York, of pneumonia, after a few weeks' illness. Mr. Kaufman's loss will be mourned by the thousands of friends he had made, and especially in the studios of the Famous Players-Lasky Corporation, where his kindness and courtesy had endeared him to all, and his ability had won their admiration.

Joseph Kaufman.

The passing away of Mr. Kaufman is particularly deplorable as he had just reached the age of thirty-five and had attained an enviable position as one of the leading directors of the film industry after years of conscientious effort and study.

He spent his boyhood in Washington, D. C., and attended Georgetown University. After his college days he worked in stock in a number of the larger cities and for seven years was stage manager for Maude Adams, William Collier, Mrs. Patrick Campbell, and Virginia Harned, and was Marie Doro's first stage manager. His activities on the stage included a number of important parts in big plays, after which he entered the motion picture field as a featured actor and then as a director.

He was the producer of many notable productions starring Marguerite Clark, Billie Burke, Clara Kimball Young, Pauline Frederick and Elsie Ferguson.

Foreign Trade News

Would Welcome Happy Ending Pictures

Consul Embry at Odessa Says Russian Audiences Would Appreciate Productions with Cheerful Close—Their Subjects Invariably End in Tragedy.

ODESSA, with a population of 700,000, has 34 motion picture theaters with a total seating capacity of about 20,000, writes U. S. Vice Consul John A. Embry, located in that city. These theaters are open seven days in the week (except on the eve of religious holidays) from 7 until 11.30 p. m., and are almost invariably crowded. The price of admission ranges from 0.55 to 2.50 rubles, according to the class of the theater and the location of the seat sold. The usual price paid for desirable seats in the first-class motion picture theaters is 1 to 1.50 rubles, but the complete schedule of prices has on numerous occasions been successfully doubled by the management when an unusually attractive or expensive film was being shown. The seating capacity of the average motion picture theater is about 800. Three or four of the first-class theaters have a seating capacity of about double this number.

The programs in Russian motion picture theaters greatly resemble American programs. There is usually a drama of four, five, or six reels, followed by a film of current events, travel, or comedy. Two or three performances are given each evening, according to the length of the program. Not more than two or three theaters in the city combine motion pictures and vaudeville. When the program in a Russian motion picture theater has begun, patrons coming late are compelled to wait in an anteroom until the next performance commences. In this anteroom music is often provided, and there is generally a small buffet where one can buy sandwiches, tea, and candy. Frequently the anteroom of a Russian motion picture theater occupies a half or even two-thirds as much space as the picture hall itself.

Tragic or Criminal Pictures in Favor.

The films shown in Russian motion picture theaters are of many kinds and makes, but the great majority are of domestic manufacture and are almost always tragedies. No one ever saw or heard of a Russian love story ending happily in the films. But in spite of the popularity of the Russian tragedy, it is the writer's opinion that the typical American romance would be all the more welcome to Russian motion-picture audiences for having a knack of ending happily. For variety the managers of the Russian motion picture theaters always have to depend upon films of foreign manufacture. Foreign films frequently seen in Russia are of Italian, French and American make—named in the order of their importance in the Russian market. These foreign films never fail to draw good audiences. When one hears a motion-picture film praised in Russia, it is almost certain to be a film of foreign manufacture. The most successful foreign films are those of a strong tragic or criminal character and classical pictures, such as "Quo Vadis" and "Cabiria." The classical films draw crowds from every class of Russian society.

The demand here for high-class foreign films is practically unlimited; the greater the variety of themes the better. dramas, tragedies, comedies, detective stories, patriotic pictures, current events, novelty pictures, all are cordially received by Russian motion picture audiences. As a general rule, it may be safely stated that any film that has a successful run in the United States will be well received in Russia. Film brokers interviewed on this subject especially emphasized the demand for first-class films of a tragic or criminal character and also inquired about railway-touring films, the new submarine films, and the new apparatus that produces sounds occurring in the picture shown on the screen. Successful dramatizations of well-known novels would also be popular. The Russians are great readers and the best of the French and English literature has been translated into the Russian language.

African Paper Criticises Our Films

Says That Court Scenes of Some Productions Misrepresent the Justice and Integrity of American Tribunals.

IN "Commerce Reports" Consul John F. Jewell, Lourenco Marques, East Africa, says that the Lourenco Marques Guardian, in two recent issues, has severely criticised some American motion pictures which were shown there. One was condemned on the ground that it would lead foreign audiences to believe that in the United States it is a common thing for ex-convicts to become chiefs of police.

There has been reason in many instances for an erroneous impression to be created in the minds of those who have been schooled under different systems of thought and government, and an American, even with a saving sense of humor, would not hesitate to condemn films of this kind as a misrepresentation of his country.

Many persons abroad criticise an American film when it attempts to give a representation of court scenes without the proper surroundings, or causes the police to be represented without dignity or discipline, and as instruments to defeat justice. These criticisms are by discerning friends of American films and American institutions.

Another motion picture was characterized as a "rank and evil-smelling" illustration of American justice and "either a blot or a libel." The film feature to which the paper referred misrepresented the uniform high sense of justice which is characteristic of the American people, its bar, and judiciary.

The fact that American films at this time occupy such a large part in the public entertainment in this part of the world does not lessen the force of this criticism. In China in 1915 it was found necessary to cut short a film which was about to close with a representation of American Indians burning a white man at the stake as a measure of justice. It is now submitted that a mixed audience composed of many races, such as may be found in African ports, will not have its respect for American justice and fair play enhanced by film illustrations of inordinate brutality and "third degrees," as if this were a common practice in the dispensation of American laws.

Bagdad Has One Picture Theater

Rather Primitive in Type, But Has Good Ventilation System—American Productions Shown.

BAGDAD has one public motion picture theater, writes U. S. Consul Oscar S. Heizer, who is stationed there, in a recent issue of "Commerce Reports." The building is about 100 feet long by 60 feet wide, a somewhat primitive structure, but with the advantage that the ventilation is very good. The seats are divided into two classes. The price of first-class tickets is 26 cents, and that of the second-class admission 17 cents. The hall is furnished with electric lights and electric fans, power for which is supplied by a small motor.

The films shown are similar to those ordinarily exhibited in America. There is usually one long film featuring some prominent French or English actor, followed by a short comedy. Numerous American films also are shown here.

Until recently films were imported chiefly from Smyrna, Turkey, where there was an agency, but that source of supply has been cut off since the occupation of Bagdad by the British on March 11, 1917. Another source is the firm of Pathe Freres, of Paris, France. The films are not purchased, but rented for a certain period and then returned. The theater opens every night at 8 o'clock, and closes about 10.30. There are no exhibitions during the day at present. The pictures are changed twice a week. The attendance is good.

There is also a motion picture theater conducted by the military authorities exclusively for the British officers and soldiers. Before the war a local British firm conducted a first-class film theater in Bagdad. It was very popular, and

was attended by the best class of the population. Undoubtedly such enterprises will prosper here in the future, when normal conditions are restored, because the city has a population of about 200,000, and this form of amusement appeals to them.

Ivan Features Abroad

Piedmont's Export Department Reports Successful Negotiation of Foreign Sales.

PIEDMONT Pictures Corporation through its Export Department announces the successful operation of its efficiency distribution plan for the United Kingdom. The London Office just concluded a most advantageous deal for "Babbling Tongues," Ivan Film Productions' 7-reel superfeature. In using the word advantageous, it is not meant that merely the producers are satisfied, but that the arrangements are satisfactory to all concerned.

"One Law for Both," another of Ivan's big hits, has had its censor troubles completely adjusted, and the feature will be released in the United Kingdom within the next few weeks. Two of the large serials controlled by Piedmont Pictures Corporation have without much ado been closed for the above-mentioned territories by the London office, and distribution of same will commence forthwith.

Piedmont has also succeeded in having Hanover Films "Should a Baby Die" (Capt. Kimball's feature), pass the United Kingdom's censor and the reports as to the booking of the picture come up fully to all expectations.

The Buenos Ayres office and its various connections report the sale of all of Ivan's products for the following Latin American countries: Argentine, Uruguay, Paraguay, Chile, Peru and Bolivia.

Piedmont Pictures Corporation has taken over the exclusive handling of "Speer Carbons" from "Inter-Ocean" for the territories controlled by Krishnadas Bros. of Bombay, and the various connections, the sole agency covering India, Burma, Ceylon and the Straits.

ARGENTINA LIKES AMERICAN PICTURES.

According to the statistical table published in this column some time ago, the United States exported to Argentina 5,176,627 feet of film during the first six months of 1917. And on the basis furnished by the official records covering the last four years, it may be estimated that the film shipments from this country to this southern republic for the whole of 1917 will not fall below 11,000,000 feet.

If the figures given for the first year of the war—375,494 feet of film imported from the United States—are compared with those of the first six months of 1917—5,176,627 feet—the resulting increase assumes enormous proportions.

The opinions expressed by such important buyers as "Glucksmann," "Sociedad General," "Sudamericana" and "Norteamericana," who practically control the film renting business in Argentine, Chile and Uruguay from their Buenos Aires exchanges, reveal a decided preference among the public for American pictures.

CARANZA FAVORS THE SCREEN.

The Caranza government has officially inaugurated in Mexico City a National Cinematographic School, which will be devoted to preparing artists for work before the camera. Manuel de la Bandera, a well-known local actor and the pioneer of Mexican moving pictures, has been appointed director-in-chief of the school.

THE REMAINING FIVE PER CENT. WERE BLIND.

On a given day, and without any special preparation to avoid outside influence, 40,000 children of Buenos Aires were asked to give their opinion on moving pictures. The subjects were divided under four classes: I, comedy; II, drama; III, adventures, fantastic and detective stories; IV, historic, patriotic, scenic travelogues, etc.

Ninety-five per cent. of the children liked moving pictures; 40% voted for the first class of subjects, 22% for the second; 24% for the third, and 12% for the fourth. Two per cent. gave their preference to exotic subjects.

A MYSTERIOUS FUNCTIONARY.

In a recent issue of "El Imparcial"—a popular daily published in Madrid—there is an article on the Special Mission sent to Spain by the government of the United States and headed by Mr. David Harell as Ambassador Extraordinary.

Mr. Harell—says "El Imparcial"—is accompanied by a high "functionary" of the United States government whom President Wilson has entrusted with the mission of visiting the different provinces of Spain and securing first-hand information on the agricultural, commercial, mining and industrial needs of the kingdom. This official will exhibit a series of moving picture films taken in the great business centers of North America, which will doubtless be a revelation in Spain and will teach an invaluable lesson to employers and employees alike.

We presume that the "high functionary" in question is none other than Frank J. Marion, of the Kalem Co.

FROM SPAIN AND PORTUGAL.

A four-reel feature, made by the Royal Films of Barcelona, is being advertised at this moment in all the Spanish trade papers. The name of it is "Strength and Nobility." Jack Johnson, erstwhile heavyweight champion, plays the lead.

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A new producing company has been established in Barcelona under the name Estrella-Film. In their advertising they claim to be doing business with a capital of 100,000 pesetas (over $20,000 at the present rate of exchange).

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In spite of the war and allied blockade, the Ernemann motion picture projector, manufactured in Dresden Germany, is still being advertised in the Spanish trade papers.

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The Compania Cinematografica de Portugal, with offices in Lisbon, supplies many of the moving picture houses of Lisbon, Port., and other important cities. It also does business with all the Portuguese colonies. Its capital, according to statements, amounts to over $400,000.

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The British Film Co., manufacturers of the Brifco raw film, positive and negative, with and without perforations, is trying to introduce its product in the Spanish and Portuguese markets in competition with the Eastman Kodak Company. It claims that its stock has 25% more emulsion, is stronger and will outlast any other brand of raw film.

* * *

Julian Ajuria, general manager of the Sociedad General Cinematografica of Argentina, is having a hard fight in Spain to introduce American pictures on a firm basis. He is handling Famous Players, Lasky, Fox, Vitagraph (Blue Ribbon), and World. According to more or less confidential information received by Cine-Mundial, it did not take the South American exchangeman long to realize that the exhibitors would oppose any plan to increase program prices. They insisted that all pictures were about the same, whether made in the United States, Italy, France or China, and that if Ajuria had been foolish enough to pay abnormal prices, he and not they should suffer the consequences. Don Julian tried to argue the point with his prospective customers and made several attempts to impress them by means of advertising and other propaganda, showing by this that his long stay in Latin America had made him forget the peculiar characteristics of his countrymen. Finally he was compelled to take the bull by the horns and began to hire theaters and exploit the films on his own account, and this is exactly what he should have done from the very beginning. Some exhibitors are threatening to boycott his program, but we do not believe that anything of this nature will be attempted.

One of the local trade papers just come to hand prints a long review on the "Ajuria American Program," which had its premiere a month ago in Madrid. Among the notables mentioned, there are, by actual count, four dukes, ten counts, fourteen marquises, two viscounts and fifty-five other members of nobility. Some of the names given in the review were made famous in history by the discovery and conquest of America. The first picture screened was "Miss Washington;" "The Cheat" came next.

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World.

1. A firm in Soa Paulo, Brazil, is in the market for photographic supplies.

2. A firm in Monterey, N. L., Mexico, is in the market for new and second-hand film.

3. A man in Nicaragua, C. A., is in the market for second-hand film.
4. A man in Chalchuapa, Salvador, is in the market for projection machines, electric lighting sets, tents, new and second-hand film.
5. A firm in Buenos Aires, Argentine, desires to get in touch with film manufacturer.
6. A firm in Mexico, D. F., is in the market for cameras and film printing machines.
7. An exchange in China is in the market for a weekly supply of film at a low price.
8. A firm in Colombia is in the market for portable projection outfits for family use.
9. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru & London Bank before placing order.
10. A firm in Brazil is in the market for films and moving-picture supplies of every description. This firm covers northern and southern Brazil.
11. A man in Chuibdo, Choco, Colombia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.

AMONG THE EXPORTERS.

The Inter-Ocean Film Corporation is handling Paralta Plays in the Latin-American markets. The February issue of Cine-Mundial carries their initial announcement, offering "A Man Is a Man," with J. Warren Kerrigan; "Madame Who," with Bessie Barriscale, and "His Robe of Honor," with Henry B. Walthal.

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William Vogel, president of the William Vogel Productions, Inc., has sold the English and Scandinavian rights on the forthcoming Chaplin pictures and is negotiating at present with several buyers for the South-American markets.

The Novelty Slide Co., of New York, has just published a well-written and illustrated Spanish edition of their catalogue. This is the right way to go after the Latin-American business.

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The Western Import Co., of New York, is advertising Mabel Normand productions in Latin-America. It has already disposed of the rights on these pictures in Brazil, Spain and Portugal.

* * *

The educational campaign—for it amounts to this, in fact—carried on by J. H. Hallberg through the advertising columns of Cine-Mundial, is already bearing results. The Spanish and Portuguese speaking exhibitors are learning to use his outfits and we believe that it will not take long before the Hallberg trade-mark becomes as familiar in Buenos Aires or Havana as in New York and Chicago.

* * *

Arthur J. Lang, export manager of the Nicholas Power Company, who left New York three weeks ago for Puerto Rico in the interests of his company, has returned.

MOTION PICTURES FOR THE BALKANS.

A group of Austrian and Hungarian dealers in films have organized a society, with headquarters in Vienna and a branch in Budapest, according to Consul General D. I. Murphy, Sofia, Bulgaria. The object of the society is the export of motion picture films for the Balkans. The society is capitalized at 1,000,000 crowns, equivalent to $200,000 in normal times. An independent enterprise is also being established at Budapest.

BROCK MAKES FOREIGN SALES.

Louis Brock, of the Inter-Ocean Film Corporation, reports the sale of "To-Day," "The Mad Lover" and "Raffles" for South Africa. The same office announces the closing of a World Pictures contract for the British West Indies.

GENERAL ENTERPRISES, INC., ENTERTAINS.

Arthur H. Sawyer, Herbert Lubin and Bert Ennis, of General Enterprises, Inc., gave an advance showing of "The Crucible of Life" at Churchill's Friday evening. The picture was shown at about six o'clock and was immediately followed by an elaborate dinner. This in turn was succeeded by music from the Camp Upton Quartette, various song composers and other program features.

Bert Ennis was master of ceremonies at this affair, which was attended by men from the trade, press and other guests.

Films from Manufacturers Direct to Exhibitors

Seven Independent Producers to Furnish Fifty-two Features a Year, Eliminating Exchanges and Reducing Expenses of Distribution.

ONE of the principal developments of the past few weeks, which promises to mark an epoch in the distribution of motion pictures, is the announcement that the direct "producer to exhibitor" sales plan, whereby seven of the largest independent producers will furnish direct to the exhibitors fifty-two feature pictures a year, has reached the stage where its sponsors feel justified in stating that it has "gone over" and will be a success.

The seven manufacturers—the Frohman Amusement Company, Herbert Brenon Productions, Lillian Walker Pictures Corporation, Ivan Film Production, Triumph Film Corporation, Harry Rapf Productions and the Shubert, Hammerstein and Ince Productions—will increase their producing facilities, and from their output a sufficient number will be selected to supply exhibitors with one picture each week.

The manufacturers will be paid the actual expenses of production as determined by expert auditors, plus a 25 per cent. profit, based on a service for 2,700 days, and this expense will be pro rated among the exhibitors' organizations in the different territories formed for handling this service, which will in turn be divided among the individual exhibitors, a minimum number of days being used as a basis.

Any exhibitor may become affiliated with the organization and be eligible for this service, and in case more than the alloted quota of days for any section is contracted for the excess profit will be divided on a 50-50 basis between the manufacturer of the picture and the exhibitors in that section who have contracted for one or more days per week. This will enable the exhibitor to obtain a substantial rebate on his original share of the expense.

The organization, represented by C. C. Pettijohn and Louis L. Levine, both prominent members of the two national exhibitors' associations, is at present known as the Independent Producers-Exhibitors Affiliated. This concern will arrange to deliver the prints direct to the organizations of exhibitors. The question as to how the distribution among the individual members is to be effected will be left to each separate body. However, if on account of local conditions it is deemed advisable to use an existing exchange this service will be performed strictly on a percentage basis, but in every such instance an exhibitors' committee must control the routing.

This plan has been referred to in a number of our previous issues, and was briefly outlined on page 1919 of December 29 issue, when a committee consisting of W. L. Sherrill, Joseph W. Farnham, I. E. Chadwick, Harry Rapf, Joseph A. Golden and Lester Park appeared before the exhibitors' convention in Washington, D. C., on December 12, and Mr. Farnham, as spokesman, explained the project. Charles C. Pettijohn and Louis L. Levine were employed by the producers' committee, and since that time have been busily engaged in perfecting the details and reducing the plan to writing, and as a result two additional producers, Herbert Brenon Productions and Shubert, Hammerstein & Ince Company, have been added to the original five; that is, the Frohman, Lillian Walker, Ivan, Triumph and Harry Rapf organizations.

Thomas J. Hamlin, secretary and general manager of the Associated Theaters, Inc., with headquarters in Minneapolis, signed a contract for one release per week for the 645 members of that organization in Minnesota, Wisconsin, North and South Dakota, and will immediately start west to organize the states of Iowa, Missouri, Kansas, Nebraska and Montana.

Very gratifying letters are being received from practically all sections of the country, indicating that the exhibitors are very much interested in this plan, and it is expected that contracts will be closed within the next week for New York, Pennsylvania, Ohio, Indiana, Michigan, Kentucky, Illinois and several southern states.

A large share of the credit for the success of this plan is due to C. C. Pettijohn, who has been unceasing in his efforts. He predicts that the outcome of this undertaking will have a great effect on the motion picture industry of the United States.

"EAGLE'S EYE" COMPANY IN TOWN.

In New York for a few days the first of the month making scenes for "The Eagle's Eye," the patriotic serial being produced by the Whartons, were King Baggot, Marguerite Snow, Paul Everton, William Bailey, William Cavanaugh and George Lessey. The players were given a hearty reception by their friends after their short sojourn in Ithaca, where the interiors for the subject are being taken.

They Built "The House of Hate"

Who the Men Are That Are Most Responsible for the Success of the Latest Pathe Serial.

THE men behind the production of Pathe's big new serial, "The House of Hate," have been identified with the greatest serial successes in the history of the continued form of motion pictures. They are Louis J. Gasnier, president of the Astra Film Corporation, George B. Seitz and Bertram Milhauser.

Louis J. Gasnier is one of the famous figures in motion picture history. He was identified with the legitimate stage in France as stage manager for Sarah Bernhardt and he was one of the first, if not the first, theatrical man in France to become a motion picture director. He is the man who made the famous "Runaway Horse" which old timers in the industry remember as probably the greatest short comedy hit ever made, a picture which paved the way for the type of fast action laugh producer that is still so popular. Mr. Gasnier is not only an artist, but is also a business man, as is shown by the fact that he was at one time vice-president and general manager of Pathe, during which time he gained valuable experience in the handling of serials. He formed the Astra Film Corporation with George Fitzmaurice and George B. Seitz as associate officers and the productions of this company for Pathe, not only in the serial but also in the feature line, have maintained a very high standard.

L. J. Gasnier.

"When the story of 'The House of Hate,' written by Charles Logue and Arthur B. Reeve, was turned over by Pathe to Astra for production," says Mr. Gasnier, "I determined to draw upon all the brains and talent at my command to make it a decided step ahead in serials, in order to keep pace with the great advance in the quality of the features now being released by Pathe.

"I sincerely believe that the best team for the writing and making of serial scenarios is Bertram Milhauser and George B. Seitz, who have proven their ability to guage the public taste. They were given full sway with Pearl White, the greatest serial star, and Antonio Moreno, one of the most popular leading men on the screen as their feature players and they have succeeded."

George B. Seitz.

George B. Seitz is a living example of the success a brilliant young man can attain in the motion picture business. He is 27 years old and is not only generally recognized as having attained possibly the pinnacle of success as a scenario writer, but also as the author of many one act plays and also "The King's Game," in which James K. Hackett starred for more than two years. He started out with the avowed intention to learn all there was to learn about the stage, gaining experience with the Castle Square Stock Company in Boston and as stage manager for "The Awakening of Helena Ritchie." Before that he studied painting and attained considerable success as an illustrator. He then turned to motion pictures. "The Exploits of Elaine," for which he wrote the scenarios, netted one million dollars profit. Its predecessors, "Perils of Pauline," was equally remunerative. He wrote "The Ir n Claw," which like the two above, starred Pearl White and was the most successful serial ever released. He then became director, scoring an immediate triumph with his work on "The Fatal Ring," Pearl White's latest hit. Action, suspense, continuity, logic and heart interest are the big ingredients with which Seitz works. "The House of Hate" has according to him, the most baffling mystery ever embodied in any of the Pathe serials. "When I read the script and outline of the story of 'The House of Hate,' I found that there was a new way of introducing mystery and we have made the most of it. With Pearl White as the heroine and Antonio Moreno as the hero, I used great care in picking the supporting all star cast. Paul Clerget, the famous French pantomimist who scored a triumph with Winthrop Ames, presented him on Broadway in "Pierrot the Prodigal"; J. H. Gilmour whom I considered one of the greatest character actors on the screen, and Peggy Shanor, an actress of the legitimate stage who, I believe, will reveal an entirely new interpretation of a vampire role, were the three people we decided upon."

Bertram Milhauser.

Bertram Milhauser is another striking example of a young man who has succeeded in the motion picture business. To him comes a great deal of the credit for the success of "The Fatal Ring," since it was he who wrote the scenarios from the original idea evolved by Mr. Seitz and Fred Jackson, the magazine author and playwright. Beginning to direct with the intention of also writing the scenarios, Seitz soon found that this was too much for any one man. Mr. Milhauser who had done a number of other splendid scenarios for Pathe, was asked to take up "The Fatal Ring," and in doing so, while basing his scenarios on Mr. Jackson's idea, he is really the creator of a great deal of that fascinating story. Milhauser is a young man and is expected to go on developing into doing bigger things. When a few years ago, he was in Pathe's Advertising Department, he saw opportunity in scenario writing and grasped it. The whole Pathe oragnization is proud of his success. His work on "The House of Hate" is another step ahead.

Z. H. WILSON BUYS TEXAS HOUSE.

The Wickenden Theater, built in Naples, Texas, in 1910, by Thomas C. Wickenden and since that time operated by him, has been sold to Z. H. Wilson. The sale price was $15,700. The house in future will be known as the Wilson Theater.

"I attribute to the Moving Picture World a great part of my success as an exhibitor," says Mr. Wickenden in a letter announcing the change in ownership of his old house. "I have been a constant reader of your magazine and Hand Book ever since I started in business."

ANDRIOT IN GOVERNMENT SERVICE.

Lucien Andriot, chief of the photographers who took the scenes for Metro's "Lest We Forget," is in training to become a photographer with the Aviation Corps for service in France.

Pathe Department Heads Shift

Tom North Becomes Editor of Pathe Sun—Winchester Takes Over Serial Publicity.

SEVERAL changes in department heads have recently been made by J. A. Berst, Vice-President and General Manager of Pathe Exchange, Inc. Joseph Dunn, who has been with Pathe for something over a year, and as a former newspaper man has a wide acquainatnce in New York City, has been placed in charge of the Title Editing Department. Mr. Berst appreciates the importance of this department, and has determined that in titles and film editing the Pathe releases shall be beyond criticism. Mr. Dunn has been in charge of the Pathe serial publicity department.

Tarleton Winchester, who in addition to special sales and publicity work has been the editor of the Pathe Sun, has been given the serial publicity department. Mr. Winchester has been in the motion picture business for a number of years and came to Pathe about two years ago from Paramount where he was publicity director.

Tom North becomes the editor of the Pathe Sun. Mr. North made a big hit with exhibitors in Seattle where he was manager of the V. L. S. E. Exchange, and where he published the V. L. S. E. Pals, a sheet which had wide vogue with theater men. He has been in charge of the Pathe Super-Feature Department.

At Leading Picture Theaters

Programs for the Week of Feb. 3 at New York's Best Motion Picture Houses.

THE RIVOLI—Vivian Martin and Theodore Roberts have the principal roles in "A Petticoat Pilot," the Paramount picture featured at The Rivoli for the week of Feb. 3. The story is one of Joseph C. Lincoln's breezy tales of Cape Cod folks. Mr. and Mrs. Sidney Drew in "The Bright Lights Dimmed," and the Animated Pictorial also were shown.

THE RIALTO—Mary MacLane, "The girl from Butte," in "Men Who Have Made Love to Me," was the feature at The Rialto. The picture was produced by George K. Spoor. The Animated Magazine and the customary selection of educational and humorous subjects balanced the program.

THE STRAND—Pauline Frederick was the star at the Strand Theater in "Madame Jealousy," an allegorical play by George V. Hobart. It is a Paramount Picture. Another film feature was a satire comedy by James Montgomery Flagg entitled "The Man Eater." A scenic study in natural colors revealing "Bonnets of Brilliancy," another chapter of Ditmar's "Living Book of Nature," and the Strand Topical Review were also shown.

EIGHTY-FIRST STREET THEATER—On Monday and Wednesday Taylor Holmes, in "Uneasy Money," was the feature. Thursday, Friday, Saturday, Sunday, Goldwyn presented Mae Marsh in "Fields of Honor."

HODKINSON ENGAGES W. A. BACH.

The sales department of the home office of the W. W. Hodkinson Corporation was increased last week by the addition of W. A. Bach as assistant to Sales Manager P. N. Brinch. Mr. Bach has just finished a five months' tour of the country for the Universal Film Manufacturing Company as representative of the general manager. On this trip, Mr. Bach investigated and reported on conditions in both exchanges and the territories generally and in addition established publicity and exhibitor service departments in the various branches. He is thus closely in touch with conditions in the exhibiting field at the present time, and has a wide acquaintance with exhibitors and exchange men of all companies. Mr. Bach began his motion picture career with Universal in Canada, but last April joined M. H. Hoffman at the beginning of his independent distribution plans. He left Mr. Hoffman to make a tour for the Universal, winding up that work just previous to his connection with the W. W. Hodkinson Corporation.

ENDERT, FAMOUS SEATTLE SALES MANAGER.

George P. Endert, formerly local manager for Pathe, has joined the office force of the Famous Players-Lasky Seattle exchange as sales manager. He will have charge of all the territory west of the Cascade Mountains in addition to supervising the entire sales force for the territory. Mr. Endert is one of the best known film men on the coast and has been in the business since it was first established in the northwest. Another addition to the Seattle office is H. W. West, in the capacity of booker. Mr. West was also formerly with Pathe.

Bobby Connelly Plays With Drew

MASTER BOBBY CONNELLY, who has been engaged by Mr. and Mrs. Sidney Drew to support them in "Gas Logic," the Metro-Drew comedy which they are now producing, has just arranged to pay his income tax, without a protest. He and his father, Joseph I. Connelly, who is a business man, signed their papers at the same time. "I know several children in the pictures," said Bobby when questioned on the subject, "who are trying to get out of paying their income taxes, but I consider it a patriotic duty—mama says so."

Bobby Connelly.

In the Metro-Drew picture in which he is now playing the little son of Mr. and Mrs. Drew, the cruel task is imposed upon Bobby of playing with a number of mechanical toys run by electricity. There is a washing-machine, a sawmill, a pile-driver, and a cannon among these toys. After Bobby had spent several hours playing with them under the direction of Mrs. Drew he was ready to go home and rest. "What are you going to do now for a change?" Mr. Drew asked him. "Going to play with my electric train," was the answer. Bobby and Mr. Drew are old "pals," having been associated in productions at the Vitagraph before Mr. and Mrs. Drew joined the Metro forces.

"Gas Logic," the Metro-Drew comedy by Louis Allen Brown, which Mr. and Mrs. Drew are producing, is of special interest at the present time on account of the fuel situation. The stars of Metro-Drew comedies are hoping that "Gas Logic" will prove as popular as their food conservation picture, "The Patriot," which elicited a personal letter of appreciation from Food Administrator Hoover.

HOOVER TRAILERS ON PARALTA PLAYS.

The W. W. Hodkinson Corporation has ordered all the prints of Paralta Plays which are sent out by exchanges to carry trailers, reproducing one of the slogans requested by Herbert Hoover, United States Food Commissioner. These will be attached to all films, both the new pictures and those already issued. The telegram sent out by Mr. Hoover to the motion picture distributors requested the use of one of several slogans in this way. The Hodkinson Corporation selected one which reads:

"Hoarding food in your household is both selfish and unnecessary. The government is protecting the food supply of its people."

DIRECTOR ALBERT HALE A BENEDICT.

Albert W. Hale, known as a director since the pioneer days of the motion picture industry, was married to Miss Julia F. Johnson, a New York girl, on January 31, at City Hall, New York City. Miss Dorothy Curtis and Fred. J. Balshofer attended the bride and groom.

At the Hotel Ansonia, later, Mr. Balshofer gave a surprise wedding spread to Mrs. Hale and her husband and twenty guests. Joseph W. Engel and Fred J. Balshofer alternated as toastmasters.

The Hales left for California on Saturday, where they will establish their permanent home. Mr. Hale will resume his directoral duties there.

NORMA TALMADGE TO TAKE MONTH'S REST.

With the completion this week of "By Right of Purchase," Norma Talmadge's Select production, the star is planning to abandon the picture world for a month's rest and will leave early in February for Palm Beach.

State Rights Department

Conducted by C. S. SEWELL

S. R. D. Makes First Buy

General Manager Mell Simmons Closes with Paralta for World Rights to "Carmen of the Klondike."

OUR columns have chronologically recorded the activities of the State-Right Distributors, Inc., since the time that Sol. Lesser, now president of this body, conceived the idea, and the state rights field has had the opportunity of observing the success of this undertaking, which became a completed whole at a meeting in the Claridge Hotel during the week of November 20. It was then that C. Mell Simmons was chosen as general manager and brought on from the management of the Los Angeles exchange of the Goldwyn organization. On January 9, Mr. Simmons called a special meeting in New York of the buying committee of the S. R. D. for the purpose of looking at a number of productions that were obtainable. However, none were so favorably reported upon as the Clara Williams production of the Paralta Plays, Inc., entitled "Carmen of the Klondike," in 6,500 feet. From that time on the purchase of this production was never in doubt, but the details could not be brought to a close until Wednesday, January 30. In discussing the first buy of the State Right Distributors, Inc., Mr. Simmons lays emphasis upon the fact that, unlike many other organizations that pay negligent attention to their first step forward, it was his policy to offer the state rights market through the medium of the many franchise holding exchanges which comprise the Lesser organization the strongest possible feature offering from the very start and keep up to the standard thus set. He explained how that more than a month of his time had been devoted to the consideration of the negatives now being offered for independent purchase, and that none came anywhere near possessing the perfection from all angles that "Carman of the Klondike" can claim.

C. Mell Simmons.

He comments further that the particular value of this production lies not only in its photographic excellence, the virility of its story, and the popularity of its star, but the composite blend of all three, which makes it the best attraction from the box office angle for the exhibitor.

General Manager Simmons advises that immediately on receiving notice of their purchase of "Carmen of the Klondike," Ben S. Cohen of the Foursquare Pictures Corp., Denver, joined the association by wire, exercising an option which he held.

Now that this purchase has been made and others are shortly to follow, Mr. Simmons departed for a swing around the S. R. D. Circuit on Tuesday, February 5. This journey will doubtless occupy almost the entire month, as he intends visiting all territories as far West as Denver and Omaha, and as far South as the Gulf of Mexico.

SERVICE DEPARTMENT FOR W. H. PRODUCTIONS.

The W. H. Productions Company has inaugurated an exhibitor's service department which will co-operate with the exchanges controlling its pictures, and carrying out this plan, an attractive line of advertising matter for "The Two-Gun Man" in "The Bargain" has been prepared. This consists of a twenty-four sheet, two styles of sixes, two styles of threes and two styles of one sheets, photographs in three sizes, two styles of slides, heralds and a variety of ad cuts, all representing actual scenes from the photoplay. In addition, an attractive twenty-page campaign book has been devised, which will be of great help to the exhibitor.

Ivan's Big State Right Sale

Makes Deal with Consolidated Film Corporation for Fourteen Subjects in Large Territory.

MARION KOHN, president of the Consolidated Film Corporation, a large film distributor of the Northwest, concluded this week one of the largest state right deals in filmdom for Ivan productions. The territory covers Washington, Oregon, Idaho, and Montana. For some time past Mr. Kohn, having watched the success which the M. & R. Feature Film exchange have attained in exploiting Ivan films in California, Nevada, and Arizona, has been in negotiation with Ivan concerning the exclusive territorial rights which he now has purchased. The sale includes the following special features: "A Mother's Confession," "Faded Flower," "The Immortal Flame," "His Wives," "City of Illusion?" "Concealed Truth," "Her Surrender," "The Girl Who Did Not Care," "Two Men and a Woman," "One Law for Both," "Babbling Tongues," "Married in Name Only," "Human Clay," and "Sins of Ambition."

A national campaign is now being mapped out, and the publicity department of Ivan has found itself forced to further enlarge its staff. Close co-operation with the distributor-exhibitor from the publicity standpoint will be an important feature of the campaign initiated by Dr. Lamberger, director of publicity for Ivan.

Close studies of the nature of the population in the different territories are being made. It will not be sufficient for Ivan to merely make the "personal appeal," but the "personal appeal" must be made as if it were from the exhibitors' own territory. For that purpose suggestions from exhibitors throughout the country are desired by Ivan's publicity department.

Within a short time Dr. Lamberger will embark on what shall be known as "The Ivan Publicity Trip," when he will visit not only every large city, but as many towns off the main line that he can possibly manage to call upon.

RALPH INCE TO DIRECT FOURTH PETROVA PICTURE.

Following the completion last week of "The Life Mask," the third production in which Madame Olga Petrova will appear as the star of her own organization, announcement was made that a director for the fourth Petrova picture had been selected. The man who will hold the directorial reins over the fourth production on Madame Petrova's special release calendar is Ralph Ince, member of the famous Ince family, and for many years a star of the production unit of the Vitagraph forces. The story which this famous director will stage for Madame Petrova is from the pen of George Middleton, celebrated short story writer and novelist. The working title of the latest vehicle for the Polish actress is "The Great Star," the scenario being understood to give extraordinary scope for the display of her peculiar screen talents.

SPECIAL SCREENING OF "THE BELGIAN" FOR BELGIAN RELIEF.

Arrangements have been completed for the screening of the Sidney Olcott special production, "The Belgian," at a monster benefit entertainment to be given on Friday, February 8, in St. Francis Hotel, San Francisco, in behalf of the war orphaned children of Belgium and France. This is the second time the production, which is the third special release of the U. S. Exhibitors' Booking Corporation, has been shown at a Belgian benefit, having been screened under the joint auspices of Sidney Olcott and Frank G. Hall at the Ritz-Carlton Hotel, New York, recently.

As on the occasion of the New York presentation, Belgian diplomats stationed in San Francisco and Los Angeles will supervise the entertainment, which is being given generous publicity in the various West Coast publications. The entertainment is being arranged by prominent San Francisco society workers, among them Mrs. Harriet Fay Richards, who is head of the committee.

"The Belgian" will be available to all Coast exhibitors immediately following the special presentation. The benefit screening will mark its initial showing in that territory.

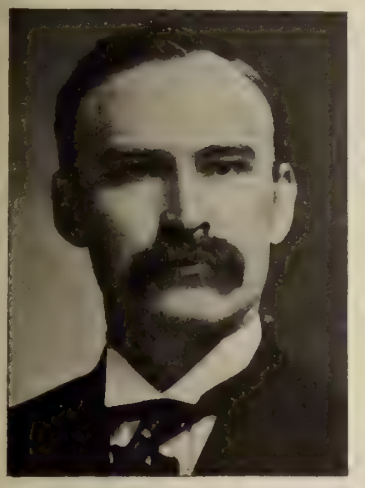
SOL LESSER RECOVERING.

Telegrams from the Pacific Coast indicate that Sol. L. Lesser, president of State Right Distributors, Inc., is rapidly recovering from an attack of appendicitis which has been the cause of his confinement for several days, and that he will be able to return to his office within a short time. Notwithstanding his illness, he kept in close touch with his business affairs, and, from his bedside, has been negotiating some big deals.

W. E. Drummond Visits New York

Well-Known Manager of Special Features Company, Knoxville, Tenn., Looking for High Class State Right Features.

AN INTERESTING visitor to the Moving Picture World offices this week was W. E. Drummond, manager and sole owner of one of the principal state right exchanges in the South, the Special Features Company, 610 Market street, Knoxville, Tenn., supplying high class attractions to exhibitors in Tennessee, Alabama, Georgia and Florida, and in some cases, North and South Carolina.



W. E. Drummond.

This company's present list of features includes: "Raffles," "The Warrior," and "Enlighten Thy Daughter" for Tennessee, Alabama, Georgia and Florida; "The Whip" for Alabama, Georgia and Florida, and "Fighting in France" for Alabama, Georgia, Florida, North and South Carolina. Mr. Drummond at the present time is in this city negotiating with the leading producers for a number of other high class features and short comedy subjects.

Prior to his entrance into the film business, Mr. Drummond was a practicing attorney in Knoxville for a number of years, and was for some time City Attorney in Park City, one of the high class residential suburbs of Knoxville. He was attracted by the possibilities of the state right market, and assumed charge of the Special Features Company in May, 1917. Since that time he has not only materially increased the holdings of this company, but has erected at Maryville, Tenn., the Palace theater, an 800-seat house, one of the most modernly equipped and thoroughly up-to-date picture theaters in the South. In addition, Mr. Drummond is part owner of the Gay theater, seating about 1,200, one of the largest exclusive motion picture theaters in Knoxville.

Associated with Mr. Drummond in the Special Features Company is Nat. L. Royster, sales manager, who is well known throughout the Southern States and has an enviable record as a hustling film salesman.

LOEW HOUSES REJECT "THE EAGLE'S EYE."

Marcus Loew and Joseph M. Schenck, managers of the New York theater and other leading moving picture houses here and in other cities, have refused to book the new serial photo-drama, "The Eagle's Eye," founded on a story by William J. Flynn, who recently retired as Chief of the U. S. Secret Service, exposing the machinations of the Imperial German Government's spy army in this country, on the ground that it would prove detrimental to their business, because "it would be too great a contrast to the thoughts and opinions of their German patrons."

In Washington, recently, the first three episodes of "The Eagle's Eye," as shown at the Strand theater, were reviewed by Chairman George Creel, of the Committee of Public Information, and were approved by that committee. The films were shown at the Washington Press Club, and viewed by many prominent officials and journalists.

SPECIALTY FILM OPENS BRANCH AT DALLAS.

The Specialty Film Company, of San Antonio, Texas, which has secured the rights to the two W. H. Productions Company's Hart super-feature productions, "The Bandit and the Preacher" and "The Hell Hound of Alaska," and twenty-eight two-reel Mack Sennett comedies for Texas and Arkansas, has established its branch office at the Matinee Bar, Dallas.

W. G. Underwood, who will be in charge of the exchange, is one of the pioneer film men of the Southwest, having located in Texas about ten years ago. For the past three years, Mr. Underwood has been manager of the Pathe exchange branch office at Dallas, which position he was obliged to give up last April on account of ill health. L. C. Baxley, who is also associated with this enterprise, was also connected with the Pathe exchange at Dallas for a period of about two years, and is considered one of the best salesmen in this territory.

JESTER COMEDIES SIGN NILDE BABETTE.

The Jester Comedy Company has signed Nilde Babette, to play opposite Twede-Dan, for one year. Miss Babette appears in the first two releases, "The Recruit" and "His Golden Romance," and her work proved so satisfactory that she was contracted for the first series of twelve Jester comedies. She is a stranger to America, having arrived recently from Paris, and makes her debut to the American screen public in "The Recruit." Miss Babette possesses a distinct type of beauty, and is particularly suited for comedy work.

RED CROSS WORKERS IN PETROVA PICTURE.

The exterior scenes for the third production in which Madame Olga Petrova will shortly appear, "The Life Mask," introduces the entire Red Cross Chapter of Florida. Shortly after the Polish star's arrival in Miami, Fla., she interested herself in the Red Cross Chapter of Southeast Florida. In return, Mrs. Henry R. Naylor, president of the chapter, offered the services of her entire force of workers for use by Frank Crane, the director of the Petrova film. As a result the members of the Royal Palms Auxiliary took part in many of the scenes, lending a necessary and desirable atmosphere to the story told in "The Life Mask."

These scenes were photographed in the beautiful grove at Miami, and the wonderful array of luxuriant palms formed a most attractive tropical back-ground for the picturesque white uniforms of the Red Cross workers. Madame Petrova is extremely proud of the patriotic and inspiring atmosphere loaned to the various scenes of "The Life Mask" in which the Red Cross workers have appeared, and arrangements have been made whereby the film in its entirety will be screened for the special entertainment of the Florida chapter within the near future.

"The Light Within," the second production in which Madame Olga Petrova will be seen as the star of her own organization, offers a striking contrast to "Daughter of Destiny," her initial release, which was issued a short time ago through the First National Exhibitors' Circuit. The story of "The Light Within" deals with the struggle of a famous woman doctor; torn between the conflicting urge of professional duty toward humanity and passionate mother-love for her little son, she is forced to a ruthless decision entailing on either side an enormous sacrifice.

CHANGES IN STANDARD FILM CO.

During the past week R. C. Cropper resigned as president and general manager of the Standard Film Company, and Phil L. Ryan, former sales manager, has assumed the general management of the organization. Mr. Cropper is now in New York looking over the film situation, but as yet has made no definite plans for the future.

This company operates one of the largest independent exchange systems in the United States, having offices in Kansas City, Chicago, Minneapolis, St. Louis and Omaha, and has just held a convention of its branch managers in Kansas City to discuss plans for handling the William S. Hart productions of the W. H. Productions Co., 28 of their Keystone comedies, together with the Billy West comedies and Christie comedies.

The only change in the organization made by Mr. Ryan was the appointment of R. C. Herman as manager of the Kansas City office, to succeed J. L. Shipley, who will henceforth be associated with A. H. Blank of Des Moines.

CREST INAUGURATES NEW SALES METHOD.

The Crest Pictures Corporation in marketing "The Grain of Dust," based on David Graham Phillips' novel and featuring Lillian Walker, has departed from the usual method, by inviting applications for bookings from exhibitors direct. Carle E Carlton, president of this concern, advises that this was done as a protection to exhibitors against exorbitant prices, also as a guarantee to State Right buyers in advance, of a substantial profit on their investment, and he is gratified with the reception which has been accorded this feature. Mr. Carlton further states that as a result of this plan arrangements have been made in various sections of the country for the showing of "The Grain of Dust" at prices equitable to all concerned; and that territories are being closed with the definite stipulation that these agreements, both as to price and first run protection, will be honored by the buyer.

MAGIC LANTERN SCENERY FOR KING-BEE.

Louis Burstein, president of the King-Bee Film Corp., has been approached by a California inventor who claims to have perfected a scenic illusion which he projects through a magic lantern that will do away entirely with studio scenery.

A demonstration is promised very shortly, and, if practical, Mr. Burstein and his associates in the King-Bee Film Corp. will handle the business end of this invention, which should be of great assistance to the studio end of the motion picture industry.

STERLING BUYS WILBUR FEATURE AND KEEN CARTOONS.

Through David Russell, sales representative of David Horsley, a sale was consummated for the United States rights to the Crane Wilbur subject, "Blood of His Fathers," to the Sterling Pictures Corporation. The opening reel gives a portrayal of a Civil War incident that revolves around a Southern mansion during a raid by guerrillas. The remainder of the story is brought up to date, and dwells upon the heritage of hate and passion that the Civil War incident brings to the generations that follow.

The Sterling Pictures Corporation has also acquired world's rights to Keen Kartoons, which will be released in series. The first offering consists of twelve, each from five hundred and fifty to seven hundred feet in length; they are animated comedy subjects, each one tinted and toned.

Lynch Enterprises Conclude Big Contracts

Large Sections of Territory Signed for Forty-five Hart, Fairbanks, Keenan and Talmadge, and Sixteen Keystone Pictures.

ONE of the largest transactions so far recorded in the state rights market was the successful negotiation by the S. A. Lynch Enterprises, Inc., through Hiller & Wilk, by which the former has disposed of the rights to forty-five William S. Hart, Douglas Fairbanks, Frank Keenan and Norma Talmadge reissues and sixteen Keystone reissues for a large portion of the territory of the country, to become effective on Feb. 15.

The concerns securing the rights for the forty-five features are: De Luxe Feature Film Co., Seattle, for Oregon, Washington, Idaho and Montana; All Star Feature Film Co., San Francisco, for California, Nevada and Arizona; Boston Photoplay Co., for the six New England states; Quality Film Co., Pittsburgh, for western Pennsylvania and West Virginia; Masterpiece Film Co., for eastern Pennsylvania and southern New Jersey, The S. A. Lynch Enterprises, Inc., retaining the eleven Southern states for themselves.

The sixteen Keystone comedies have been secured by I. A. Rosenthal, Seattle, for Washington, Oregon, Idaho, Montana, California, Arizona, Nevada, Utah, New Mexico, Colorado and Wyoming; Standard Film Co. for Kansas, Iowa, Nebraska, Missouri, North and South Dakota, Minnesota and Illinois. V. H. Hodupp, for Kentucky and Indiana, and Michigan for Harry Garson.

The forty-five features consist of sixteen with William S. Hart: "The Disciple," "Between Men," "Hell's Hinges," "The Aryan," "The Primal Lure," "The Captive God," "The Patriot," "The Dawnmaker," "The Apostle of Vengeance," "The Return of Draw Egan," 'Devil's Double," "Truthful Tulliver," "The Gunfighter," "The Square Deal Man," "The Desert Man" and "Wolf Lowry"; thirteen with Douglas Fairbanks: "The Lamb," "Double Trouble," "His Picture in the Papers," "The Habit of Happiness," "The Good Bad Man," "Reggie Mixes In," "Flirting with Fate," 'Mystery of the Leaping Fish," "The Half Breed," "Manhattan Madness," "American Aristocracy," "The Matrimaniac" and "The Americano"; nine with Frank Keenan: "The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," 'Jim Grimsby's Boy," "The Sin Ye Do," "Bride of Hate" and "The Crab"; seven with Norma Talmadge: "Missing Links," "Martha's Vindication," "Children in the House," "Going Straight," "The Devil's Needle," "The Social Secretary" and "Fifty-Fifty."

The sixteen Keystones comprise: "Saved by Wireless," "The Village Scandal," "The Submarine Pirate," "Fatty and the Broadway Stars," "Dizzy Heights and Daring Hearts," "Fatty and Mabel Adrift," "He Did and He Didn't," "The Bright Lights," "Cinders of Love," "The Other Man," "Bucking Society," "The Snow Cure," "Her First False Step," "His Wild Oat," "The Waiters' Ball" and "Ambrose's Cup of Woe."

KLOTZ & STREIMER IN NEW OFFICES.

Klotz & Streimer, who are handling the feature production, "Whither Thou Goest," have found it necessary to remove to larger quarters and are now located at 1482 Broadway.

SHERRILL RETURNS.

Wm. L. Sherrill, president of the Frohman Amusement Corporation, has returned to this city after a three weeks' trip to Tampa, Fla., where Director "Jack" Noble is engaged in filming "The Birth of a Race."

"MORAL SUICIDE" CAST AT PALM BEACH.

Ivan Abramson, president and managing director of the Graphic Film Corporation, recently left this city for a stay of about two weeks at Palm Beach, Fla., where a number of exteriors for the forthcoming production of "Moral Suicide" will be filmed. Accompanying Mr. Abramson, was Moses Sachs, the studio manager, and the entire cast of principals, including John Mason, Leah Baird, Claire Whitney, Jack Cameron, Anne Luther, Alan Hale, Sidney Mason and William Lampe.

"BILL" STEINER ON PACIFIC COAST.

William Steiner, head of the Jester Comedy Company, is now on the Pacific Coast, giving screenings under the "show you" policy of the first two Jester comedies, featuring Twede Dan, "The Recruit" and "His Golden Romance." He sends encouraging reports of conditions in that section and states that exhibitors are flourishing, and that the showing of the Jester comedies has been well received. Territories from New York to the coast have been signed up, and he is now preparing for an invasion of the South.

PART OF "TARZAN" RECEIPTS FOR TOBACCO FUND.

Arrangements have been consummated whereby "Our Boys in France Tobacco Fund" will receive ten per cent. of the receipts from the showing of "Tarzan of the Apes," which opened at the Broadway theater, Sunday, January 27. The arrangements involving this donation were handled by Harry Reichenbach, publicity director of the National Film Corporation, and Bert Ennis, who is directing the exploitation matter for the fund.

Sales of the Week

List of Selling Activities in the State Right Market During Past Seven Days.

IVAN Film Productions announce the sale to the Consolidated Film Corporation, 114 Golden Gate avenue, San Francisco, Cal., of "A Mother's Confession," "The Faded Flower," "The Immortal Flame," "His Wives," "The City of Illusion," "Concealed Truth," "Her Surrender," "The Girl who Did Not Care," "Two Men and a Woman," "One Law for Both," "Babbling Tongues," "Married in Name Only," "Human Clay" and "Sins of Ambition" for the states of Washington, Oregon, Idaho and Montana.

* * *

W. H. Productions announce the following sales: To McMahon & Jackson, Cincinnati, O., for Kentucky: "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," and twenty-eight two-reel Keystone comedies; to Greater Features Co., Seattle, Wash., for Washington, Idaho, Montana and Oregon, twenty-eight two-reel Keystone comedies.

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Sol L. Lesser (All Star Feature FiFlm Co.), San Francisco, has secured "Raffles" from Hiller & Wilk, for the Hawaiian Islands, in addition to territory previously mentioned.

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Jester Comedies announce the following sales: To A. Rosenthal, Seattle, Washington, for northern Idaho, Washington, Oregon, Montana and Alaska; to Swanson-Nolan Supply Co., Denver, Colo., for Colorado, New Mexico, Wyoming, Utah and southern Idaho; to Western Feature Film Co., 180 Golden Gate avenue, San Francisco, Cal., for California.

* * *

Renowned Pictures Corporation have sold "The Public Defender" to the following: Fred Dahnken, of Turner & Dahnken, San Francisco, Cal., for California, Arizona, Nevada and the Hawaiian Islands; The Doll-Van Co., for Illinois and Indiana; Thomas Hamlin, of Minneapolis, for Minnesota, Wisconsin, North and South Dakota, and Independent Film & Theater Supply Co., of Montreal, for Canada.

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S. A. Lynch Enterprises, Inc., announces completion of contracts for forty-five W. S. Hart, Douglas Fairbanks, Frank Keenan and Norma Talmadge reissues, covering a large section of territory. Full story appears in another column on this page.

NEW MEMBERS OF U. S. EXHIBITORS STAFF.

John K. Grier, who recently resigned as Canadian sales manager of the Famous Players-Lasky Company, has joined the sales staff of the U. S. Exhibitors' Booking Corporation and will supervise distribution in the Cleveland territory. Another recent addition to this organization is Charles Berman, who will supervise the distribution of U. S. productions throughout the Dominion of Canada, in connection with the Superfeatures, Ltd., of which Charles Stevens is president. Mr. Berman has had long experience in the Canadian field. He formerly was interested in the Regal Film Company. It is the intention of the Superfeatures, Ltd., which now has branch offices in Montreal and St. Johns, to expand its organization and to establish branches in western Canada. Homer Heward has resigned as Buffalo representative of Paramount and he will be in charge of the Buffalo district of U. S. Exhibitors' Booking Corporation, making his headquarters in the Hoffman-Foursquare exchange of that city. Max Cutler also has joined the U. S. organization and has been assigned to the Chicago office. Cutler has had long experience in the film business in the Middle West.

ADAMS, OF DESERET FILMS, IS OPTIMISTIC.

J. L. Adams, of the Deseret Film Company of Salt Lake City, who is in the city and making his headquarters at the Arrow Film Corporation while looking over the new crop of State Right pictures, says: "Picture conditions are, generally speaking, good out in my part of the country. War has had very little effect on the majority of the picture houses—in fact, most of them are making more money than ever. We have been listening to the calamity howlers and their predictions that because of economic conditions the entire motion picture industry would be severely crimped, but we haven's paid any attention to them and haven't seen any of the predictions verified as yet."

In substantiation of his statement, Mr. Adams points to the fact that he has made three rounds of the inter-mountain states with W. H. Clune's big feature, "The Eyes of the World," as a road attraction, and it is still going strong.

SHIPMAN MAKES BIG DEALS FROM BEDSIDE.

While ill with a very severe attack of grippe which threatened to develop into pneumonia, Earnest Shipman persisted in ignoring the doctor's orders and continued to transact business from his bedside. As a result, he announces the closing of contracts for Shorty Hamilton pictures covering New York City and State, Eastern Pennsylvania, New Jersey, Ohio, Indiana, Michigan, Wisconsin, Minnesota, North and South Dakota and Oklahoma. As a result, he is recovering rapidly, and hopes to return to his office within a short time.

Manufacturers' Advance Notes

Triangle Shows Oil Gusher on February 10

Barney Sherry Has Role of Old Irishman in Story of California.

AFTER weeks of waiting, Director Walter Edwards succeeds in filming the bringing in of an oil gusher for Mrs. Kate Corbaley's prize-winning story, "Real Folks," released for the week of Feb. 10. The story deals with the discovery of oil on a California farm. Every detail of the work before the oil shot into the air, twenty feet higher than the top of the derrick, was pictured. J. Barney Sherry is an old Irishman—Pat Dugan—with his true Irish wit and all the determination and obstinacy that are his birthright. Francis McDonald is Jimmie Dugan, a "chip of the old block." As Mrs. Patrick Dugan, late of County Kearny, but with aspirations for entrance into Long Island Society, Alberta Lee is seen in a characteristic role.

William Desmond has the title role in "The Captain of His Soul," also on the Triangle program for the week of Feb. 10. This play is a screen adaptation by Lillian Ducey, of Eleanoret Talbot Kinkaid's magazine story, "Shackles," which had its inspiration in William Ernest Henley's poem, "Out of the Night." The central theme of the plot is a mysterious death, and the belief of two brothers that the other is the perpetrator of the crime.

William Desmond and Charles Gunn portray two brothers. Jack Richardson, Triangle "heavy," has the role of the villain. Walt Whitman has a characterization part. Mitzi Gould is Myra, and Claire McDowell is Annette DeSearcy. Gilbert P. Hamilton was the director.

"Wronged by Mistake," the Keystone comedy release for Feb. 10, is described as "a cyclone on roller skates."

"His Nine Lives" and "A Game Gambler" are the Triangle Komedies released for the week of Jan. 10.

BUSHMAN STAGING PLAY AT HIS OWN HOME.

The "Bushmanor" estate of Francis X. Bushman near Baltimore is being used for a new Metro All-Star Series production, "The Brass Check." June Mathis made the adaptation from George Allan England's story. Will S. Davis is directing the picture.

Mr. Bushman plays A. Richard Trevor, the son of a rubber king. The star's residence will be used for the staging of the exteriors of the Trevor home. His house has an early English exterior and is ideally suited for the mansion called for in the script. It contains thirty-five large rooms which are furnished with a rare collection of furniture and rugs. It is 150 years old and stands in the center of a tract of 10 acres.

The Metro star has a valuable collection of livestock, which includes twelve horses, eight cows, five dogs and thirteen puppies. Among the horses are four of the finest in the United States, Nubian King, Petroleum, Redfield and Araby. The Bushman collection of birds includes thrushes, Japanese robins, nightingales, finches, linnets, and a host of other songbirds. The poultry yards are inhabited by a large flock of chickens, including White Leghorns and Rhode Island Reds.

DESMOND PROVES HIMSELF A SWORDSMAN.

William Desmond, who has been featured in many of Triangle's pictures, staged a great sword fight with Lee Hill in the Triangle production, "The Sea Panther," which has just been completed under the direction of Thomas N. Heffron. A swift and unexpected blow knocked Hill's sword from his hand, high in the air. As it descended, Desmond deftly caught the blade and with a gracious sweep handed the weapon back to his adversary. It was an unexpected bit of "business" that gave an added touch of realism to the scene. Desmond's hand was cut slightly when he clutched the sharp steel, but his face registered no sign of pain as the cameraman continued grinding.

TAYLOR DIRECTING CONSTANCE TALMADGE.

William D. Taylor is directing Constance Talmadge, Select comedienne, in "Up the Road with Sallie," which she has recently started at the Hollywood studios. Mr. Taylor has already won a high place for himself by his direction of "Tom Sawyer," "Huck and Tom," and "His Majesty, Bunker Bean"—all successful comedies. The present production, full of humorous incidents interspersed with dramatic moments, is set in Mr. Taylor's best vein.

HOW DILLON GOT HIS TRAIN SCENES.

All proper methods of appeal having failed, Director Edward Dillon and the company of Goldwyn players engaged in filming exterior scenes for "Our Little Wife," Madge Kennedy's new starring vehicle, at Tampa, Florida, resorted to bold tactics in obtaining a locomotive, an observation Pullman and a flat car for incidents necessary to the completion of the picture.

Dillon applied first to the proper authorities and asked to be allowed the use of the rolling stock for half a day in the neighborhood of Tampa. From the general traffic manager down he was met with refusal.

Scene from "Our Little Wife" (Goldwyn).

A yardmaster with a sense of humor was appealed to and he promised to furnish the desired rolling stock. Early next morning, therefore, just after sun-up, a strangely assorted party of human beings was to be seen picking its way across the maze of tracks in the yards.

"You've got just ten minutes to make this here picture," confided the yardmaster, "and you can't take the train out of my sight. So get busy."

For considerably more than ten minutes the commandeered train was run back and forth through the yards. The scenes were made.

VIGNOLA DIRECTING CLARA KIMBALL YOUNG.

Clara Kimball Young has chosen Robert G. Vignola to direct "The Reason Why," her next picture for Select. Mr. Vignola has but recently completed Alice Brady's latest Select offering, "The Knife," and for a number of her most successful productions was Pauline Frederick's director. He is one of the best known men in the field and his work speaks for itself.

Miss Young is at present hard at work looking over plans for interiors, choosing players for the cast and selecting her gowns, which are scheduled to be exceedingly beautiful. The story is one of high social life and deals with the marital entanglements of a fascinating widow and a typical Elinor Glyn hero. Endless complications mark the unfolding of the tale, and Miss Young has a role dramatic and romantic as well.

ANOTHER THOMPSON AND MONTAGNE SERIAL.

This week Edward J. Montagne and Garfield Thompson completed the picturization of "The Woman in the Web," another big Vitagraph serial, from the pen of Albert E. Smith and Cyrus Townsend Brady. It is Mr. Smith's intention to have two serial companies at work in the West all the time. William Duncan is at present completing "Vengeance and the Woman," while David Smith has already started production on "The Woman in the Web." Because of their excellent scenarios of "The Fighting Trail" Messrs. Montagne and Thompson were assigned to do the picturization of "The Vengeance of the Woman."

Margarita Fischer Heads Mutual

Will Appear in "Jilted Janet," a Comedy by Elizabeth Mahoney—A Billy Rhodes Comedy Also on List for Week of February 11.

MARGARITA FISCHER in "Jilted Janet" tops the Mutual schedule of releases for the week of February 11. The production was made by the American Film Company, Inc., under the direction of Lloyd Ingraham from the scenario by Elizabeth Mahoney, the author of the quaintly original Fischer success, "Molly-Go-Get-'Em."

"Jilted Janet" is a sparkling comedy in which the vivacious little star scintillates in some bright action. The story is that of a young girl in moderate circumstances, Janet Barnes, who has been jilted by a "candidly mercenary" young man who frankly confesses that love in a cottage is not his forte. In a spirit of mischief, Janet sends him a postal of a magnificent mansion belonging to her neighbor, asking him how he liked her new home. When he writes that he and his wife will visit her on their honeymoon she borrows the house from the caretakers during the real owner's absence, and entertains her former suitor and his wife in regal fashion.

Graham, the owner, a young chap with a keen sense of humor, unexpectedly returns, and assumes the position of butler in his own menage, his identity being unknown to Janet. The jilter, impressed with Janet's apparent wealth, attempts to renew his love-making to Janet, but is promptly dumped into an artificial lake by Janet, and leaves in disgust.

When Janet discovers that her butler, who has been her faithful ally in carrying out the deception, is the real owner of the establishment she believes that the joke is really on her, until Graham condemns her to life imprisonment in the mansion as his wife, and the denouement is satisfactory to the conspirators.

"Three Times and Out" is the title of the Strand comedy starring Billie Rhodes, which is released February 12.

Billie and her sweetheart have a lover's quarrel, and he refuses to take her home from a dance when she flirts with other men, and she is compelled to accept the escort of the butler. On the way she is insulted by a drunken man, and is saved by a chivalrous mechanic, who beats up the drunk and escorts her home. When her sweetheart attempts a reconciliation the mechanic beats him up under the impression that he is a stranger. Billie forgives her battered lover, and heals his bruised body and affections.

The Mutual Weekly, released February 11, is replete with interesting topics. War pictures, pictures showing the effects of the blizzard which recently swept the country, and the results of the fuel conservation order make this issue one of the best weeklies issued. Comments from enthusiastic exhibitors commend the weekly for its timeliness and interesting subject matter.

WHAT EASTERN FOX PLAYERS ARE DOING.

June Caprice has begun work on a William Fox production which bears the working title of "When All's Fair." The picture is being made at the new Fox studio, formerly the Victor, Forty-third street and Twelfth avenue, New York. The story was written by Stephen Fox, a well known magazine writer, and the work is under the direction of Harry Millarde.

Miss Caprice's company includes Bernard Thornton, Pell Trenton, Lola May, and Charles Gotthold. Part of the scenes of the production are laid in the South, and it is expected that the company will leave within a few days to take these.

Peggy Hyland, the new Fox star, who has been in New Orleans for several weeks working under the direction of Oscar A. C. Lund, has returned to New York, and the company is now completing "The Debt of Honor" at the Fort Lee studios.

The only other Fox company working at the New Jersey studios is the one headed by Virginia Pearson, which is making a picture dealing wholly with a situation developing on the French front during the present war. Miss Theda Bara, who has been in the East for several weeks, now is on her way to Hollywood, Cal., and William Farnum is taking snowstorm scenes for "Rough and Ready" at Port Henry, N. Y.

"ADAM AND SOME EVES," VICTOR MOORE COMEDY.

Victor Moore has an enviable role in the Klever Comedy released by Paramount on February 11. It is entitled "Adam and Some Eves," and Moore is the only male appearing in the production, which includes in the cast Peggy Adams, Agnes Neilsen, and a bevy of other pretty girls.

While riding in his "flying flivver," Adam has a collision with a cloud, and tumbles to earth, landing in a town known as Feminineville, which is inhabited exclusively by women, and where no man is allowed to enter. The intruder is promptly arrested by policewomen, and tried by a petticoated jury, before a feminine judge. During the trial the hatred of the women for all mankind is made apparent to the luckless Adam, but they take advantage of every opportunity to secretly exercise their vampire proclivities.

Adam manages to make his escape, and the whole town turns out to pursue the fugitive. In the meantime, Adam's sweetheart has heard of his dilemma, and rushes to Feminineville in her automobile, dashing through the gates as the mob of women have surrounded him. Eluding their clutching fingers, Adam makes a flying leap into the car, and is saved.

Record for O. Henry Stories

Subjects Already Completed or Under Way Bring Total to Fifty.

A RECORD is being established for the Broadway Star Feature O. Henry stories, according to General Film Company in announcing the approach of the first anniversary of their production. Stories now completed or under way at the Brooklyn and Los Angeles studios will increase the total number of O. Henry pictures released to fifty, or about one-fifth of the number of short stories written by the great humorist during his eight-year stay in New York City. Inasmuch as present production plans call for many more of these inimitable screen stories, this record of production of one author's works in picture form is not likely to be overtaken. The O. Henry books have proved a real treasure house of admirable screen plots.

The filming of the O. Henry classics was begun last March. The first anniversary will be observed by the release of several of the richest and best-known stories in which such O. Henry stars as Patsy Deforrest and Adele De Garde will be featured. During the twelve-month period which will close soon seven of the O. Henry stories have been released in four-reel form and the others as two-reel subjects.

"HEART OF THE SUNSET" IS BORDER STORY.

"Heart of the Sunset," made from the Rex Beach novel of that name for distribution by the Goldwyn Distributing Corporation as a special, is a gripping love story of life in the untrammeled country of the border between Texas and Mexico, where human life, if it stands in the way of the execution of purposes, fair or false, is extinguished by the means within easiest reach—usually a rifle or revolver. It may be guessed, therefore, that since the story does not deal with pink teas, there is little of the wishy-washy about it. It is a shoot-and-stand-your-ground story such as Rex Beach knows well how to write.

There are countless complicating incidents, some thrilling, not a few humorous, not the least of which is a visualization of the famous Guzman incident which came closer to sending the United States to war on Mexico than any other single outrage of the revolutionists. "Heart of the Sunset" is, in fact, based in many particulars on historic incidents of the troublous times Americans have not forgotten even in the face of a world war.

ACTIVITIES OF THE INCE PLAYERS.

The William S. Hart players have returned to the Los Angeles studios from Chatsworth Park, where exteriors for an Ince production for Artcraft, following "Blue Blazes Rawden," were filmed.

A new Dorothy Dalton vehicle to follow "Love Me" has just been commenced.

Activities on Charles Ray's sixth Paramount picture have just been commenced. The picture is as yet unnamed, but it is announced that Doris Lee is again playing opposite him. The cast includes Melbourne MacDowell and Billy Elmer. Victor Schertzinger is directing.

Enid Bennett's newest vehicle, "Naughty, Naughty!" produced by Thomas H. Ince, directed by Jerome Storm, and scheduled for release after "The Keys of the Righteous," is rapidly progressing. Earl Rodney plays opposite the star, others in the cast including Gloria Hope and Andrew Arbuckle. The picture is by C. Gardner Sullivan and is pure comedy.

SOCIALISM THEME OF "THE ANSWER."

Millions of people have riveted their attention on Socialism. Socialists in Europe hold the center of the stage. The question is one that is profoundly agitating the masses. "What is Socialism, and what does it stand for?" is a question on a great many tongues.

Triangle has produced a photoplay of power and interest in "The Answer," which portrays a socialistic orator in the slums of the east side. This picture will unquestionably arouse considerable discussion and comment in all quarters. It paints the efforts of a young man of the slums to arouse the masses to action, his success in attracting converts, the inheritance of a gigantic fortune, and the influence his money has on the character of one whom he has won to his banner.

Joe King has the part of John Warfield, socialist; Alma Rubens is seen in the leading feminine role, and in the support are Claire Anderson, Francis McDonald, and Jean Hersholt.

TWO CIVIL WAR VETERANS IN "HER BOY."

Two Civil War veterans who played with Edwin Booth at Ford's theater in Washington, D. C., at the time that President Lincoln was assassinated, are members of the cast of the Metro patriotic production, "Her Boy," in which Effie Shannon and Niles Welch are co-starred. Both of these veterans, J. C. Bates and S. McAlpin, were actors before and after the Civil War, having returned to the stage in 1863 after being wounded in battle. In this picture they both play themselves, as they represent Civil War veterans who heard the declaration of war by the United States on Germany and are again fired with the old spirit of patriotism that stirred them to duty in the days of '61.

February a Busy Month for Paramount

Seven Large Subjects, Two Klevers, Four Pictographs and Four Travelogues a Part of the Program.

WITH the appearance of a new month on the calendar, the Famous Players-Lasky Corporation finds its Paramount releases for February completed well in advance. All offerings for this month under this trade mark have been finished, excepting the last release, production of which is now rapidly drawing to a close.

Seven big attractions will be released during the short month exclusive of the short subjects, representing an output of four pictures from the Famous Players-Lasky Western studios, two from the Ince organization, and one from the Famous Players-Lasky Eastern studio.

The initial releases are three productions on February 4, viz., Dorothy Dalton in a new Ince subject, "Flare-Up Sal," by J. G. Hawks; Pauline Frederick in "Madame Jealousy," by George V. Hobart, and staged by Robert Vignola from the scenario by Eve Unsell; Vivian Martin in "A Petticoat Pilot," from the novel, "Mary 'Gusta," by Joseph C. Lincoln, and staged by Rollin Sturgeon from the scenario by Gardner Hunting.

On February 11 one Paramount picture will be released, Wallace Reid and Kathlyn Williams in "The Things We Love," by Harvey Thew. Two subjects are now ready for February 18 release. They are Enid Bennett in an Ince production, "The Keys of the Righteous," by C. Gardner Sullivan, and directed by Jerome Storm, and Sessue Hayakawa in "Hidden Pearls," by Beulah Marie Dix, directed by George H. Melford.

The last offering of the month is the new George Beban vehicle, "One More American." This picture is taken from William C. DeMille's well known stage piece, and is being produced by him from the scenario by Olga Printzlau. It is scheduled for release on the 25th.

In addition to the above, Paramount short releases for February are now ready, including two Klever Komedies, four Bray Pictographs, four Burton Holmes Travelogues, two Mack Sennett comedies, the final installment of the serial, "Who Is Number One?" and the three initial installments of Benjamin Chapin's "The Son of Democracy."

CHANGE OF TITLE FOR RUSSELL PLAY.

The latest Russell picture, released as an American-Mutual production, has been changed from "Polo Jack" to "The Midnight Trail." It is a mystery picture with a most unexpected comedy atmosphere.

EDITH STOREY SUBJECT RELEASED FEBRUARY 25.

Plenty of Western atmosphere is provided in "Revenge," the Metro picturization of Edward Moffat's story, "Hearts Steadfast," starring Edith Storey, which will be released on February 25 as a Metro All-Star Series picture. In "Revenge" the athletic star returns to the "Western" type of role in which she first became famous as a star of the first rank. She is seen to excellent advantage in her favorite kind of role.

"Revenge" was prepared for the screen by H. P. Keeler and William Parker, and was directed by Tod Browning. It is a drama of the desert. Some of its most important scenes are laid in Death Valley. The importance of a plentiful supply

Scene from "Revenge" (Metro).

of water in crossing the desert is made clear by some highly dramatic scenes.

A strong cast supports Miss Storey in this unusually vital drama of the West. Heading the cast is Wheeler Oakman, who plays opposite the star. Another well known player supporting Miss Storey is Ralph Lewis, who is best remembered for his work in "The Birth of a Nation." Albertina Ballard appears as Tiger Lil.

"JACK SPURLOCK, PRODIGAL" (Fox).

"Mike" Donlin, formerly a member of the New York Giants, and Jack Goodman, at one time a leading lightweight boxer, are members of the cast of "Jack Spurlock, Prodigal," the Fox Special Feature which is to be released February 10. It is this George Walsh picture which William Fox has advertised as having been made exclusively for exhibitors under contract to show his fifty-two-a-year productions.

The story is that of the son of a millionaire who is expelled

Scene from "Jack Spurlock, Prodigal" (Fox).

from college, and who, thereafter, as a result of trying to be a business man, keeps his father in hot water. Finally, however, he stumbles on to an opportunity to unload a large quantity of onions which the head of the family has accumulated. There is, of course, a love story involved; also a bear, the latter proving to be a real villain in that it upsets Jack's matrimonial prospects.

The plot was taken from a book of the same name, of which George Horace Lorimer is the author. The novel was adapted for filming by Ralph Spence, and the production was made under the direction of Carl Harbaugh, who has had charge of most of the comedy work done by Fox organizations in the East. Two months were required for the filming. The cast, besides those mentioned, includes Dan Mason, Ruth Taylor, and Robert Vivian. The picture, it is announced, is not available to exhibitors other than those holding contracts for Special Features

GAUMONT NEWS SERVICE COVERS THE WORLD.

How the Gaumont News Service covers the world in picturing news topics of more than passing interest is interestingly shown in No. 6 of the Gaumont-Mutual Weekly, which is scheduled for release on Sunday, February 3. In the thousand feet of film which make up this news reel fourteen news subjects from both hemispheres are illustrated with hundreds of beautifully photographed scenes. To witness an issue of the Gaumont-Mutual Weekly is like having the happenings of the world visualized as you read the headlines of your daily paper.

Among the most important of the subjects shown in this number are the capture of Jerusalem, with scenes of the French troops commanded by Col. Piepape entering the "Holy City"; the work of the Italian army and the Alpine Chasseurs, who are beating back the Hun invaders in Northern Italy; the maneuvers of the Mikado's fleet, which is now co-operating with other warcraft of the Allies in destroying the German submarines; the launching of one of our new steel ships built in the record time of sixty days; the opening to traffic after many long delays and costly disasters of the famous Quebec bridge, and the adoption of the latest methods in removing some of the heavy snowfall which has blanketed a great part of the United States during the past six weeks.

MAY ALLISON TO BE STARRED IN OWN RIGHT.

Manuscripts for May Allison are pouring in at the Metro studio, 3 West Sixty-first street, New York, and from among them Miss Allison hopes to find one suitable for her first Metro offering as a star. Rumors have been persistent that Miss Allison would go back to Metro as the co-star of Harold Lockwood, with whom she was formerly starred in Metro productions, but instead she will return as a star on her own account.

Miss Allison has been "vacationing" for several months following the production of a series of Metro pictures on the Pacific Coast, with Harold Lockwood as co-star. Several offers have been made her to return to musical comedy in which she first attracted public attention, and comedy-drama was also considered, but the offer to return to her old firm, among her old associates, was too attractive to be refused.

Pathe Program

Million Dollar Russian Star and Comedies Predominate in Pathe Releases for Week of February 17.

THE Pathe program for the week of Feb. 17 is interesting, since it contains Ivan Mozukin, the great Russian star, who is reported to have been offered $1,000,000 for a year's work in an American studio; Doris Kenyon, in a serial chapter; Ruth Roland, in a two-reel series drama; Harold Lloyd, in a one-reel comedy; Toto, in a two-reel comedy, and various short-reel features, including the Hearst-Pathe News.

Ivan Mozukin appears in "The Inner Voice," a Russian Art Film in five reels, produced by the Russian Art Film Corporation. It is a most remarkable feature, affording him a role which calls for his characterization of a man at three distinct periods of his life—youth, middle age and old age. The picture deals with the "Voice of Conscience" and shows how a man who has apparently succeeded in life is brought to the knowledge of his complete failure through the instrument of something inside him that shows him that unscrupulous action and inconsideration for others do not pay.

Doris Kenyon stars in the 13th episode of "The Hidden Hand," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, a two-reel serial episode produced by Pathe. Snappy action marks this chapter. Doris Whitney and Jack Ramsey have been lured to the boarding house in which Verda Crane is reported to have committed suicide. The "Hidden Hand," aided by Yoga Rahnee, a medium, captures Doris and plans to sacrifice her to the Sacred Tiger, which Rahnee's Hindu followers worship. As Ramsey with his men start to rescue her, a powerful acid is eating in the ringbolt which restrains the tiger, while Doris cowers back in fear, awaiting the end.

Ruth Roland stars in the fifth drama of the series known by the general title, "The Price of Folly." This one is called "Sold for Gold" with Frank Mayo. A woman's desire for social standing and a man's greed for wealth form the interesting theme about which has been woven this strong two-reel drama. In it an ambitious mother marries her daughter to the son of an equally ambitious man. The boy is a scoundrel. The result, after a series of dramatic incidents, is the violent death of the husband and the suicide of the wife.

Harold Lloyd is seen in "Hit Him Again," a one-reel comedy, produced by Rolin. This is an hilarious comedy, in which Child Harold is matched with Boiler-Nose Bill, the heavyweight champion, in a finish fight, straight Marquis of Gooseberry rules, no fighting or shooting. Object matrimony with a daughter of a wealthy gentleman who wants a fighter in the family.

Toto stars in a two-reel comedy, called "The Junk Man," the second of his remarkable bombshells of joy, produced by Rolin. In this picture Toto is introduced in a unique role. He officiates as general helper on a junk wagon, driven by our old friend Bud Jamison, the fierce-looking black mustached heavyweight who did such good work in the "Luke" comedies.

Toto does not imitate. Famed as a pantomimist through a successful career on the stage, he brings to the screen many new ideas of "business." Briefly, the story of "The Junk Man" deals with the method in which he assists a fair young lady to escape from her home in order to keep from marrying a foreign nobleman who is odious to her.

"Along the Riviera, Italy," a Pathe colored travel, and "Watching Flowers Bloom," Pathe colored, form an interesting split reel. There is also an International cartoon and split-reel and Hearst-Pathe News No. 16 and 17 on this program.

"THE NAULAHKA," A SIX-PART PATHE PLAY.

Pathe maintains, with reason, that in Kipling's "The Naulahka" it offers to exhibitors one of the costliest pictures ever placed upon a program by any concern. Over $100,000 was spent in the production of this picture, and this large expenditure is apparent to all who see it. The sets are on a scale such as has been rarely attempted. Many hundreds of extras were employed. It was necessary to use elephants, camels, leopards, and other animals native to India. Whole villages were constructed, and to get the proper locations it was found desirable to transport large companies long distances. It is said that places in five states were used in the making of the picture. It had been originally intended to put it out as a special feature, but J. A. Berst determined to place it upon the Pathe Plays program in order to assure exhibitors of his intention to give them the best and costliest productions on that program.

Originally produced as an eight-reel feature, and so announced, it has been decided to put it out in six parts, this decision having been made because it is recognized that six reels is a better size for the exhibitor than the longer length.

GOOD CAST FOR "WEAVER OF DREAMS."

Viola Dana, star of the forthcoming Metro picturization of Myrtle Reed's novel, "Weaver of Dreams," is supported by a capable cast in this All-Star Series production, which is being produced at the Metro West Coast studio at Hollywood, under the direction of John H. Collins. Clifford Bruce is Dr. Carter Keith, Russell Simpson plays Martin Chandler, Vera Lewis is "Aunt" Hattie Taylor, Cora Drew is Cynthia Bancroft, Mildred Davis is cast as Margery Gordon.

Pathe Activity at Coast Studio

Washburn at Work, Keenan Arrives, Bessie Love on Way, Fannie Ward Will Soon Leave.

A GREAT activity prevails at the Paralta Studio, Los Angeles, where, according to the recently announced arrangement for the production of Pathe Plays, work is already in full swing.

Bryant Washburn is appearing in another very strong story, by George Randolph Chester, and from advance accounts of all who have seen it, it will prove an ideal vehicle for him.

So successful was the combination of Frank Keenan and Ernest C. Warde, as star and director on the first picture they did together, that it is announced that they have already gone West, arriving at the Paralta studio this week, ready to begin work on a picture, the announcement of which in the near future is expected to create something of a sensation.

Bessie Love has returned to New York from a trip South and has left for Los Angeles, where she will begin work in a picture by the well-known magazine writer, William Addison Lathrop, and Fannie Ward, whose personal triumph in "Innocent" is general gossip along Broadway, will soon be on her way across the continent.

Further interest centers in the announcement that William Duncan, fresh from recent successes and engaged by Pathe for the production of something new in Pathe serials, will also shortly start work at the Paralta studio.

Reports from the Coast are that Mr. J. A. Berst, vice-president and general manager of Pathe, carefully investigated every plant in the vicinity of Los Angeles before deciding upon Paralta as that in which he wanted Pathe's Western activities to center. The splendid equipment of this studio, coupled with Pathe's much-discussed plans for big pictures in 1918, should mean results in line with the company's policy of releasing a steady supply of strong box office attractions.

The various officials of Paralta are well known in the industry, and in each case have been connected with the bigger ideas that have meant progress.

The announcement that Jack Cunningham has been appointed to handle Pathe's Western interests serves to mark the rise of a very clever man who in a few years has attained this position after experiencing in practically every line of the business preceded by long contract with big city newspapers. Cunningham was one of the best men in the old Triangle line-up and big results are expected from his administration of Pathe's Western affairs under the supervision of Mr. Berst at the Eastern executive offices.

TECHNICAL DEPARTMENT OF AMERICAN FILM AT FULL SPEED.

The temporary depression in the motion picture industry has not affected the studios at Santa Barbara. Samuel S. Hutchinson, president of the company, who invariably keeps a level head and maintains a conservative grip on motion picture affairs at all times, has ordered that work be speeded up rather than cut down and that the technical department, for which the Santa Barbara studio is famous, keep right on planning and creating for the wonderful photographic effects for which this company has won warm and sincere praise from critics.

MARY MILES MINTER STARTS NEW PICTURE.

"A Bit of Jade" is the working title of Mary Miles Minter's new play for the American Film Company, Inc., in which she occupies a position of mystery connected with a wonderful green jade necklace, supposed to have been stolen from a Hindu goddess.

Miss Minter is intensely absorbed in her new play, as it opens up a bit of Oriental lore in which she always takes a vivid interest. She has been studying Hindu poetry and folk legend industriously, and her gowns in the forthcoming play will have something to absorb audiences who have heretofore seen her only in the simple costumes of the ingenue.

"THE LANDLOPER" FOR HAROLD LOCKWOOD.

The photoplay rights to Holman Day's widely read novel, "The Landloper," have been acquired by Metro, it is announced, and the story will be utilized in the making of a new Metro All Star Series Production with Harold Lockwood as the star.

"The Landloper" is a colorful romantic drama and in it Mr. Lockwood plays the role of a picturesque wandering philosopher whose identity is a mystery beyond his name—Walker Farr. The production will be made in Florida, where Mr. Lockwood and his staff have moved for the winter months. George Irving, who has just joined the Lockwood company as alternate director with Fred J. Balshofer, will direct it.

ESSANAY HAS SOMETHING NEW IN SLAPSTICK.

Essanay's General Film comedy, "Our Little Nell," affords something new in slap-stick, real Western melodrama burlesque. Rich in satire, this tells the thrilling story of how "Little Nell," tipping the scales at a good two hundred pounds, helps to capture the terrible villain of "Dead Man's Gulch."

Mix Leads Fox's March Specials

Other Players Featured in the Month Are Peggy Hyland, Virginia Pearson and George Walsh.

ANNOUNCEMENT of a tentative March schedule for his Special Features has just been made by William Fox, and shows Peggy Hyland, Virginia Pearson, George Walsh, and Tom Mix as the stars to be featured. In addition there will be one picture by an all-star cast.

"Six-Shooter Andy," in which, of course, Mix is the star, will open the month's releases. The star is supported by Enid Markey, Georgie Stone, Virginia Corbin, Buddie Messinger, and Violet Radcliffe. March 3 is the release date.

Peggy Hyland, who joined the Fox forces just before the first of January, is to make her debut as a star with this organization in "The Debt of Honor," which will be released March 10.

"Woman and the Law," made under the direction of R. A. Walsh, is to be released March 17. It has an all-star cast, and will be strongly featured.

Virginia Pearson, who has been resting for several weeks, now is working on a production called "A Daughter of France," and is scheduled to be at the disposal of exhibitors on March 24. A director new to the Fox organization, Edmund Lawrence, is in charge of making the picture, which deals with a situation developing in the present war on the Franco-Belgian front.

The contribution of George Walsh to the March releases will be made on the 31st under the title, "The Kid Is Clever."

EDITH STOREY MAKING WESTERN FOR METRO.

Edith Storey, who recently made her bow as a Metro star in "The Eyes of Mystery," has begun work in a picturization of "The Claim," the Broadway play written by Charles Kenyon and Frank Dare. June Mathis and Leighton Osmun adapted the play for the screen, and it is being directed by Frank Reicher at the Metro West Coast studio at Hollywood.

Miss Storey plays the role of Belle Jones, a dance hall singer and dancer, in this comedy-drama, with Western mining camp and dance hall atmosphere. In contrast to her previous Western roles this part is a straight dramatic one, affording the Metro star opportunities for strong emotional acting, but no riding or athletic stunts.

The players who have been engaged to support Miss Storey are Wheeler Oakman, Mignon Anderson, Marion Skinner, Paul Wiegel, and Fred Malatesta. William C. Thompson is photographing the picture.

DON BARCLAY AT WORK FOR ESSANAY.

Don Barclay, one of the funniest of comedians in "Ziegfeld Follies," is now at work in the Essanay studios on a comedy for release through General Film. Mr. Barclay imitates no one in his characterizations, as in his career he has evolved a number of rare get-ups all his own.

Through Mr. Barclay's wealth of original ideas and ludicrous "business," Arthur Hotaling, his director, is interpolating much new pantomime into these comedies. And Barcley has a wealth of spontaneous wit that will prove to be admirable screen comedy material.

Essanay's General Film comedy release for Feb. 2 is "A Tough Knight," depicting the difficulties of an artist's model in armor, pursuing the girl he loves. The release for Feb. 9 is "Our Little Nell," something original in Western burlesque comedy.

Essanay's scenic release for Feb. 2 is "The Grand Canyon of Arizona and Canyon de Chelly." Some splendid new views of these Western natural beauty spots are afforded.

BADGER NOW GOLDWYN DIRECTOR.

Clarence G. Badger, writer and director, has been brought from the Pacific Coast by Goldwyn to direct Mabel Normand in her second Goldwyn production. The play, as yet unnamed, gives Miss Normand a role totally different from any she has ever essayed. She will be a newspaper "copy girl."

Mr. Badger's long experience as a newspaper worker should stand him in good stead in the direction of a newspaper story. Besides a long term with Keystone, Mr. Badger has served on the staff of Lubin and Universal.

Mr. Badger is now at work in the Goldwyn Fort Lee studios, the Mabel Normand production being well under way. As in "Dodging a Million," Miss Normand's first Goldwyn starring medium, Tom Moore will be her leading man.

Other players who will be seen are Charlotte Granville, Helen Dahl, Willard Dashiell, Lincoln Plumer, Wallace McCutcheon and Louis R. Grisel.

GIBLYN DIRECTING ALICE BRADY.

Charles Giblyn has been chosen to direct Alice Brady in her next Select production, at present called "Ruthless Russia." Mr. Giblyn has just completed a picture with Ann Pennington, and prior to that directed Constance Talmadge in three Select subjects. He is a director of the first order and brings to his work experience, intelligence and a rare sense of artistic values.

Production on the play has been started at the Fifty-sixth street studios. Miss Brady is again supported by Frank Morgan. Charles Francis, Harry Southard and Russell Bassett have been assigned to important roles.

"FOR HUSBANDS ONLY" IS NEW LOIS WEBER FILM.

After spending more than a month in carefully working out the details of the production, Miss Lois Weber started last week on the staging of a new six-reel photoplay. The story is being filmed under the tentative title, "For Husband's Only," and it may be said with safety that it will prove to be the cleverest and most fascinating subject Miss Weber's studio has yet produced. The famous woman director who evolved the drama from an idea embodied in a story by G. B. Stern is responsible for a number of ingenious twists which are certain to startle and delight those theatergoers who are found of novelty.

Mildred Harris is the star of "For Husband's Only." Lewis J. Cody has the principal male role. Other players who enact prominent parts are Miss Kathleen Kirkham and Fred Goodwins. A feature of Miss Weber's new production will be the appearance in many of the scenes of the Denishawn dancers, the advanced pupils of Ruth St. Denis and Ted Shawn.

MARIE WALCAMP SERIAL NOW "THE LION'S CLAWS."

Contrary to previou reports which have been issued by Universal's West Coast organization the newest serial featuring Marie Walcamp will not be known as "The Leopard's Claws." Instead, this serial has been renamed "The Lion's Claws." As now constituted, the cast for "The Lion's Claws" includes Marie Walcamp, Gertrude Aster, Thomas Lingham, Alfred Allen, Edwin August, Leonard Clapham, Harry von Meter, Frank Lanning, Rex Roselli, Ray Hanford, and several others of equal prominence.

MISS PICKFORD A YEAR IN CALIFORNIA.

St. Valentine's Day will mark the completion of Mary Pickford's first "solid" year at the Lasky studio in Hollywood. In the year just ending she has done six photoplays for Artcraft release, signalizing her most perfect work.

The first picture made in Southern California was "A Romance of the Redwoods," directed by Cecil B. DeMille. The others are "The Little American," "Rebecca of Sunnybrook Farm," "The Little Princess," "Stella Maris," and "Amarilly of Clothes-Line Alley."

"THE MOMENT OF VICTORY" (Broadway Star).

"The Moment of Victory," an intensely appealing story of the Spanish-American War and a lovelorn youth who dared much in order that he might make the proper retort to a young girl's taunt, is the current release in the Broadway Star Feature series. This is one of the most dramatic of the two score O. Henry pictures released to date, and is replete with heart-interest material. Patricia Palmer, Chet Ryan and W. L. Rodgers are the leads.

Following this wonderfully human tale will come "The Trimmed Lamp," a colorful drama of New York life.

STRONG CAST FOR "THE GUILTY MAN."

The cast of "The Guilty Man," the Paramount special release, includes an array of well known players. The photoplay is an adaptation from A. H. Woods' sensational Broadway success, written by Charles Klein, and directed by Irvin V. Willat under the supervision of Thomas H. Ince. In the cast are Gloria Hope, Vivian Reed, William Garwood, J. P. Lockney, Charles French, Hal Cooley, John Steppling, and Hayward Mack.

"The Guilty Man" borders on melodrama, and was adapted to the stage from the story by Francois Coppe.

SELBURN TO RELEASE "HIS COLLEGE PROXY."

"His College Proxy," the fourth Selburn comedy, in which Neal Burns and Gertrude Selby are starred, is the forthcoming release in the series of comedies being distributed by General Film Company. It is a sprightly and refreshing subject. Highly amusing complications ensue when Neal persuades the chauffeur to take his place in college while he accepts a position as butler in order that he may be near Gertrude. Neal's proxy proves too good a spender and both masqueraders are exposed.

"THE BLUE BIRD" ABOUT FINISHED.

The finishing touches are being placed on "The Blue Bird," the big Maeterlinck spectacle produced by Maurice Tourneur for Artcraft release. The cutting of the negative for this picture has been a delicate undertaking owing to the numerous multiple exposures. Considerable attention has also been given to the titles, which have been drawn to harmonize with the artistic character of the subject. The picture will be seven or eight reels in length when released.

SENNETT MAKING "IT PAYS TO EXERCISE."

The Paramount Mack Sennett comedy, "It Pays to Exercise," will be released February 24 following "Watch Your Neighbor." It is a typical Mack Sennett comedy, with an all-star cast, including Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher, and Slim Summerville. Richard Jones directed the production.

GENERAL IN IMPRESSIVE NEW HOME.

After a period of transition during which its office force was divided between the old quarters on Fourth avenue and the new, General Film Company's executive force is now comfortably settled in the commodious and modern offices on the seventeenth floor of the Berkeley building, at 25 West Forty-fourth street, just off Fifth avenue. As a result of its move General Film is now located near the heart of the motion picture district of New York City, a convenience which adds considerably to the efficiency of the headquarters staff.

General Film Building.

Ample accommodations have been provided for the executive officers, board of directors, auditing department, general sales department, legal, publicity and accounting departments. The modern office plan is in use throughout, partitions having been eliminated for the sake of better lighting and ventilation. The only feature of the old quarters missing in the new is the projection room, which has been shifted to the branch exchange at 71 West Twenty-third street, for the present.

VIOLA DANA BEGINS WORK ON "BREAKERS AHEAD."

Viola Dana and her supporting company at Metro's West Coast studio in Hollywood, Cal., have placed in preparation "Breakers Ahead," a forthcoming five-act Metro production which will be presented by B. A. Rolfe. Charles J. Brabin is directing Miss Dana in "Breakers Ahead," which has been written by himself in collaboration with H. P. Keeler. John Arnold, as usual, is handling the photography of the Dana picture. John H. Collins, having completed the direction of "Weaver of Dreams," is preparing the scenario of the picture in which Miss Dana will appear following "Breakers Ahead."

"Breakers Ahead," as its name implies, is a story of the sea coast and seafaring people. Miss Dana has the part of Ruth Bowman, a child left motherless. As she grows to young girlhood she has the devotion of Eric Piley, a youth she has known all her life. Events of tragic importance, beyond the girl's control, call for great emotional ability on the part of the little star.

One of the quaint characters in "Breakers Ahead" is "Cap'n" Jabez Scudd, played by that sterling actor Russell Simpson. There are scenes of great interest on board his ship, "The Wasp," around which much of the story's vital action centers.

Playing opposite Miss Dana in "Breakers Ahead" is Clifford Bruce. Other well known players in the cast of "Breakers Ahead" besides those already mentioned are T. H. Gibson-Gowland, Mabel Van Buren and Eugene Pallette.

COMING STANDARD PICTURES NAMED.

The next production in which Jane and Katherine Lee, the Fox "Baby Grands," will be seen has just been titled "American Buds." As in the case of "Troublemakers," it will be released as one of the Standard Pictures, the date set being February 24. Announcement also was made from the Fox offices during the week of the dates of release of three other Standard Pictures.

The new releases announced were for March 10 and April 7 and 21. The first of these will be a production directed by Frank Lloyd, presented by an all-star cast, and of which present-day divorce system evils are the subject. The release of March 24, as previously announced, is to be "Rough and Ready," a William Farnum de luxe production.

The April Standard Pictures, so far as determined, include "The Soul of Buddha," a Theda Bara super-production, and one entitled "Queen of the Sea," featuring Annette Kellermann.

INTERESTING LOCATIONS IN "PAY DAY."

Metro's screen version of "Pay Day," the first five-act production starring Mr. and Mrs. Sidney Drew, creators of Metro-Drew comedies, will show some especially interesting scenes. Mr. and Mrs. Drew were able to secure "locations" not ordinarily seen in motion pictures owing to the vital interest in their work and personality taken by people not as a rule in touch with motion picture life.

Many of the most important scenes in "Pay Day" were taken in the home of State Senator T. Douglas Robinson. The marble stairway of the St. George Hotel in Brooklyn is shown in some of the "shots." The Raymond Street jail was the "location" chosen for the courtroom scene. "Up the river" prison scenes were taken at Blackwell's Island

OLLIE COOPER MAKING SCREEN DEBUT.

Ollie Cooper, a favorite stage ingenue, will make her screen debut with Francis X. Bushman and Beverly Bayne in Metro's forthcoming All-Star Series production, "The Brass Check." She has the part of Norma Glanor in "The Brass Check," which has been picturized from George Allen England's magazine story.

Ollie Cooper comes of distinguished theatrical stock. Her mother was Georgie Woodthorpe, at one time leading woman for Edwin Booth at the Baldwin theater in San Francisco. Her father was Fred A. Cooper, one of the best known minstrel men of his day, who became a manager of the theaters he built and conducted along the Pacific Coast. One of these was the Burbank in Los Angeles, now owned by Oliver Morosco.

"TEXAS" COOPER HEADS "GERMAN" LANCERS.

The success of the sensational riding scenes showing the onrush of the "German" lancers through the little French village of Rosessur-Meuse in Metro's great screen spectacle, "Lest We Forget," starring Rita Jolivet, was under the direction of "Texas" Cooper, a genuine Western cowpuncher, who played the role of captain of the troop.

Cooper was engaged to manage the riding scenes and cavalry charges for the spectacular episodes in "Lest We Forget," because of his reputation as an expert horseman and exhibition rider. Due to his wide acquaintance among Western riders whom he knew back home and met while in the show business he was able to corral a big aggregation of Western cowpunchers to portray the "German" lancers.

WALSH WORKING ON MURDER STORY.

The mystery surrounding the whereabounts of R. A. Walsh, William Fox director, has been partially cleared up by his reappearance recently in New York City. He reports that he has been working on a new dramatic production based on a recent famous murder case, and has been so engaged, practically uninterruptedly, since the completion, early in December, of "The Pride of New York," in which he directed his brother, George. Most of the scenes in the production are said to have been taken on "foreign soil." The picture is to be released about the middle of March, probably, and will be called "Woman and the Law," although the title has not been definitely determined.

DRAGOUT FIGHT IN "BELOVED TRAITOR."

A real, knockdown and dragout fight—the sort of battle that makes film fans sit up and gasp, is soon to be seen in a Goldwyn Picture. The drama of the screen demands strong physical conflict at times, and when the producer is fortunate enough to get rights to a novel like Frank L. Packard's "The Beloved Traitor," in which Mae Marsh stars, he "goes to it."

The fight has a logical place in the play. It is not dragged in merely to exploit the prowess of the actors involved, nor to give an imaginary "punch" to the story as a whole. It means something.

ANOTHER FINN & HADDIE.

"Her Fatal Shot," the fifth of the new series of Jaxon comedies being released by General Film Company, presents the comedy team of Finn & Haddie in new funmaking roles.

YORKE-METRO COMPANY GOES SOUTH FOR WINTER.

The Yorke Film Corporation, which produces the Harold Lockwood features for the Metro, has abandoned New York as its producing headquarters and has moved to Jacksonville, Florida, where the company will remain for the rest of the winter season. The move was made because the next Lockwood vehicles require backgrounds which can be better obtained in Florida than anywhere else. Arrangements have been concluded whereby the Yorke-Metro company will occupy the Klutho studio for the making of interior scenes during its stay in Jacksonville.

In the first contingent making the trip were Mr. Lockwood, George Irving, director; Pauline Curley, William Clifford, Bert Starkey, Stanton Heck, Antonio Gaudio, camerman; Harry Cabot, assistant cameraman; William E. Edwards, Jr., assistant director; Frank Champury, technical director; John Schonberger, violinist; Richard V. Spencer, scenario writer, and Harry H. Poppe, publicity representative. Fred J. Balshofer, president of the Yorke Film Corporation, and Wiley J. Gibson, business manager, who remained over in New York in order to wind up some company business matters, will follow.

Picture Theaters Projected

GRASS VALLEY, CAL.—Strand theater has opened under management of C. E. Howard and Herman Kerskin.

HUNTINGTON PARK, CAL.—Huntington theater has opened under management of Stearn & Crescy.

FRESNO, CAL.—Fresno Hippodrome theater has been remodeled and reopened.

OAKLAND, CAL.—New Chimes theater, at College and Keith avenues, has been opened by Beach-Kahn Amusement Company.

SANTA ANA, CAL.—C. E. Walker has assumed management of Princess theater. M. M. Hearn, former owner, has purchased theater at Fullerton.

GAINESVILLE, GA.—Owners of Stringer theater will rebuild structure recently damaged by fire.

NAMPA, IDAHO.—William J. Howell has sold Unique theater on First street to E. W. Waddell.

CHICAGO, ILL.—Moving picture theater has opened on Kishwaukee road under direct supervision of Lyman Hexter.

CHICAGO, ILL.—Gottschalk & Co., 111 W. Washington street, have plans by Walter Ahlschlager for a three-story theater, store and apartment building, 80 by 175 feet, to cost $200,000.

HILLSBORO, ILL.—John Grubbs, of Fairfield, contemplates opening a vaudeville and moving picture theater here in the near future.

LITCHFIELD, ILL.—James Greig, owner of Royal theater, has taken over control of Lyric theater.

OAKFORD, ILL.—Star theater has been purchased by J. D. Casteel.

PEKIN, ILL.—G. W. Hill has disposed of his interest in Court theater to Robert Kennedy.

SPRINGFIELD, ILL.—Empress theater has been remodeled and reopened.

URBANA, ILL.—Paul Casey has disposed of his interest in Colonial theater to Charles D. and Herbert M. Motz, of Chicago.

WELDON, ILL.—Minnie Colescott, who owns and operates a moving picture theater here, is planning to move into new quarters.

SPENCER, IND.—Kemmel Brothers have opened Majestic theater.

WILLIAMSPORT, IND.—Jacob C. Roker has taken over Princess theater from Lelia Hollin.

WINAMAC, IND.—J. D. Howard has leased Isis theater to R. F. Wetzel.

CAMP FUNSTON, KAN.—George Senne, Topeka, Kan., has the contract to erect a one-story theater with balcony, 100 by 144 feet, for the United States Government, care Lieut. D. B. Foster, Camp Activities, to cost $20,000.

WICHITA, KAN.—A three-story theater will be erected at 308-10 East Douglas avenue, to cost about $85,000.

BALTIMORE, MD.—Herbert M. Hartman is having plans prepared by E. H. Glidden, Garrett building, for moving picture theater in northwest section of city, one-story in height, constructed of ornamental brick, measuring 60 by 14 feet.

CHARLEVOIX, MICH.—Stoddard & Wallace theater will be name of new vaudeville and moving picture theater soon to open here.

BATTLE LAKE, MINN.—B. J. Mann has disposed of his moving picture business to Otto Borhaug.

CROSBY, MINN.—Orpheum theater, operated by Mertens & Hoff, has been purchased by I. S. Boore of Enderlin, N. D.

DEER RIVER, MINN.—Richard Sandgren has taken over management of Lyceum theater.

HIBBIN, MINN.—W. J. Powers has sold Powers' theater to Oliver Iron Mining Co.

LISMORE, MINN.—Royal moving pictuer theater, conducted by John Rosauer, has been taken over by Nick Bach.

JOPLIN, MO.—Owen Hughes, president Hughes-O'Rourke Construction Company, Dallas, Texas, is reported interested in plan to erect $100,000 theater, with seating capacity for 2,000 people.

KANSAS CITY, MO.—N. J. Flynn, E. E. Richards, and associates will erect Twelfth Street theater.

ST. LOUIS, MO.—Vaudeville Theater Company, 705 Olive street, have plans by Charles Dietering, 1320 Central National Bank building, for an addition, 36 by 58 feet, to the American theater, to cost $15,000.

GLASGOW, MONT.—Harry Beverly is now owner and manager of Lyric theater, having purchased interest of Clarence Coughlin.

HARLOWTOWN, MONT.—A three-story theater of reinforced concrete is being constructed for Myers and Ervin, to cost about $62,000.

CALLAWAY, NEB.—W. H. McCulloch has leased Star theater from C. W. Wight.

HARTINGTON, NEB.—Elite theater has changed hands.

OAKLAND, NEB.—P. Kace has disposed of his moving picture business to Seth Oak.

RAVENNA, NEB.—Dr. Gehrke has leased Pastime theater.

SPALDING, NEB.—Moving picture theater will be opened here by F. J. O'Hara.

TRENTON, N. J.—Taylor opera house, care Montgomery Moses, manager, has plans by W. A. Klemann, First National Bank building, for a $100,000 theater.

ALBUQUERQUE, NEW MEXICO.—Joseph V. Yeager has leased Lyric theater from Arthur Everitt and takes charge April 1.

CLOVIS, NEW MEXICO.—Hardwick Brothers have plans by Carl Boller & Bro., 7 Gayety Theater building, Kansas City, Mo., for a one-story moving picture theater, 50 by 100 feet, to cost $25,000. Plans provide seating capacity for 1,000 people.

FARGO, N. D.—Savoy theater on Broadway is being remodeled. House will be reopened under management of William C. Clavier.

VALLEY CITY, N. D.—C. A. Robinson has purchased Grand theater from N. D. Burch, and will close the Rex.

GENEVA, N. Y.—L. C. Brady, manager of Regent theater, has leased Smith opera house and will conduct it as a first-class moving picture theater.

HERKIMER, N. Y.—Columbia theater, at Smith and King streets, has been opened by John J. Dunlead with moving pictures.

KINGSTON, N. Y.—Ground has been broken for $100,000 theater to be erected here by Frank Keeney. House will have seating capacity for 1,500 people.

NIAGARA FALLS, N. Y.—Frank Rosso, 707 Fifteenth street, has plans by Mitchell-Wilson Co., 354 Eleventh street, for an addition, 30 by 60 feet, to moving picture theater, to cost $12,000.

OLEAN, N. Y.—Bordonare Brothers have plans by A. W. E. Schoenberg, First National Bank building, for a three-story theater, store and office building, to cost $4,000.

RYE, N. Y.—Theater with seating capacity for 600 people will be erected here.

TROY, N. Y.—Strand theater on River street has been opened.

CLEVELAND, O.—Bolster-Lefkowitz Company, operators of Wonderland theater at 1714 E. 9th street, and Gaiety Amusement Company, owners of Gayety theater at 1746 E. 9th street, have purchased the unexpired lease of Bronx Amusement Company, operators of Bronx theater at 1770 E. 9th street. All three houses will be conducted under one management.

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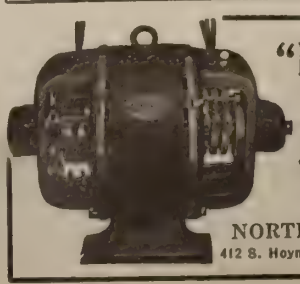

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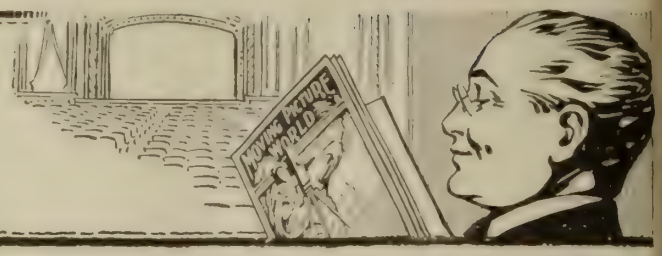


Contracted to Use Theater Monday---Sues

Club in Boston Rented Theater Before the Fuel Order—Management Cannot Afford to Lose the Monday Show at the Price Agreed On.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—The Franklin Park theater, one of the best moving picture houses in residential Boston, has been sued by the Dorchester Catholic Club, to compel it to allow the club its use on Monday, Feb. 11, to stage its annual play.

The contract for the theater was made before the fuel administrator had issued his coal ban, and the enterprising club managers have now printed and sold their tickets. Then came the Monday order, and the Franklin Park theater, with a vision of lost profits if it is not allowed to give its performances on the holiday in question, asked the club to cancel its date and arrange another. Owing to the approach of the Lenten season, the Catholic Club refused to change, and is now bringing an equity action against the theater for the day in question.

Globe Theater's Benefit for Local Hospital.

Clinton, Mass.—The Clinton Hospital Association recently secured a fine fund from a benefit performance given at the Globe theater. The feature pictures included Mollie King in "The Summer Girl," "Italy's Marvelous Cavalry" and a Bray cartoon, "Col. Heza Liar Gets Married." Director Duncan McPherson, of the Globe theater orchestra, arranged a special concert program.

Lynn Theaters Using Wood Fires.

Lynn, Miss.—Theater managers in this city have stopped using coal and are now using wood in their heating plants. The change has been a success, and by the fact that they are not using coal the fuel administrator has allowed the Lynn theaters to open at 2 P. M. and run continuously to 10 P. M. The theater managers had some coal on hand and this they released to the city officials for use in public institutions. The theaters are not allowed to open on Tuesday and Sunday.

Good Business at Castle Square.

Boston.—Manager George E. Clark, of the new Castle Square theater, reports big business at his house since he changed the theater's policy, and is running a high-class moving picture show continuously from 12.30 A. M. to 10 P. M. The tea room, which is an innovation in Boston, is also making a big hit with his lady patrons. Mr. Clark has installed a "Suggestion box" for his patrons, and this contains a number of notes every day. Mr. Clark says he pays careful attention to these suggestions and that a number have proven very valuable for the comfort of his patrons.

Alden F. Washburn in War Service.

Boston.—Alden F. Washburn, manager of the Unique theater, and formerly secretary of the Motion Picture Exhibitors' League, Massachusetts branch, one of the Hub's prominent motion picture exhibitors, has enlisted in the war service of the country. Mr. Washburn is now a time-keeper over two thousand men at the International Shipbuilding Yards, Hog Island, Philadelphia, Pa.

Mr. Washburn, shortly after the United States declared war against Germany, attempted to get into the navy. By reason of a slight physical defect he was rejected. He then tried for enlistment in the army, but was again turned down for the same trouble. Determined upon aiding the Government in one way or another in the successful prosecution of the war, Mr. Washburn secured employment at the shipbuilding yards, where he is now located.

The Unique theater has been placed in the hands of Burt Blaisdell, who has been connected with Mr. Washburn in the Unique for several years. The house is doing a very excellent business under the careful leadership of Mr. Blaisdell.

Banquet of Bay State Film Company.

Sharon, Mass.—A banquet of the Bay State Film Company of Sharon was recently held near New York City. The dinner was given by the stockholders to Chester D. Coram, sales manager of the company, who is considered a real "live-wire."

Mr. Coram was called the "father" of the Bay State Film Company by Toastmaster John J. Grant of Washington, D. C., who also referred to him as a "man who does things and does them now."

Mr. Coram paid high tribute to Chester A. Lord, of Needham, Mass, and Ransom Dederick and Nathan Dederick, for the efficient work they have performed in connection with the operation of the company.

Martine Provinces Letter

By Alice Fairweather, The Standard, St. John, N. B.

False Alarm Makes Flurry.

ST. JOHN, N. B.—A telegram was received by local film managers and exhibitors on Monday, Jan. 28, from Toronto, stating that the Dominion government contemplated closing all theaters for three days each week. A strong protest from the managers was urged.

St. John men to the number of nineteen met in the rooms of the Famous Players and appointed a delegation to go to Ottawa to find out if this was a necessary war measure, and to see if some arrangement could not be made. Messrs. W. H. Golding, of the Imperial; W. C. Smith, of the Empress; G. A. Margetts, of the Canadian Universal, and Robert Romney, of the Vitagraph, were appointed as a delegation to go to Ottawa. F. G. Spencer was also appointed, but was unable to leave St. John at the time.

W. H. Golding and W. C. Smith were asked to arrange some advertising matter for the Ottawa papers, putting forth the great need of amusements at this time of stress, as stated by Hon. Bonar Law last July in England. It was felt that the sudden and drastic order would throw very many out of employment at a time when it would be very difficult for them to obtain work, and that, if the object is to save coal, many of the houses would have to be kept heated anyway in order to be in condition to run three days each week.

A meeting also of the Maritime Exhibitors' League was held in Halifax, and wires were sent to Ottawa and the exhibitors throughout the Provinces communicated with as far as possible.

All are agreed that if it is a necessary war measure it will be complied with, but it must be proved necessary.

The next morning papers printed a despatch from Ottawa stating that no such action had been determined upon.

Edward Bizar on the Job for Metro.

St. John.—Edward Bizar is now manager of the Metro Film exchange in St. John. Last April we were hearing of Mr. Bizar as opening the Strand theater at Passaic, N. J., shortly after establishing the General Film Company's New Jersey branch. Later he opened the Lyceum theater at Paterson, N. J.

Here are some of the places Mr. Bizar booked for Metro specials on his last trip through the territory: The Lyric, Imperial, St. John, Strand, Truro, Gem, Fredericton, and theaters at New Glasgow, N. S.; Campbellton, Amherst, Newcastle, Chatham, Bathurst, Moncton, Charlottetown, Woodstock, besides many towns.

Business Jottings of Interest.

I. Sosskins, of the Famous Players' Toronto office, was in St. John last week.

In Halifax, N. S., Acker's Family theater is being repaired rapidly. The roof is being raised five feet; steel girders are being put in in place of other supports. The contractors are to lose $200 per day if the theater is not ready by March 1.

The Empire theater, Halifax, the last to be repaired, opened Wednesday, Jan. 23. "Idle Wives" will play there for a full week.

In Sydney, N. B., business is exceptionally good for this time of year, it is stated. "The Bull's Eye" is booked in Sydney and the "Red Ace" in Sydney Mines.

The Strand, the new house being built in Sydney for J. M. Franklin of Halifax, is progressing as well as the weather will allow. It will probably be opened May 1.

The "Red Ace" is to follow "The Seven Pearls" at Chatham, Newcastle and Bathurst.

Savoy Theater Made New.

Glace Bay, N. B.—The Savoy theater, at Glace Bay, leased by John Connors, has been made over into a ground floor house. The theater has been reseated with opera chairs and a new stage made. The operating booth has been remodeled and two new Power's 6-B machines installed, motor-driven. A bright new little theater has been fitted up. Mr. Connors has booked "Idle Wives," "The Mystery Ship," "The Bull's Eye" and Bluebird features.

Bridgewater's Empire Theater Playing.

Bridgewater, N. S.—The new Empire theater, of which Messrs. Cragg and Fraser are the owners, opened recently in Bridgewater. The first picture shown was the Pathe "Les Miserables," which is very fine indeed. The managers have contracted for "The Gray Ghost" and for Bluebird features.

Baltimore News Letter

y J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Concert at New to Aid Blind School.

ALTIMORE, MD.—To help the campaign to raise $100,000 for the workshop r the blind in Baltimore, Louis A. De off, the energetic manager of the New eater, 210 West Lexington street, ined hands with Harry Lewy, of the izard Theater Company, who had made e thousand feet of film to show the tivities of the blind people in that in- itution, and a concert was held at the ew on Sunday night, January 20.

eceiver Asked for West End Theater.

Baltimore.—On Thusday, January 17, rders were signed in the Circuit Court quiring cause to be shown by January why a receiver should not be appointed r the West End Theater Company, oper- ting the West End theater, Baltimore nd Frederick streets. Paul Emmart is e manager of this house. This action as taken upon bills of complaint of the riangle company and George W. Walther Co., Arthur B. Price is the Triangle epresentative in Baltimore.

Thomas Gavin Dead.

Baltimore.—On Tuesday, January 22, curred the death of Thomas L. Gavin, easurer of Ford's opera house, at his ome in this city at the age of 36. Mr. avin started in the theatrical business t the age of 11 years, when he acted as ffice boy for Charles E. Ford, now man- ger of the opera house. He has seen 25 ears continuous service at Ford's, and as well known by the many patrons of is house.

Jewell Theater Will Reopen.

Baltimore.—It is now announced that he Jewell theater, 719 West Baltimore treet, for some time managed by Miss . D. Marks, and lately dark, will be re- pened on Feb. 9. A. Hornitz will now nduct the affairs of this playhouse and ill run the General Film program for is patrons.

Parkway Aids "Melting Pot" Cause.

Baltimore.—Bernard Depkin, Jr., super- ising manager of the Parkway Theater ompany, likes to do things just a little fferently, and he is quite an originator f attractive stunts. (We ought to know, aving handled his publicity for five onths before we got too many maga- nes to write for.) As his latest endeav- r, he arranged a special performance of Slumberland," featuring June Caprice, for hildren, on Saturday morning, Jan. 26, nd then advertised that a piece of any ind of metal would be accepted as admis- ion, the accumulation to be turned over o the "Melting Pot" which was receiving ontributions in a leading Baltimore jew- ler's window.

INGHAMTON, N. Y., FILM NOTES.

y L. D. Brown, 28 Henry St., Binghamton, N. Y.

Local 396 Elects.

The Moving Picture Operators' Union, ocal 396, elected officers Sunday, January , as follows: President, Goodwin Kenni- ut ;vice-president, Fred Gladde; secre- ary and treasurer, G. E. Personius; busi- ess agent, Edward Davis; recording secre- ary.

The union is now in good condition and ll the members are working.

Hey, Gladdie and Davis.

There were no cigars passed around up t the meeting of the Moving Picture Op- rators Local 396. The boys do not know hat to think about Mr. Gladde and Mr. avis.

Bill Would Forbid Increase in Prices

Congressman William C. Cary, of Wisconsin, Has Measure That Would Keep Washington, D. C., Theaters from Making Holiday Prices.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Congressman William J. Cary, of Wisconsin, has introduced a House Joint Resolution providing "That the Commissioners of the District of Columbia are hereby directed and empowered to revoke the license of any * * * persons, firm, or corporation engaged in business in the District of Columbia under the terms of license regulations of the District of Columbia, as duly promulgated and enforced by the Commissioners of the District of Columbia, under authority conferred upon them by Congress, who shall advance the price or prices charged for * * * (theater admissions, for instance), * * * during war, any holiday, or event, the observance or celebration of which shall have the effect of causing a person, other than a resident of the District of Columbia, to visit the District of Columbia on account of war, such holiday, or event."

It would be possible for any citizen to make complaint in the police court and conviction therein would constitute the basis for the revocation of the license. The further penalty for any violation would be a fine of not more than $25 for each offense.

Reserve Films Kept to Fill Gaps.

Washington.—Mr. Sydney B. Lust has conceived the idea of film insurance. In a statement to the Moving Picture World correspondent, Mr. Lust said: "I have had a great many calls, as have had all other exchange managers here, from exhibitors who fail to get their shows, asking for emergency shows. So I thought it would be a good thing for the exhibitors in the outlying sections of the territory to keep reserve shows on hand, prepared for such emergencies as may arise from delayed express or mail services.

"We have gotten together a number of shows which we are booking to exhibitors at the rate of about $5 per week. The exhibitor can keep the show sent to him until he finds it necessary to use it to fill in when he misses out on his regular show. After using the show he would return it to the exchange to have it replaced with a new subject. This action would be continued indefinitely through the life of the agreement between exhibitor and the exchange.

National Press Club Sees "Eagle's Eye."

Washington, D. C.—The National Press Club last week had as its guests a large number of prominent police officials, invited to witness a private exhibition of "The Eagle's Eye," the story of the Imperial German Government's spies, plots and propaganda in the United States. The large assembly room of the club, which, by the way, is equipped with a Graphoscope motor-driven projection machine, was crowded to capacity.

The showing was made by E. J. Hudson and Courteney R. Cooper, who are with The Whartons in New York, who came here to also show the films to the Government agencies in Washington.

S. M. Flax Now Heads Metro Exchange.

Washington, D. C.—Congratulations are being extended to Sam M. Flax, who has just been promoted to the position of manager of the Metro Film Company's exchange in this city. Coincident with his appointment comes the information that the company itself will hereafter conduct the exchange, having purchased the interest therein formerly held by L. M. Day.

G. M. Mann Off to Coast.

Washington.—George M. Mann, formerly manager of the Paramount exchange in Washington, D. C., and more lately a district manager for New York offices of the big film companies, has gone to San Francisco, Cal., to assume charge of the office of the Fox Film Company in that city. Mr. Mann is also the owner of the Leader theater in this city. The playhouse is being managed by Corbin Sheild.

All Invited to See New Exchange.

Washington, D. C.—Sidney B. Lust, of Sidney B. Lust, Inc., and the Super Films Attractions Company, Inc., is inviting all of the exhibitors in the territory to visit him at his new quarters on E street near 12th street, N. W., where he has one of the neatest and best appointed small exchanges in this section.

Accident to Partly Finished Theater.

Washington.—Five men narrowly escaped with their lives on Jan. 29, when a large portion of the roof of the new Metropolitan theater, now being constructed for Harry M. Crandall, on F street, near 10th street, N. W., fell through to the ground. The accident—not in any way attributed to faulty construction—will have the effect of further delaying the completion of this house for several weeks.

MORE BALTIMORE NOTES.

Salisbury Theater Enlarges.

Salisbury, Md.—The Ulman opera house in Salisbury is now being enlarged. I. Ulman, the owner, has evidently realized the popularity of moving pictures, for this theater has a stage suitable for the production of road shows, and this is now being taken out by him and the screen being moved back.

Pictorial Theater Changes Hands.

Baltimore.—The Pictorial theater, 3310 East Baltimore street, which, under the management of Mrs. Mary Goldsmith for some months, has now changed hands and Mrs. H. R. Sheehan will now control its interests.

New Universal Salesman.

Baltimore.—It is now announced from the Baltimore Film exchange, handling Universal film, that the vacancy created by the resignation of J. Whittle, will shortly be occupied by S. Feldstein, who will come to Baltimore from Clarksburg, W. Va.

Hull Theater Changes Hands.

Baltimore.—The Hull theater, on Hull street in South Baltimore, which for some years has been under the management of Mrs. Joe Goellers, has now been taken over by Mr. Langville.

Lewy Picture Shown to Boy Scouts.

Baltimore.—At a meeting at McCoy hall, Saturday, January 19, of the Boy Scouts of America the moving picture, "When the Call Came," produced by Harry Lewy and later taken over by the Government, owing to its patriotic qualities, was shown.

Baltimore Notes About the Trade.

J. Whittle, who has for some months been connected with the Universal products in Baltimore working out of the office of the Baltimore Film exchange, has now become associated with the Fort Pitt Theater Company, and is covering the district including Maryland, Delaware, Virginia, and eastern Pennsylvania.

On the night of Tuesday, January 22, when all the theaters in the city of Baltimore were closed, several of the theaters loaned their films to the Y. M. C. A. for the soldiers in the city. Every other night during last week a program of moving pictures was given at the Y. M. C. A.

Full Monday Houses Fail to Make Up Loss

Cincinnati Theaters Sustain Substantial Setback in Fuelless Holidays—Legitimate Houses Run Extra Matinees Mondays.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The first two Monday "holidays" have proved to be splendid business days for the moving picture theaters, receipts running in most cases substantially above ordinary Mondays on account of the considerable number of people having nothing to do but to seek some means of amusement. On the other hand, however, leading exhibitors say that this has hardly done more than help out the loss of business due to the fact that thousands of people ordinarily downtown on Mondays stayed at home on the "heatless Mondays." It is the unanimous report, too, that even where there was a good-sized gain in Monday business it did not begin to make up for the total loss of Tuesday's business, so that the enforced holidays mean, and will continue to mean, a substantial loss to the exhibitors. The exchanges are also losing just that much business, as virtually all of the suburban houses, large and small, run a change of program every night, and require one program less with Tuesday eliminated. The "legitimate" houses do not feel the loss of Tuesday so much, as the practice has been adopted of having an extra matinee on Monday, which has been well attended, and virtually makes up for the loss of Tuesday evening.

One Reel a Week of Camp Activities.

Cincinnati, O.—The importance of the military camps as a source of interesting news moving pictures, which has been generously recognized in the various news releases, has resulted in arrangements by the Pathe organization and the Cincinnati Motion Picture Co., co-operating with a local paper, for a weekly one-reel release consisting of pictures taken at the military camps in this section and at Red Cross and other headquarters of war activities. The plan has had the official approval of the Government, which appreciates fully the valuable work being done by the moving picture industry in advertising and creating enthusiasm for war work of all kinds.

Made Monday Show Red Cross Benefit.

Cincinnati, O.—The second Monday "holiday" was featured at the Western Plaza, in Price Hill, by a special entertainment, including music, as well as an unusually good picture program, for the benefit of the Price Hill Auxiliary of the Red Cross, covering two performances in the evening. The co-operation of the entire suburb resulted in packed houses, while a children's matinee, given in the afternoon, drew especially well, as the schools were closed and arrangements had been made to cater especially on this occasion to the youngsters. Manager John Weinig is in close touch with Price Hill activities, and attendance at his house reflects his readiness to help along every good movement that is started.

Plan New Theater for Rockford.

Rockford, O.—The Rockford Theater Co., organized by local business men, is planning the construction of a modern moving picture house, which will cost in the neighborhood of $10,000, that being the amount at which the company is capitalized. Among those interested are J. O. Wickersham, Charles F. Dull, E. Ray, and several others.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Getting "Remaking of a Nation" on Screens.

CLEVELAND, O.—George R. Keppie, press agent and film salesman of Cleveland, has been appointed publicity representative for the big draft army camp picture, "The Remaking of a Nation."

This picture, made under the supervision of General Glann, the commander, will be shown throughout Ohio, Kentucky, and in parts of Pennsylvania to give the folks back home a correct idea of life in an army camp.

Among those who are now working on the picture are Jack Needham, exchange man; M. A. Lebensburger, formerly secretary-treasurer of the Standard Film service, and Mr. Keppie, besides seven army men who are stenographers, bookkeepers, and shippers. The film will also be distributed under the camp commander by four other civilian exchange men, one in Cleveland, another in Toledo, a third in Columbus, a fourth in Dayton, and a fifth in Cincinnati.

Big Week for Universal Films.

Cleveland.—The week ending January 26 was a big week for the Cleveland Universal exchange. Six downtown theaters were playing pictures first run, all from the Victor Film Service Company, which handles Universal films.

The Standard had a big week with "The Price of a Good Time." Manager Grossman says he could have two "openless" days a week, provided he had a picture like this Jewel production every week.

The Grand was reopened with the Harry Carey feature, "The Phantom Riders," and the house did fine, according to the management.

The Priscilla played one of the new episodes of "The Mystery Ship" the entire week.

The Miles was showing Universal's short pictures all week as a feature of its vaudeville bill.

The Gaiety had a three-day run on "Face Value," the latest Mae Murray picture, and with considerable success.

The Corona theater played two days on the latest Grace Cunard release, "Hell's Crater." It went over in great shape.

Manager E. J. Schmidt, of the Victor, has been working hard for several weeks to put Universal pictures in the best houses, and evidently he is succeeding, as this line-up shows.

Jack Kuhn Brings Back a Bride.

Cleveland.—Manager Jack Kuhn, of Loew's Stillman theater, Cleveland, returned to the city last week a married man.

To be sure Jack left Cleveland a married man, but very few folks in the film business knew it. Jack was quietly married January 22 by a Cleveland justice, the bride being Miss Charlotte Gideon. They left immediately for New York, where the happy couple remained a week.

Harry Reavey Goes to Chicago Metro.

Cleveland.—Harry Reavey, for years an exchangeman in Ohio territory, and recently with Goldwyn, left those diggings last week for Chicago to go with Metro.

"I sincerely regret leaving this territory," said Mr. Reavey. "I have hundreds of friends here, and owe them a great deal for my success. My home is in Milwaukee, and naturally when I had a chance to get nearer to my wife and relatives I took it."

Tennessee News Letter.

By J. L. Ray, Trade News Service, Nashville, Tenn.

Tennessee Theaters Close Tuesday Under New Ruling.

NASHVILLE, TENN.—Contradicting a former ruling of the state fuel administration a new fuel order declares that "beginning Monday, January 28, the burning of wood is placed under the same restrictions as the burning of coal and other fuel. Wherever the closing regulations do not allow the burning of coal, wood can no longer be used in its place."

Resulting from the new fuel order, every theater in Nashville was dark on last Tuesday, with the exception of the Orpheum, a legitimate house, open by special permission of the administrator by reason of its having sold a large part of its advance seats prior to the amended order.

Other towns in the state are finding the Monday "stay-open" plan a great boom to business. Reports indicate that business has been almost doubled in a dozen or more towns over the state, and the public at large seem appreciative of this consideration on the part of the national administration.

Films Feature College Meet.

Lebanon, Tenn.—At the recent athletic carnival held at Castle Heights University, in which boxing, wrestling and other athletic events were decided by contest with out-of-town representatives, a moving picture exhibition proved one of the most interesting features of the occasion. Eight reels of features shown before the balance of the evening's program was given. Arrangements have been made to continue the moving picture performances at intervals at the university.

Nashville Parthenon Sees Service.

Nashville, Tenn.—After more than two years of idleness, the old Parthenon theater on Church street has again been pressed into service, this time for lecuring purposes. The present owners contemplate refitting the house for active service as soon as the big business boom starts in Nashville within the next few weeks, when some 45,000 additional people will be brought into the city to work on the construction of the Government's new $60,000,000 munitions plant in this city. The old equipment has been taken out and sold, but, according to present indications, the theater will be rigged up again as a high-class feature house.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

About Exhibitors and Theaters.

HERRIN, ILL.—The Herrin opera house, owned by Mrs. Joseph Del'Era, was destroyed by fire, causing a loss of $20,000. The theater had been in charge of Lieut. Joseph Del'Era, who is now in the National army.

Cairo, Ill.—The Palm theater has been selected by the McKinley School Mother's club as the medium for furnishing censored pictures to children of the city. Shows will be given each Friday night.

Pekin, Ill.—A commendable spirit of co-operation was shown in the recent transportation tie-up, due to the snow storms, when the Court and Capital theaters, by mutual arrangement, showed the same programs.

MR. MOTION PICTURE EXHIBITOR

You will find the Moving Picture World
"Advertising Aids for Busy Managers"
A Ready Help in Time of Rush

Friends Gather to Honor J. Sperkados.

Montreal.—Almost one hundred film men of Montreal gathered at the Ritz-Carlton Hotel, Montreal, the other evening, to honor J. Sperdakos, of the Independent Amusement Company, Limited, which controls several theaters in that city, in view of his approaching marriage to Miss Poletoine Pappas. The guest of the evening was presented with a variety of electric utensils for the new home and also with a handsome lamp standard. Those present included practically all the film theater and exchange managers in the city.

Canadian Trade Jottings.

Montreal.—Sam G. Gibson, a long experienced exhibitor of Montreal and also a well-known exchange man, has joined the staff of the Metro in Montreal.

Montreal.—The Francais theater, one of the leading theaters in the East End of Montreal, has booked first runs of the new Charlie Chaplin releases, which are being handled in Canada by the Metro offices for the National Exhibitors.

Slides Go to 903 Picture Theaters.

Ottawa.—Special slides have been sent to every moving picture theater in Canada from the office of the Food Controller at Ottawa, Ont. These slides bear messages relative to the necessity of food conservation and for increased production of foodstuffs. The slides were sent to 903 moving picture theaters of the Dominion and it is officially estimated that they will be seen by no less than 1,750,000 people in one week. Please note that the total population of Canada is not more than 7,000,000, so the Government estimates that practically one-quarter of the people of the Dominion see a picture show every week.

Toronto.—"Twenty Thousand Leagues Under the Sea" got away to a wonderful start on Saturday morning, January 26, for its first run of seven days in Massey Hall, Toronto. The management, consisting of Harry Stevens and Ray Peck, arranged for a school children's matinee for which the youngsters had to be accompanied by adults. The crowd carried the big structure by storm and it is estimated that fully five thousand people witnessed the first projection of the picture here. The hall was again filled at the two succeeding regular performances during the first day.

The picture is controlled in Canada by Superfeatures, Limited, Toronto.

Cost and Value of Striking Lobby Displays

Manager Archie Laurie of Montreal's Midway Theater Talks of "Cheapest and Best Form of Advertising"—Figures and Advice.

By W. M. Gladish, 1263 Gerard St. E., Toronto, Ontario.

MONTREAL, QUEBEC.—Manager Archie Laurie of the Midway theater, Montreal, is being asked many times each day how much his striking lobby displays are costing. Not including his own time, which is charged up as manager of the theater, the many big lobby spreads are costing only from $8 to $25, according to the books of the theater. Recently Manager Laurie had a big display for "The Babes in the Woods." It consisted of reproduction of the Old Witch, Fairy, Royal Carriage, the two children sleeping at the base of a painted tree and various inscriptions. The outlay for this front was only $11.28, made up as follows: Artist, $8; cardboard, 78c; wood, 50c, and paint, $2. In addition to this setting, Manager Laurie distributed three hundred copies of the child's picture book, "Babes in the Woods." He declares that the result was wonderful.

Manager Laurie also recently spent $10.95 for a lobby display to advertise "The Crisis." The outstanding feature of this front was a cutout of Abraham Lincoln from a 24-sheet, mounted on soft cardboards, braced at the back with thin wood strappers or laths. On a cotton background in a 10 by 13-foot frame was painted the Statue of Liberty and the dome of the Washington Capitol surmounting a heap of ruins and debris. The latter was made of transparent cotton, through which were shining four blue 25-watt tungsten bulbs worked on a flasher, to produce a flaming effect.

It is necessary, generally, to build the lobby sets in three sections, as they are made in an upstairs room of the theater building, and large sections could not be brought down the stairway. The cotton background is used many times, old scenes being painted out with alabastine. The cardboard for cutouts is only used once.

Manager Laurie declares that the lobby display, in his opinion, is really the cheapest and best form of theater advertising, providing the work is done properly and at small cost. He recently enjoyed the experience of having the Montreal police seize his lobby display for "On Trial" because the authorities did not like his reproduction of a courtroom scene. The set was seized on Sunday morning soon after the opening of the show and the scenery was burned in the City Hall furnace on Monday morning with a police representative on hand to see that the cremation order was carried out.

In designing lobby spreads, Laurie always makes it a point to place the name of the production in a prominent position and in large letters. Some may not take the time to examine the setting but if they only take a glance they are sure to see the name of the feature anyway. Laurie always makes rough sketches of his displays first.

Rearrangement of Famous Players Office.

Toronto—The three floors of the building at 12 Queen street East, Toronto, occupied as the Canadian headquarters of the Famous Players Film Service, Ltd., have been totally rearranged in order to provide better facilities for the conducting of the company's growing business.

Ye Correspondent Would Know of Screenings.

Toronto—The Toronto correspondent of the Moving Picture World finds that more and more exhibitors, particularly those in charge of the smaller houses, are asking his advice regarding current releases, particularly comedies. Good comedies are apparently in great demand and the writer is telling all he knows about those which he sees in various downtown houses. Although the writer keeps in close touch with local exchange men, sometimes the latter neglect to notify him of special screenings. If they would do so, ye correspondent would be in a better position to give personal opinions of new stuff to anxious suburban theater managers and others.

Wyatt Managing Calgary Exchange.

Toronto—George Wyatt has become manager of the Calgary office of Dominion Exclusives, Ltd., Fox distributors in western Canada, after being with the Mutual for five years.

New Maisonneuve Theater Opens.

Montreal—The Maisonneuve theater, Maissoneuve, Montreal, has been opened under the management of Mr. Eugene Lefebvre, who is also manager of the Crystal Palace, St. Lawrence boulevard, Montreal. The new theater, which is controlled by a Montreal company headed by R. Gariepy, is an attractive and up-to-date structure seating 800 people. The new house has started off with a three-piece orchestra and is using Universal and Fox releases. H. Larose is the assistant manager of the new theater.

Two Film Men Become Benedicts.

Toronto—Manager Fred Wyatt, of the Monarch theater, College street, Toronto, has taken unto himself a wife.

Another local film man who has also joined the Order of Benedicts is Herb Burton, the popular accountant of the Toronto Pathe office.

Peterboro Theater Burned.

Peterboro, Ont.—A fire which wiped out a block of stores and banks in Peterboro early on the morning of Saturday, January 26, also destroyed the Royal theater, the largest moving picture theater in the town. Edward Parks happened to be asleep in a room over the theater and had a narrow escape from death. Nothing was saved from the theater in the way of equipment or films. The house will be rebuilt as soon as possible. The fire did not start in the theater.

Manitoba Theater Tax of One-Fifth Gross

Government's Tax Plans Meeting with Most Stringent Opposition from Film Men —Censors Take High Hand with Comedies.

WINNIPEG, MAN.—Announcement has been made at Winnipeg that after February 28 comedy film subjects will be allowed. This will affect the usual run of one and two-reel comedies and will not cover dramatic farces or five-reel comedy-dramas, it is believed. Just what stand the authorities will take in connection with Charlie Chaplin releases remains to be seen. The Chaplins are admittedly among the best attractions in the film business, and if these are prohibited the theaters will surely be hard hit. First details of the proposed step only are available. To date the Manitoba censors have barred almost all comedies individually.

The powers-that-be are planning to get a slice of the people's money through amusement tax channels and now are also arranging to compel exhibitors to give practically less for the money. The situation in Manitoba is indeed remarkable.

At a meeting of theater managers in the Winnipeg theater, Winnipeg, on Thursday, January 24, the decision was reached to close local houses as a protest against the imposition of the one-fifth war tax by the Government. The managers declared that they believed that patrons would refuse to pay such a big tax and that they would stay away from the theaters. Thus the theater business would be greatly affected.

The managers therefore promise that they will bring matters to a climax quickly by closing their doors. Several expressed the opinion that it might prove cheaper for them to do so than to attempt to continue under such adverse conditions. The leading theater men in Winnipeg are decisive in their attitude and managers of smaller houses are to be brought into line if possible before the war tax measure becomes effective. The small exhibitors will be shown why they should band with the larger houses in the fight, which promises to be a bitter one. The proposed abolition of comedy films is only adding pepper to the fire.

In the meantime the Winnipeg theaters are presenting the best available features and shorter subjects at regular prices and are not eliminating any portion of their shows in anticipation of a general closing decision.

Kentucky Court Upholds Sunday Show Fine

Appeal of the Former Management of the Capital Theater Lost in Court—Fine of $50 Can Be Levied for Each Employe Working on Sabbath.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

FRANKFORT, KY.—Chief Justice Settle of the Court of Appeals in an opinion last week, upheld the decision of the Franklin Circuit Court, which fined the former Capitol theater management $50 for operating the theater on Sunday. In his opinion Justice Settle held that moving picture theater proprietors may be fined $50 for each employee engaged in operating a picture show on Sunday under Section 1321, Kentucky Statutes, prohibiting work of any nature except necessary work, with some specific exceptions. This decision is under that section of the statutes known as the old "Blue Laws."

Gocke Managing the Knickerbocker.

Louisville, Ky.—Charles Gocke, assistant manager of the Ideal theater, has assumed the management of the Knickerbocker theater, at 18th and Market streets, succeeding Dr. Barnes, who was forced to give up the business on account of ill-health. Mr. Barnes has sold the house to the Broadway Amusement Co., which also controls the Ideal, and a long string of local theaters, including several down-town houses.

Must Close Even Where Wood Is Available.

Louisville, Ky.—Reports from some sections of the country are to the effect that theaters burning wood for fuel will be permitted to operate on Tuesdays, but locally the fuel administration has ruled against such operation. However, theaters in various sections of the state have voluntarily used wood for fuel for regular engagements this winter, it being possible in some sections to buy cord wood, mill slabs, etc., for fuel, at times when coal could hardly be had. Wood has been selling much cheaper than coal, comparatively, but requires a great deal more work in handling.

"Nation" Film at 25 Cents a Seat.

Louisville, Ky.—"The Birth of a Nation," shown in Louisville two years ago at $2 a seat for choice seats, has been booked by the Walnut theater, and will be shown at prices not higher than twenty-five cents a seat. A special orchestra will be employed during the engagement. Manager Joe Steuerle believes that at the reduced price the film will draw even better than it did upon the initial showing.

Snows Prove Too Heavy for Roofs.

Paducah, Ky.—Much damage has been done in various parts of the state to picture theaters, etc., by accumulations of heavy snow on the roofs. At the Kozy theater, of this city, the copper and glass canopy at the entrance to the lobby, recently let go, crashing to the street, and narrowly missing three persons who were just leaving the theater. The weight of the snow pulled the heavy anchor chains from the walls. The damage was estimated at about $500. In Louisville the old picture theater and dance hall at Riverview Park recently collapsed, and several churches and other buildings have done the same thing.

Fire in Richmond Opera House.

Richmond, Ky.—Loss by fire was estimated at about $3,000 to building and equipment at the Opera House, under lease to the Alhambra Theater Co. Arthur Turner, the operator, endeavored to put out the blaze with a fire extinguisher, but it gave out before he could head the flames, which wrecked all of the electrical equipment, motors, machines, etc., and all of the reels of Dorothy Dalton in "Ten of Diamonds." The Opera House was flooded with water, and it will be some time before it can be reopened. No insurance was carried on the equipment. The show has been partly transferred to the Alhambra theater.

S. & P. Film Buys Big Stock of Film.

Louisville, Ky.—W. E. Carroll and Harry U. Abney, of the S. & P. Film & Supply Co., of Louisville, recently returned from a trip to Cincinnati, where they closed a contract taking over the entire stock of films owned by the Progressive Film Co., arranging to move the stock to the Louisville exchange. This material included 465 reels, mostly two to six-reel subjects, including features, comedies, etc., and a number of Chaplins and Arbuckles. The S. & P. concern does business principally in Kentucky, Virginia, Carolina, Tennessee and Indiana, figuring to cover a radius within easy reach of Louisville.

Many Women Enter Film Business.

Louisville, Ky.—A recent report from a Tennessee point was to the effect that two prominent young women had taken over a moving picture theater and would personally manage and operate it. While there is not much heard on this subject, it has been learned that women are becoming far more numerous in the exhibiting end of the film business. Women operators are now handling machines in many of the smaller towns, where the draft has been especially felt. One woman operator was employed some months ago at Murray, Ky. In central Kentucky a woman has been managing two theaters for some time, and has not only managed them well, but turned deficits into profits.

Monday Attendances Hold Up Well.

Louisville, Ky.—Monday attendances at the Louisville photoplay houses have been holding up so well under the Monday closing campaign of the Fuel Administration that the exhibitors are taking a cheerful attitude toward the closing edict.

Kentucky Business Jottings.

Louisville, Ky.—Louis Dittmar, head of the Majestic Amusement Co., is back from a trip to New York, where he spent about two weeks looking after some important film matters.

J. C. McFerran, of McFerran & Knopf Co., of Louisville, has been seriously ill for several weeks, but is showing some improvement. The company handles special advertising films, screen slide advertising, doing a local as well as national business.

Fred Levy, head of the Big Features Rights Corporation, Louisville, recently returned from a business trip to Chicago. Mr. Levy last week resigned the presidency of the Kentucky Retail Clothing Dealers' Association on account of the press of other business interests.

Hodgenville, Ky.—F. M. Sparks, Earl O'Hara and O. B. Heady have leased the Opera House from R. D. Gaddie, and have arranged to show five times each week, starting with "Babbling Tongues," a show which recently made a hit in Louisville.

Elizabethtown, Ky.—The management of the Masonic Temple theater, a picture house at Elizabethtown, has announced that on account of conditions brought about by the war, bad weather conditions, etc., the house has closed until further notice, but that Saturday shows will probably be started again in the spring.

Dayton News

By P. J. G., Dayton Correspondent.

Manager D. H. Thompson Believes in the Future.

DAYTON, OHIO.—After visiting the Muse-Us theater last week the writer has passed over to that class who think that business conditions will be better than ever within the next year. I have not visited a more hospitable place than the Muse-Us, and Manager D. H. Thompson showed me everything of interest from the projection booth to the heating and ventilation plant in the basement. One thing seen at the Muse-Us, which is very rarely seen in a projection booth, was a wash-bowl with hot and cold water. In discussing the present slump in business, Mr. Thompson said: "At present, owing to the cold weather and other things, the public is not turning out in large numbers. I have lost money since the middle of December, but as long as I can get coal with which to heat my theater the Muse-Us will never close, for I expect to get back all I have lost when the tide turns, and it is bound to turn before very long. Take no stock in the calamity howlers who jump at every chance to magnify the present slump in business." I can now see the reason for Mr. Thompson being elected president of that progressive body of exhibitors who meet in the Rauh building as the Miami Valley Exhibitors' League.

Loew's Valentine at Toledo a Beauty.

Toledo.—Loew's Valentine theater, managed by E. H. Gerstle, is without a doubt the most beautiful theater in Toledo yet visited by the writer and has one of the handsomest stage settings I have yet seen. The Valentine also boasts of the only triple-lighting system in the city and also claims the largest and best orchestra in Toledo. It is directed by Prof. John Koella. For the week of the 27th the Valentine has booked Julian Eltinge in "The Widow's Might." Mr. Gerstle tells me that Eltinge is quite a drawing card in Toledo. Norma Talmadge in "Ghosts of Yesterday" is booked for the week of Feb. 3. Elsie Ferguson made a hit in "Rose of the World" here recently.

Natural History of Salesmen in Dayton.

Dayton.—Advances on Dayton theaters by the various film salesmen who handle this territory are seldom made alone. When I see one film salesman at a local theater I always look for the rest of the crowd, for it seems they plan their attacks at the same time. When questioned about it Eddy Gomersol of Select Pictures said combinations are always more effective. He also worked in the united drive stuff. While scouting the different haunts last week in search of salesmen I suddenly ran across six of these gentlemen at the same place—the League Rooms in the Rauh building. After these men are through, with a few exceptions, Dayton will not see any until the next united gathering. Frequently, after the crowd has migrated elsewhere, one wily fellow will lag behind and go the rounds trying to clean up in the absence of the others and he usually pulls the trick.

New Strand Has Added Space.

Hamilton—The New Strand theater, probably the prettiest film theater of Hamilton, Ontario, has been increased in size by the erection of a seventy-foot addition to the building.

Pick-Up Notes from Dayton.

H. A. Bugle, with the Paramount short-reel department, was seen at the League rooms in Dayton.

R. H. Haines was in Dayton recently. He formerly managed the Mutual exchange at Cincinnati, but now manages the Cincinnati branch of the U. S. Ex-

ibitors' Service. He had much to say or "The Zeppelin's Last Raid."

Albert Staehlin, at the Wyoming theter, joins with those who complain of he poor service offered by many of the exchanges supplying Dayton theaters—business holds up at the Wyoming.

Doc Alexander at the Edgemont theater, says business is at present as good as could be expected. The Edgemont is at present operating on Monday, Thursday, Saturday and Sunday.

It was a feast for the eyes to see the line at the Strand last Sunday for Douglas Fairbanks in "A Modern Musketeer."

The Apollo is now playing the Metro program in Dayton first run. The last house to use this service first run was the ideal.

Things that never happen: Clay Brehm in his office without a pair of long scissors clipping—oh, anything.

Chief among the notables registered at the League rooms here last week was Paul E. Krieger, manager of the Four-square exchange at Cincinnati, who had much to say in behalf of the new serial handled by his company, "The Eagle's Eye," with the ever-popular King Baggot and Marguerite Snow.

Jack Campbell and yours truly at the Strand generally thrash out the topics of the day on Thursday of each week.

Bert Fiala announces he is to change policy in regard to pictures and that the next few weeks will see several new programs represented at the Alhambra.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Atlanta Theaters Keep Open Tuesdays.

ATLANTA, GA.—With the use of hydro-electric current for heating, lighting, and power purposes all the theaters and moving picture houses in Atlanta managed, wthout in any manner violating the fuel administrator's order, to stay open Tuesday, which was Garfield's "fuelless" day for theaters.

Plan New Airdome in Brunswick.

Brunswick, Ga.—Brunswick will have an airdome, which will be ready for operation this summer provided the city council grants the request. Harry M. King, proprietor of the Bijou theater, has petitioned council for authority to erect such a place of amusement; council will no doubt grant the petition, and Mr. King stated that it was his intention to begin the active work of construction as soon as possible.

Crowds See "Birth of Nation."

Atlanta.—Despite the exremely disagreeable weather Monday crowded houses were on hand at every performance of D. W. Griffith's "The Birth of a Nation," which opened a week's engagement at the Criterion theater. An hour before the doors were opened the lobby was filled with people waiting for the box office to open, proof positive that this great film spectacle stands without a rival in popularity. The desire to see it seemed equally as great, if not greater, than upon either of its previous showings in Atlanta. So great has been the crowds and so many have expressed disappointment at not seeing it that the Criterion management has held it over for another week.

The employees of the Atlanta exchanges have taken hold of the war thrift stamps with vim and vigor. It is commendable the way they are filling up their cards.

The Moving Picture World is the leading Trade Paper in the Film Business. First in Circulation; First in Service.

Michigan Theaters May Operate 6 Hours

Fuel Administrator Modifies First Order—Business Generally Fair in Spite of Cold Tuesdays and Curtailed Show Hours.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—After much deliberation the state fuel administrator, W. K. Prudden, modified his order requiring theaters to operate only five hours per day, to six hours per day, with allowance of unlimited hours on Monday, and with the further understanding that they close on Tuesdays. Exhibitors are glad to accept these modifications, although in reality they did expect that Mr. Prudden would grant them nine hours per day, given to other lines of business. The nine-hour allowance was particularly desirable by the big downtown theaters in the larger cities of the state, who operate on a continuous schedule.

Another point won by the theaters was the elimination of the word "consecutive" from the final ruling, thus giving each theater the privilege of running whatever six hours best suited his particular locality. Most of the theaters are running two hours in the afternoon and four hours at night, thus giving them one show in the afternoon and two at night.

Investigation is proving that business on Monday is exceptionally good—nearly Sunday. This condition of affairs is very encouraging to the industry and it means as good as any holiday, and as good as that, after all, the exhibitors will not lose as much as they had anticipated. Some exhibitors told the Motion Picture World that their total sales for the six days of the first week were almost as much as for the seven days of the previous week. We do not believe this is the situation generally; nevertheless, it does show that the closing order is not as detrimental as was expected.

Many Changes in Distributing Offices.

Detroit.—This territory is slowly but surely getting a national reputation for "changes" in the handling of film distribution. It seems that more changes have been made in the staffs of the film exchanges of Detroit than any other city in the United States. The latest to be made are the appointments of W. D. Ward, recently with Select Pictures and for a long while with Mutual, as manager of the Universal, Bluebird and Jewel productions, and J. O. Kent, formerly with Harry I. Garson productions, as manager of the Select office. Art W. Blankmeyer, formerly operating the Tri-State Film exchange, will succeed Mr. Kent at the Garson office. On top of these managerial changes are quite a number of shifts in the road salesmen, etc.

P. L. Smith Buys Out State Film.

Detroit.—Col. W. S. Butterfield and Harry S. Lorch, of the State Film Co., 310 Film Building, Detroit, have sold the capital stock and all assets and features to P. L. Smith and associates, the latter already being in complete charge. Mr. Lorch has been placed in the Class One of the new draft, and is expected to join the colors at any time. Colonel Butterfield, president of the company, did not want to continue the business without Mr. Lorch, so it was mutually agreed to sell the exchange. Mr. Smith, the new general manager, says the business will be carried on at the same location and in the usual way, and that, in fact, he will shortly announce some new features. Those already controlled are "Civilization," "The Deemster," "A Mormon Maid," "The Libertine," "The Masque of Life" and the "Conquest of Canaan."

Strand Features Buys Short Reissues.

Detroit, Mich.—Dave Mundstock, of the Strand Features, 94 Griswold street, Detroit, who soon expects to locate in the new film building, has decided to add both a comedy department and a fill-in department, handling one and two-reel subjects exclusively in these departments—of every description. He recently purchased about 50 reissues for this purpose.

George Bohm Joins Sousa's Band.

Detroit.—George Bohm, of the Censor theater, Albion, Mich., has enlisted and is with Sousa's Band at the Great Lakes Naval Training Station.

Detroit Trade Brieflets.

The Majestic theater, Detroit, has booked the Flagg comedies, released through the George Kleine system, and will show each comedy a full week.

A voluntary bankruptcy petition has been filed by Graham and C. A. Hoffman, operating as Hoffman Brothers, Detroit. They were the promoters of the Palace theater on Monroe avenue, and later the new Colonial theater on Woodward avenue, which recently was taken over by Frank Farrington, the theatrical builder.

Nat Lefkowitz, formerly salesman for the Standard Film Service, Detroit, is now with the Pathe, and will travel part of Michigan.

L. J. Gardiner, of the United Theater Equipment Co. branch in Detroit, who also makes the Velvet Gold Fibre screen, reports that his factory is working day and night to fill orders. The eastern branches of the United have swamped him with business.

Canadian Newspaper Man Criticises Detroit.

Detroit.—A very interesting letter was received the other day from a Toronto newspaper man who had visited Detroit, and had attended some of the leading theatres. He complains against a certain large downtown theatre, his letter being, in part, as follows:

"A few days ago I attended a performance at a moving picture theatre in Detroit. I wanted to see what the place was like and to glimpse its adopted policy. Strange though it may seem for a newspaper man, I decided to pay my way into the house. By doing so I experienced the sensation of being 'done.' At least that was my impression and I am passing this word to you for your editorial opinion.

"The doorman announced that only twenty-five-cent seats were left. I looked at the framed schedule of prices and noticed that the scale ranged from 10c. to 25c. In other words, I gathered the impression that all the cheap seats were filled, but that there were some vacancies yet on the main floor. I bit and bought. When I gained entrance I was told to go up. I did so and again I received instructions to go up. Eventually I found myself in the very back of the upper balcony where the 10c. seats are, or should have been, found. I spoke to an usheress who told me that the few seats there were the only ones left. I had paid 25c. for a 10c. seat. I had been overcharged 150 per cent. I told her about buying the highest priced ticket. She declared that the only thing I could do would be to go downstairs whenever I saw anybody get out. From where I stood I could only see part of the screen—let alone the orchestra floor.

"Comparisons are odious. But I do know that Toronto exhibitors make only one charge for a seat. If all the 35c. seats are gone, the box office sells only the others, if there are any of the lower-priced variety left. If the cheap seats are all gone, then prospective patrons are told so truthfully.

"If many other people felt as I did after this one experience in Detroit, the house in question would soon wonder why its patronage had melted.

"I mention this because sometimes exhibitors like to know things from the public's standpoint.

"W. M. GLADISH.

"Toronto, January 17, 1918."

Prosperity Reaching Across Texas Border

Exhibitors from El Paso, Juarez and Chihuahua Visit Dallas and Entertain Exchange Men—Find Improvement in Old Mexico.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Things are prosperous down here in Texas. Also the state of well being extends across the border and down into rapidly recuperating Old Mexico. That's the message that several prominent El Paso and Chihuhua moving picture exhibitors brought to Dallas during the week of January 25, and which was delivered to several exchange branch managers who were their guests. Juan de la C. Alarcon, Francisco Aldareti, Jose Manuel Fernandez and Marquis Simon Turk were the theater men. They control houses in El Paso, Juarez and Chihuahua. Their guests included H. D. Naugle, western manager for Vitagraph; J. B. Dugger, local manager Vitagraph; Ned Depinet, manager Consolidated; Cliff Reid, manager Mutual; C. A. Meade, Pathe; "Bunk" McLaughlin, Pathe, and Harry Muster, of Paramount.

The coming of the Western men was heralded by telegrams delivered to all the local folks bidding them for breakfast at the Adolphus hotel on arrival of the train from the "Sunset Trail." The party was a merry one, and the reports on conditions were all optimistic. Mr. Alarcon is very sanguine as to the future in Mexico, declaring that a great improvement is already to be noted.

R. A. Marrow Will Aid Manager Cliff.

Dallas.—Ralph A. Marrow has been named assistant manager Dallas branch of the Mutual, and Manager Cliff Reid declares business is bully, thank you. New contracts recently closed have included the Prince theater, at Houston (Epstein Amusement Company), for exclusive Mutual releases for a week's run; Byars opera house, Fort Worth, four days a week with Mutuals, and the New Royal theater, Waco (Mr. Santegas), which opened with Mutuals.

The New Queen Theater Begins.

Dallas, Tex.—Manager John DeStefano of the Hulsey Queen theater, believes all this talk about Friday being a hoodoo day is piffle. He reopened the new Queen theater on Friday, February 1, with the Metro feature "Blue Jeans," and the opening was most auspicious and to big business.

The new Queen is a study in lavender—its decorations are exquisite and the provisions for its patrons' comfort are almost innumerable. There's a rest room for the men folk as well as the ladies; there's a smokers' mezzanine floor, there's a brand new thousand dollar mirror screen and a particularly fine organ. The theater was burned out some months ago, but its concrete and steel structure permitted quick rejuvenation.

"Tom Sawyer" Pleasing Texans.

Dallas.—Jack Pickford, in the Paramount "Tom Sawyer," with Arbuckle in the new release "Out West," did the biggest business the Old Mill theater has known in weeks, during the week ending January 26. It was a mighty happy thought, picturizing of the famous old river stories of America's greatest humorist. All over the house the observant one heard chuckles from ancient mariners who'd probably been in a picture theater but half a dozen times in their lives. They'd all been Tom Sawyers. It is safe to say that subsequent releases of the famous humorist's never-dying stories will mean additional big receipts.

Matinee Film Company Opens Office.

Dallas.—The Matinee Film Company, Louis Baxley, Will Pulitzer and William Underwood, handling Hart and Sennett-Keystone reissues, is an addition to Dallas exchange row.

Lieut. Tetersek Visits in Uniform.

Dallas.—Lieutenant Tetersek, 133rd Field Artillery, Camp Bowie, Ft. Worth, visited film friends in the Dallas district recently. The lieutenant was formerly with the Dallas Mutual branch, and is back in a uniform as if to his first love. He saw service in the Philippines during the Spanish war under Capt. (now general) Greble, commandant at Camp Bowie.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

Kansas City Exchanges Report Prosperity.

KANSAS CITY, MO.—Although the week of January 20 was said to be one of depression for the Kansas City exhibitors, Kansas City exchanges thrived.

To be more specific the local Mutual office reports $6,000 worth of business on the picture, "The Planter."

W. E. Troug, manager of the World office, announces that the office is being swamped following the World's offer of a free picture or pictures equal in number to those regularly contracted for. He says that the office has been flooded with contracts and inquiries as to contracts.

B. A. Lucas, manager of the United States Exhibitors' Booking Corporation, announces that the pictures, "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian," have been booked in every town of over 10,000 population in his territory covering the states of Iowa, Kansas, Oklahoma, Nebraska, and part of Missouri.

A similar statement comes from the Hoffman Foursquare office in regard to the picture, "The Eagle's Eye." Goldwyn announces contracts with the Kansas towns of Emporia, Wichita, Hutchinson, and Great Bend, with Fort Dodge and Sioux City, Iowa, and with Columbus, Nebraska, all of which were secured during the last week.

The other exchanges report good business, so it is obvious that the aforementioned depression is of no consequence to the money making exchanges here.

Fatal Accident in Exchange Office.

Kansas City.—Joseph Howe, who for the last year has been shipping clerk at the Kansas City Vitagraph office, met his death by a fall into the elevator shaft of the Boley building, in which the Vitagraph exchange is located. Mr. Howe had run the elevator to the floor of the exchange, and had left it with the door open while he went into the office. Returning to the elevator in the dark corridor he plunged into the shaft, for some one had moved the elevator to the floor above and left the door open. The accident occured at about nine o'clock the evening of January 22. His funeral was held January 26. He was one of the oldest men in point of service in the Vitagraph office.

Oil Paintings for Lobby Displays.

Kansas City.—The Kansas City Universal office is having two oil paintings made for each release out of the Kansas City office on the regular weekly program. These paintings are about four feet by five feet, and portray some scene in the picture. They will be used as advance advertising. There have been pictures made for about ten or twelve releases, and they will continue to be made indefinitely. L. B. Douglas, assistant manager and publicity manager of the office, is in charge of the work.

A. H. McLaughlin New Select Manager.

Kansas City.—A. H. McLaughlin has succeeded W. H. Bell as manager of the Kansas City office of the Select Pictures. He comes from the Cincinnati Select office, where he was manager. He took up his work here January 21. This is one of the busiest offices in Kansas City, and incidentally one of the most attractive offices.

Mr. Bell had been with the Select company since the opening of the office here. He has been made manager of the St. Louis office of Paramount-Artcraft, and will leave for St. Louis in a few days.

V. E. Simes Local Mutual Camera Man.

Kansas City.—V. E. Simes, one of the owners of the Enterprise Motion Picture Company, has been selected to be cameraman for the Kansas City division of the Mutual Screen Telegram. As this new product of the Mutual is put out twice weekly, and as its material is gathered by cameramen in all cities over 100,000 population thus furnishing keen competition, it is certain that this work will keep Mr. Simes very busy. His company is getting a great amount of commercial work in this territory.

M. J. Frisch Takes Charge in Oklahoma.

Oklahoma City, Okla.—M. J. Frisch has arrived here from Des Moines, Ia., to become branch manager of the Pathe exchange, and has announced that the company will erect a fireproof one-story building at Hudson and Reno avenues.

A. D. Flintom Back from New York.

Kansas City.—A. D. Flintom, president of the Kansas City Feature Film Company, and district manager for the Famous Players Lasky Corporation, has returned from New York City, where he went to attend a meeting of district managers of that corporation.

J. H. Roth Now Manager of the Regent.

Kansas City.—Jack H. Roth, formerly a traveling salesman for the Kansas City Feature Film and the Jewel, has been made manager of Frank Newman's Regent theater here. He succeeds Samuel Frobstein, who has been given charge of the cashiers of the Newman theaters.

Among Kansas and Missouri Theaters.

Junction City, Kan.—The new national army theater (for moving pictures), built on the Zone at Camp Funston, will soon be opened by Manager Joe Silverman. The theater is one of the largest and finest in the Middle West. The building is 92½ by 92½ feet, and the seating capacity is over 2,000.

Burton, Kan.—A. A. Dick has bought Clyde Combe's interest in the picture show and will conduct the show in the Opera House.

Galena, Kan.—F. E. Martin, Kansas City, with a view to building a modern theater here. He has returned to Kansas City to take the matter up with associates.

Council Grove, Kan.—The new Stella opera house now under construction will be opened to the public sometime in April. W. R. Bratton, formerly of Burlingame, is the manager. Mr. Bratton has been in the picture business at Burlingame for the past ten years.

Iola, Kan.—W. W. Weldon, manager of the Grand theater, has sold his lease on the theater to H. R. Barker, Minneapolis, Minn.

Parsons, Kan.—The Elks theater has been sold to S. D. Newton, Miami, Okla.

Cherryvale, Kan.—A. G. Henrikson has bought the Star theater.

Quinter, Kan.—The Electric theater has been opened to the public, Will Friend, manager.

Burr Oak, Kan.—The picture show has been moved into the Fadely building and will open again in a short time.

Elvins, Mo.—The Electric theater will be discontinued except on Saturday nights until further notice.

Belleville, Kan.—The White Way theater has been sold to G. A. Chapin.

Ottawa, Kan.—Earl Van Hyning, former owner of the Drexel theater at Coffeyville, has traded for the Pastime theater here. Mr. Van Hyning will install some new equipment and make other improvements.

Oklahoma Theater Briefs.

Waurika, Okla.—Eugene Mudd has bought two new motion picture machines of the latest model for the Empress theater.

Henrietta, Okla.—The Pickford theater was destroyed by a recent fire.

Duncan, Okla.—A recent fire completely destroyed the Duncan opera house, together with all of the contents, entailing a loss of about $1,000.

Stillwater, Okla.—L. Van Court of Dallas, Tex., has bought the Alamo theater. It will be closed for repairs and will reopen under the name of the Garden theater.

Edmond, Okla.—W. Z. Spearman, of Ryan, has purchased the Gem theater from Mr. Belstrom and has taken charge.

Duncan, Okla.—The opera house was completely destroyed by fire recently. No insurance was carried.

Cherokee, Okla.—A slight fire occurred in the Palace theater recently.

Middle West Theaters and Exhibitors.

Afton, Ia.—Hugh Fleming has bought the Palace theater and will conduct a moving picture show.

Corydon, Ia.—C. B. Barreth has sold his interest in the Auditorium and American theaters to his partner, E. J. Hamlin.

Anita, Ia.—Fire, Jan. 12, destroyed the Hood opera house at a loss of $10,000.

Milford, Ia.—Harry Brumbly has sold the Royal theater to Cecil Waterman.

Clarinda, Ia.—John Waller has bought the Swan theater.

What Cheer, Ia.—The Eureka picture show has been sold to some Oklahoma parties who are going to remodel it.

Canton, S. D.—Floyd J. Cooper is now the manager of the Empress theater and is conducting a moving picture show.

Beach, N. D.—The Bijou theater in this city has been sold to Cowee & Manning of Wibaux.

Santa Fe, N. M.—The Liberty Theater Company of Silver City has been chartered with a capital stock of $25,000 by H. J. McGrath, John A. Shipley and Lee H. Ellis.

Leileville, Ill.—A new brick and stone theater will be erected here at a cost of $40,000. R. C. Kirsch, architect.

Chattanooga, Tenn.—Signal Amusement Company will erect Liberty theater on Broad street. Four-story, fireproof, steel and concrete throughout. Seating capacity about 2,100, to cost $40,000 to $50,000.

With Southwest Exhibitors.

Little Rock, Ark.—Fire which broke out Jan. 14 destroyed the south half of the Matthews building, causing a loss of over $100,000, the Princess theater being damaged to the extent of $4,000.

Gallup, N. M.—The B. & M. Amusement Company has been incorporated with a capital of $5,000 by Dominick Rollie, Florence Rollie and Fred McCoy.

Lonoke, Ark.—A recent fire damaged the Magnet theater to the extent of about $1,000.

Santa Fe, N. M.—The Paris theater has been sold by Nathan Soloman to James W. Proves of Albuquerque.

Tucumari, N. M.—The Hurley & Hawkins Company is building a modern theater on Main street.

Kosse, Tex.—L. A. McCollim, manager of the Dreamland theater, is considering closing up the theater for the rest of the winter.

Indianapolis Theaters Giving Full Pay

Fuelless Tuesdays Make No Difference to Employes—Good Business on Mondays Makes It Possible for Theaters to Be Generous.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Theaters in Indianapolis, although closed on Tuesdays, appear to be making up for lost time on Mondays. Reports from a number of the downtown motion picture theaters indicate that the box-office receipts for the holiday Mondays are going to be even bigger than the receipts on other regulation holidays.

The exhibitors of the city express themselves as well pleased with the change from Monday to Tuesday, affording them the opportunity of reaping the benefits of the regular holiday business. The order, as it stands now, will not seriously affect the exhibitors. At any rate all of them appear to be more than willing to do all in their power to conserve fuel.

Monday's business throughout the banned district was so large that it was made possible to pay salaries for full time rather than dock for Tuesday.

Actors, stage hands and all employees of Indianapolis theaters will receive their full pay as a result of notification of the action of the United Managers' Protective Association, a national organization of theater managers, to grant full pay, which reached the city last week. Ben V. Barton, president of the Central Amusement Company, operating the Lyric, Isis and Alhambra theaters, announced that attaches of these places will receive full pay. The Isis and Alhambra are motion picture theaters and the Lyric is a combined vaudeville and motion picture house. Other exhibitors of the city will take similar action, it is said.

Fuelless Days Throughout Indiana.

Kokomo, Ind.—The Howard County Fuel Commission ordered the theaters of Kokomo closed for a period of five days, extending from Friday, January 18, to Wednesday, January 23.

"It was like taking the soup out of the dinner on a meatless day," said John Silk, proprietor of the Star theater, in discussing the inability of the shows to remain open last Saturday. "Saturday is the best day in the week for exhibitors, yet while I do not suppose the closing order hit any other business as hard as it did that of motion picture theaters, I am glad to say that we were willing to make the sacrifice. Although it meant the cutting off of considerable income, there was enough American in us to make the sacrifice without a whimper."

As soon as the exhibitors of Kokomo learned that the ban would be lifted on Wednesday they took special precautions to arrange for especially good programs on the first day of their reopening. As a consequence all of the theaters had excellent programs and in most cases drew unusually large crowds. It was evident from the crowds that the people of Kokomo simply have to have their motion pictures.

In Richmond the theaters resumed "business as usual" Wednesday, January 23, after a five-day period of holidays and near holidays decreed by the county fuel administrator. Business houses, their proprietors chafing under the many enforced layoffs, opened at the usual hour and were permitted to continue open until the customary closing time.

The Washington theater and several of the other motion picture theaters opened for business Wednesday evening, all drawing large crowds. The Murray theater did not open until Thursday because of delayed films, and the Murrette did not open until Saturday afternoon.

At Vincennes the theaters also got quite a jolt from the county fuel administrator, R. S. Jones. The first order was that the motion picture theaters could only remain open from 5 p. m. to 9 p. m. Later this was rescinded and an order was issued compelling them to close on Monday, Tuesday and Wednesday of each week. They were permitted to remain open Thursday, Friday and Saturday from 2.30 until 9 p. m. All of the orders were rescinded Wednesday, January 23, after it was announced that the crisis in the coal shortage was passed.

In Mishawaka the cold weather and the coal situation have brought about a change of policy at the Lincoln theater. Beginning the week of January 21 no picture will be shown on Mondays as well as "heatless" Tuesdays until further notice. The change in policy will be the means of saving fuel, the management announces, and will also be the means of getting better pictures for the city.

St. Louis News Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

Dupers Send Film to South America.

ST. LOUIS, MO.—An underworld organization has been discovered in operation in St. Louis to steal films, clip their titles and ship them to South America for release there. The plan of the film burglars is to clip from the film all trade marks in the way of titles or perforations, ship the film in its present form to a town somewhere in the state, and let the agents of the organization in this town retitle the film and ship it to South America. The identity of the film is thus destroyed. Another precaution, which is, of course, taken, is to rewrite titles into Spanish or Mexican and issue the film later as an original production.

Joseph Brandt Visits St. Louis.

St. Louis.—Joseph L. Brandt, general manager of the Universal Film Company, was in St. Louis during the week, to inform the local Universal forces on current matters of interest in the film business. He was a guest of local manager G. F. Hennesy.

Theaters Get Easier Fuel Order.

St. Louis.—An appeal made during the week to the State Fuel Administrator by Louis Cella and Frank Tate, owners of a string of theaters, resulted in an abrogation of the closing order in St. Louis, and motion picture houses will henceforth be allowed to remain open on Mondays and until 11 P. M. every night.

E. E. Tally Goes to Pathe.

St. Louis.—Earl E. Tally, assistant manager of the Fox company offices in St. Louis has resigned from that company and has signed up with the local Pathe. D. M. Thomas, manager of the Fox office, has appointed Patrick Garyn, formerly with the booking forces of the Keith circuit, as assistant manager.

S. R. Kent of General in Town.

St. Louis.—Sidney R. Kent, sales-manager for General Film, with headquarters in New York, was a visitor in St. Louis during the week. He was piloted through the byways of this city by Henry Elder, local manager.

Opera House in Herron Burns.

Herron, Ill.—The Grand opera house at Herron, Ill., an Illinois town about 20 miles from St. Louis and in the local distributing area, burned to the ground during the week, and with it a copy of "Draft 258."

Billboard Rates in Frisco Take a Big Jump

Local Exhibitors Concerned Over the Cost of Out-Door Advertising—Newspaper Rates Also High—May Back New Billboard Company.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The high cost of advertising and presenting moving pictures promises to take another upward flight, local billboard interests having announced a huge increase in their rates. Exhibitors, however, are not meeting the new schedule without a fight, and unless the out-door advertising concerns make immediate concessions they will probably find competition in the field, or a change on the part of theater interests to other advertising mediums. Under the existing rate exhibitors pay $1.40 for the posting of the twenty-eight sheet stand, but under the new schedule this service will cost them $3.00.

Billboard advertising is probably used more extensively in this city than in any other community of its size in the world. While there is at least five times the floor space in the eight square miles burned over by the fire of 1906 than there was before this disaster there are still many vacant lots affording unusual facilities for billboards. Newspaper rates are considered unreasonably high here, and this has assisted in turning the attention of theater owners to billboards to secure the desired publicity.

When the increased prices for out-door advertising were announced a meeting of members of the United Motion Picture Industries of Northern California was held, this being attended by Van B. Clement, of the Portola theater; Harry David, of the California theater; Leo Weinberger, of the Strand theater; J. A. Partington, of the Imperial theater; Howard Sheehan, of the Rialto theater, and George A. Bovyer, a visitor from St. Paul, Minn. A committee consisting of Norman A. Eisner, secretary of the organization; J. A. Partington, and Howard Sheehan was appointed to confer with a committee from the legitimate theaters in regard to the course to be pursued. One plan that has been put forward is to give financial backing to a new bill-posting concern, while another is to eliminate this form of advertising and to concentrate on newspaper publicity.

Theaters Mark for Robbers and Swindlers.

San Francisco.—Moving picture houses seem to have been made a special target of late for bandits and light-fingered gentry and promoters of schemes designed to drain tills without returning full value. Four prominent houses on Market street recently lost $10 each when their cashiers gave up perfectly good money in exchange for sections of pipe wrapped to simulate coin. On the evening of January 22 a bandit appeared at the box office of the Jewel theater on upper Market street, thrust a gun in the face of Mrs. Reva Wilkerson, the cashier, who was counting the receipts of the evening, siezed a canvas bag containing $117, and disappeared in a vacant lot near the Civic Center pursued by the doorman of the house. The man wore no mask, and his actions did not arouse the suspicions of any of the passers-by.

Ten merchants in the Park-Presidio District were victimized recently by a young man who induced them to purchase theater tickets which were to be given to customers as an advertising medium. When these were presented at the La Bonita theater, at Clement street and Twenty-third avenue, holders were advised that they were worthless, and the fraud was uncovered. A young man had visited the merchants, and offered one thousand tickets to the moving picture theater and a three months' advertisement on the screen for $3. The tickets were to be distributed to customers, and were to be good for admission to the show on Wednesday upon presentation at the box office with five cents. A window card was also supplied the merchants.

Davis Bros. Make Extensive Purchases.

San Francisco.—Davis Bros. recently made extensive purchases of films on a state rights basis, those acquired including Rainey's "African Hunt," Ince's "Battle of Gettysburg," "Neptune's Daughter," "Shore Acres," "Michael Strogoff," "The Jungle," "David Copperfield," "Old Curiosity Shop," "Rip Van Winkle," "Wrath of the Gods," "The Ragged Earl," "In Mizzoura," "Dan," with Lew Dockstader; "Little Lord Fauntleroy," and "Captivating Mary Carstairs," with Norma Talmadge.

New Division Manager Visits.

San Francisco.—W. H. Cree, formerly branch manager at Los Angeles for the General Film, has been made Western division manager, and was here recently on a trip that will include all the branches in this territory. He expressed much satisfaction with the manner in which Harry Schmidt, the local manager, was placing the Paralta productions both in town and in the surrounding territory.

Sam Levin Inspects Theaters.

San Francisco.—Sam Levin, who is preparing to erect a large suburban house in this city, is making a very careful inspection of all the finest theaters here to secure ideas to be incorporated in the new theater. He also made a trip to Los Angeles recently for the purpose of looking over some of the new houses there, and will shortly leave on a tour of inspection through the East.

Sol Lesser Ready for Work Again.

San Francisco.—Sol Lesser, of the All-Star Feature Distributors, Inc., has recovered sufficiently from his recent operation for appendicitis to leave the hospital, and at this writing is about ready to resume his office duties again. He has recently purchased "Raffles," featuring John Barrymore, for California, Arizona, and Nevada. H. Carney, formerly of the local Fox office, is now covering the Coast territory in the interests of the All-Star Feature Distributors, Inc.

Morris Epstein Returns to Former Job.

San Francisco.—Morris Epstein, who for three years was connected with the booking department of the California Film exchange, but who has more recently been with the Consolidated Film Corporation and the Peerless Film Service, has resumed his former duties with the California Film exchange.

New Salesman for the World Film.

San Francisco.—J. L. Souther, formerly with the Vitagraph at Minneapolis, has been lured to this city by the perfect climate, and has joined the selling force of the World Film on the road.

Weekly Makes Big Hit.

San Francisco.—Great interest is being taken in Gaumont Weekly No. 2, recently shown at the Portola theater, the pictures taken at Mare Island, Cal., which made up a large part of the reel, being pronounced one of the finest war preparedness films that has been made in the West. The pictures were made by Cameraman Eugene W. Castle, who spent three days at the naval base securing the scenes that go to make "Jack Tar in the Making." A number of original maneuvers are shown, a unique feature being a manual of arms drill participated in by 4,000 men. Although many pictures have been taken here since the entry of the United States into the war, Commandant Harry George declares that this is the most interesting of all, and has arranged for a special showing of the film, which will be witnessed by all the men who took part in the drill.

Turner & Dahnken's Movie Emporium.

San Francisco.—When the Turner & Dahnken circuit moved to its three-story building at 134-146 Golden Gate avenue a few months ago the increased space at its command was such that its stock of supplies was greatly increased, and many new lines have been added. Not only is it now carrying projection machines, motor-generator sets, carbons, and full operating room equipment, but it has tickets, music rolls, musical instruments, lobby frames, janitors' supplies, chairs, slides, in fact everything used in a moving picture theater. This branch of the business is conducted under the name of the Movie Emporium, and is in charge of A. B. Crawford.

One of the most interesting of the departments, and one that is growing rapidly, is the music roll section. This was started with a library of four hundred rolls from the accumulation of the T. & D. theaters, and has grown until there are more than 20,000 rolls in the exchange department alone, with many more that are offered for sale. A charge of ten cents a roll is made for all music exchange here regardless of its selling price. A rental plan is also followed, a charge of ten cents a roll being made for a period of ten days, while rolls are sold outright at prices from 15 cents to $1.25. The exchange department is becoming widely known, and shipments are being made to points throughout the Pacific Coast territory.

Another innovation has been the establishment of a free employment bureau. Those desiring employment in theaters or film exchanges file their wants on blanks prepared for the purpose, while employers are requested to state their needs. Many positions have been filled through this agency since the plan was inaugurated. The management of the Movie Emporium expresses the belief that it can furnish everything needed in a moving picture theater, including the help, and Eph. Asher, of the film exchange department, declares that he has the attractions that will guarantee the audience and the necessary jingle in the box office.

Triangle Adds Booker.

San Francisco.—Business at the local branch has increased to such an extent that another booker has been found necessary, and the services of Miss Myrtle Hodkinson, formerly with the Progressive company of Los Angeles, have been secured. Miss Hodkinson is a sister of W. W. Hodkinson, and has won signal success in the branch of the film business to which she is devoting her attention.

Strand Has Big Week.

San Francisco.—The Strand theater enjoyed a heavy patronage during the first week it was under new ownership, the leading attraction being Alma Reuben, the San Francisco girl, in "I Love You." Pietro Marino continues in charge of the orchestra, but a new organist has been secured in William E. MacClymont.

Berkeley Theater Reopened.

Berkeley, Cal.—The Berkeley theater, closed for several week, was reopened on the evening of January 25 under the management of Harry Gilbert. The opening attraction was "My Unmarried Wife." This theater has been thoroughly renovated, and many needed changes made. The new management plans to make changes of program on Sundays, Wednesdays, and Fridays.

San Francisco Briefs.

The San Jose Hippodrome Company has been incorporated here, with a capital stock of $50,000, by D. Greenan, H. Zanetin, and E. E. Smith.

The name of the Nixon theater on Polk street is to be changed, and a prize of $10

g being offered by the new owner, Sam ax, for an appropriate name.

The Fremont theater at Menlo Park vas opened on January 19 under the man-gement of E. Fried. Music is furnished y an American Fotoplayer.

M. J. Cohen, of the George Kleine ystem, recently made a trip through the erritory north of this city to visit ex-ibitors and learn of their requirements.

Walter Preddey recently furnished a noving picture outfit to J. M. Deeds, of he Red Bluff opera house, who will use t in giving shows in the small towns round Red Bluff, Cal.

Northern California Notes.

Corning, Cal.—Guy V. Fleming has pened a moving picture theater.

Guerneville, Cal.—The Guerneville the-ter has been reopened by L. S. Murphy. One show a week will be given at first.

Taft, Cal.—The new house of Claude Langley will be opened about the first of March.

Oakland, Cal.—Crane Wilbur, former moving picture actor, has taken over the Macdonough theater, and will present a stock company.

Spokane News Letter

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

Liberty Theater Celebrates Anniversary.

SPOKANE, WASH.—The Liberty theater celebrated its third anniversary of its opening the week of January 21.

Douglas Fairbanks appeared the first part of the week in "Reaching for the Moon," and the Liberty patrons appreciated "Douglas" as an adventurer in a far country. "The Kitchen Lady," the comedy which was shown in connection with the Fairbanks picture, delighted the audiences, as it was a scream from beginning to end. "The Public Be Damned," featuring Mary Fuller and Charles Richman, was shown the remainder of the anniversary week.

New brown velvet carpets were purchased for the theater. The ushers appeared in new brown uniforms trimmed in silver, and two suits of bright red with gold braid were added to the wardrobe of the small colored porters. A surprise for the patrons was the addition of another unit to the Wurlitzer Hope-Jones unit orchestra, and special music was a big feature of the anniversary week.

Some Notes About Pictures.

Spokane.—Two Spokane exhibitors withdrew pictures they were presenting after one performance the week of January 20. They were Dr. H. S. Clemmer, who withdrew Eva Tanguay in "The Wild Girl" after the first day, and said it was "a misnomer," and J. W. Allender, who withdrew "The Planter," starring Tyrone Power, after the first day and substituted "The German Curse in Russia." Dr. Clemmer ran Jack Pickford and Louise Huff in "Jack and Jill" two days earlier than its original announcement to take the place of "The Wild Girl."

"The change from 'The Planter' to the Russian war pictures was made for two reasons," said J. W. Allender at the Auditorium. "The Mutual Film exchange of Seattle failed in its contract to deliver the picture in time for me to run it at the matinee advertised Sunday afternoon, and misrepresented the time of shipment when I used the long-distance telephone to find out about the delay.

"The principal reason for the change, however, was because Mr. Power's picture had been much mutilated between the time it was edited and first offered for inspection in Spokane and the receipt of the film at the Auditorium, January 20. There can be no reflection on Mr. Power in this matter, as I know from previous experience that his pictures have been popular, and it is conceded that neither the actor nor the author was properly presented in the film that came here from the exchange."

Portland, Ore., Suburban Theaters Booming

Six-Cent Car Fares in Rose City Helps Neighborhood Houses Even While the Downtown Theaters Are Showing Splendid Bills.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—Predictions made a month or so ago that the Portland suburban theaters were coming into their now again, have come true. Portland's six-cent car fare has undoubtedly had something to do with it because the business impetus in the suburbs has come since the six-cent fare went into effect. On the other hand, it cannot be said that the downtown houses have suffered noticeably. However, the past month has seen especially fine productions in most of Portland's big theaters and it is a question how they would do on the same class of pictures as are being shown in the suburbs.

Even the suburban men furthest out are rejoicing over good business. W. E. Lewis, owner of the Scenic theater in the Montaville district, appeared on film row in his auto the other day and declared his business was better than it had ever been before.

William Strahlman, of the Isis, in Sellwood, also reports better business than ever and gives as an example one Tuesday recently, when he broke all attendance records in his theater. The Isis has been established since the beginning of the industry in Portland.

W. W. Kofeldt Returns.

Portland, Ore.—The exhibitors of Oregon will be glad to know that W. W. Kofeldt, undoubtedly the most progressive exchange manager that Pathe has ever had in the Pacific Northwest territory, is again on the job in these parts.

After two months' management of the Minneapolis office, and after Oregon exhibitors had complained about their troubles from long distance shipments from Seattle, the heads of Pathe evidently concluded that Mr. Kofeldt's efforts were needed more in the Pacific Northwest territory than in the middle states, and hence the switch. Mr. Kofeldt says he is glad to be back on the Coast, although his relations with Middle West exhibitors were most pleasant.

Mr. Kofeldt will make his headquarters in Seattle, where he plans to open in the new exchange building on the ground floor by the first of March. He has definitely announced that Pathe will open a sub-branch in Portland, with E. R. Simpson in charge, with the title of sub-branch manager, and that some reels will be kept in Portland, with the chances good for the establishment of a real office here again soon. Mr. Simpson will be instructed to form circuits wherever possible in order to reduce express charges to the exhibitor's benefit.

Many Improvements in Oregon Theaters

Portland, Ore.—Reports by visiting road men tell of improvements being made in theaters south of Portland. At North Bend, Oregon, Denny Hull, owner of the Joy theater, is doing some extensive remodeling, contemplating spending several thousand dollars. Bob Marsden, at Marshfield, in the same neighborhood, has installed a Wagner transformer and other projection equipment and firmly believes the business warrants the additional expenditure. O. C. Smith, at Dallas, Ore., is enlarging his stage facilities.

Ilwaco House Nears Completion.

Ilwaco, Wash.—E. R. Saunders, of the Bell theater, reports that his new house will be completed about the first of next month. It is located in a brick building and seats 350.

S. Morton Cohen Gives a Party.

Portland, Ore.—S. Morton Cohen, directing genius of the Strand theater, acted as host at his big showhouse recently, when he gave a party to his theatrical friends. J. J. Parker, of the Majestic theater, who recently returned from a business trip, received most of the honors. Among those present were C. H. Feldman, J. J. Parker, C. E. Couche, Jack Jennings, and their friends. A Dutch lunch was served, and dancing was enjoyed on the big Strand stage.

Fred Simonton Quits General Film.

Portland, Ore.—Fred Simonton, traveling representative for the General Film, has resigned and will soon announce his connection with a new film concern. Mr. Simonton recently returned from a sales trip into eastern Oregon and Idaho for Paralta and reports this service very popular in this territory.

Big Idaho Theater Nears Completion.

Nampa, Idaho.—Herman J. Brown, owner of most of the theaters in Boise, recently took over the Majestic theater here and has been remodeling it. He is making a beautiful show house, installing a balcony and making the seating capacity of the house about a thousand. An organ is being installed, and his expenditures are estimated to be in the neighborhood of $20,000.

Motiograph Representative Here.

Portland, Ore.—W. L. Loudy, special sales representative for the Motiograph Company, has arrived in Portland to spend several weeks. He has just completed a tour of Washington and eastern Oregon and reports good business, especially in eastern Oregon, where everybody seems to have money.

H. C. Wirple Takes Over Ideal.

Portland, Ore.—Henry C. Wirple has taken over the management of the Ideal theater, 24th and Thurman streets, vice Henry Harcke. Mr. Wirple is an old-timer in the show game in Portland, coming here in the pioneer days from Cincinnati. Of late he has been devoting his attention to a chain of theaters in the Willamette valley. Wirple is considered a live man in the business and will undoubtedly make the Ideal a paying house.

Puts Over Patriotic Film.

Portland, Ore.—E. J. Myrick, Liberty theater, recently put over "A Man Without a Country" in good style. He made a beginning of his own for the picture, featuring the American fleet in action, Abe Lincoln, etc., opening with "My Country 'Tis of Thee" slow, then "The Star Spangled Banner."

"Thais" a Distinct Hit.

Portland, Ore.—"Thais" proved a popular attraction at the Majestic during the week of Jan. 19 to 25. Manager J. J. Parker put the picture over with a big advertising campaign, using the society and women's columns of the papers, as well as the moving picture sections, to good advantage.

From Montana.

Butte, Mont.—The Mutual office here will close about Jan. 23. Programs for Mutual exhibitors will be supplied either from Seattle or Denver.

Sheridan, Wyo.—Fred Betzold, Gem theater, is arranging to build a new show house.

Billings, Mont.—A. H. West, Babcock theater, recently was arrested for permitting his waiting line to block traffic. "Come Through" is reported to have been the reason.

Philadelphia News Letter

By F. V. Armato, 144 N. Salford Street, Philadelphia, Pa.

Masterpiece Film Buys Jester Comedies.

PHILADELPHIA, PA.—B. Amsterdam, of the Masterpiece Film Attractions, reports the purchase of the two-reel Jester comedies featuring Twede-Fan. These releases ought to start about Feb. 15, and one every two weeks thereafter. Mr. Amsterdam intends to start in a big publicity campaign and will give private screening for the benefit of the eastern Pennsylvania exhibitors.

Full Houses on Tuesday the Rule.

Philadelphia—Complying with the orders issued by William Potter, state fuel administrator, all the theaters in this city were "dark" on Tuesday, and resulted in record-breaking attendances for the Monday previous. Several managers were optimistic regarding the ultimate effects of the new order. Some were of the opinion that the increase in business would become more pronounced as the weeks went by, owing to the considerable amount of publicity being given to the theaters through the newspapers.

Making a Theater Attractive to Patrons.

Philadelphia—Sidney Kaufman, manager of the Leader theater, is making a record as one of the most attentive and resourceful managers in the city. Every detail regarding the successful management of the house is faithfully adhered to at all times, and all attendants and ushers are carefully directed regarding their special duties. The consequence is that upon entering the Leader, the patrons find a most inviting theater having an atmosphere of refinement and comfort that always brings them back. Mr. Kaufman is also one of the most popular men in this vicinity and is a member of over twenty clubs, societies and organizations of all sorts.

Records of Films in Philadelphia.

Philadelphia — Clara Kimball Young scored a big hit last week in the new film version of "Shirley Kaye," which has just completed an excellent week's run at the Stanley. "The Spirit of '17," featuring Jack Pickford, was heartily received by the patrons of the Arcadia last week, where it made a strong bid for patriotism.

Mrs. Vernon Castle presented film melodrama at the Victoria last week in "Vengeance is Mine." Mrs. Castle's picture was greatly enjoyed by the spectators.

Constance Talmadge, in a fascinating comedy, called "The Honeymoon," divided honors during the first half of the week. "The Belgian," with Walker Whiteside, completed the entertainment for the week.

"The Birth of a Nation," at the Palace, was the most impressive offering of the week and drew immense crowds up until the very last performance. During the week of Jan. 21 it will be presented at the Allegheny.

Knickerbocker Goes to Films.

Philadelphia—Beginning Jan. 29 the Knickerbocker will commence showing photoplays in lieu of its offering stock plays.

"Les Miserables" Announced at Victoria.

Philadelphia—"Les Miserables," a Wm. Fox production, will have its first presentation in this city at the Victoria theater in the near future, announcement to this effect having just been made by the management.

First Runs of Paralta Booked.

Philadelphia—G. M. Graver, of the Liberty, and H. M. Kendrick, of the Fairmount, have closed with Charles Klang, of the General Film, for the first showing of the new and much-advertised Paralta plays. Both of these theaters are up-to-date photoplay houses which enjoy a large and steady patronage.

Buffalo F. I. L. M. Club Elects Officers

J. G. Montgomery Chosen President—Other Offices Filled—Credit Bureau Established—Co-operations with Other F. I. L. M. Clubs.

By J. A. McGuire, 157 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—The F. I. L. M. Club of Buffalo held its annual meeting at the office of Mark W. Comstock, counsel for the club, Monday afternoon, Jan. 28. The following officers were elected for the ensuing year: President, T. C. Montgomery, Triangle; vice-president, E. J. Hayes, General; treasurer, C. A. Taylor, Metro; secretary, Mr. Charles, of the Victor. Directors: Messrs. Montgomery, Hayes, Taylor, Charles, Mack, Green and Hopkins.

It was decided to establish a credit bureau for the protection of the exchanges represented in the club. Attorney Comstock was elected general counsel for the organization. The members will hold some social gatherings throughout the year.

"We will act in hearty co-operation with the F. I. L. M. clubs of New York City, Pittsburgh and other cities," said Mr. Comstock.

Pathe Notes Big Contract from Strand.

A regular gloom-dispeller is H. H. Buxbaum, special Eastern representative of the Pathe, who was a Buffalo caller. He said he had found good business at the various Pathe exchanges, which he had visited. The Pathe, Buffalo, office has closed a contract with Earl Crabb, manager of the Strand theater, Buffalo, who will have first-run on the Pathe plays. "This is one of the biggest contracts made in this territory this year," said Mr. Buxbaum. "The Strand will show all the Pathe plays three days a week, and most of them for week runs. Everything was speeding up in Minneapolis, Pittsburgh and Washington, which I visited lately."

Mr. Buxbaum was tendered a complimentary dinner at the Radisson hotel, Minneapolis. All the exchange managers of that city were present.

J. W. Bengough, formerly assistant manager of the Strand theater, Buffalo, has joined the Pathe forces in this city.

A. L. Skinner has been appointed Pathe road representative.

Business by the Thermometer.

Buffalo.—John A. Pferd, properitor of the Pastime, at Grant street and Forest avenue, Buffalo, and a pioneer exhibitor here, says: "The slump in the business is only temporary. In our neighborhood, if the weather is severe, the people stay at home, and as soon as the temperature rises they go to the shows. The only exception to this rule is the case of some patrons who say they have not heat at home and like to come to the theater to get thawed out. Fortunately, we ordered coal in the spring and received it last summer. We have two ten-cent nights and the rest of them are five-centers. We are located in a middle-class neighborhood and give our customers shows that are uniformly good. Occasionally we give them a high-class feature to break the monotony. These are a gamble during the severe weather."

G. H. Christoffers Heads United Film.

Buffalo.—G. H. Christoffers has been appointed manager of the United Film Service Corporation in this territory. He will handle important independent features. His offices are at 84 Exchange street, Buffalo.

Buffalo Exchanges Open in Cold.

Buffalo.—The Goldwyn exchange, Buffalo, was heatless and lightless Monday, January 28. The Mutual Life office building, which furnishes heat and light to the exchange, observed the "heatless day" ruling to the letter, and the Goldwyn headquarters followed the same course. G. A. Hickey, Goldwyn manager, used an old-fashioned barn lantern "to brighten the corners." The place was so cold that his staff was allowed to go home. All the other exchanges were open on Monday the same as the theaters. A. J. Amm, formerly assistant manager of Shea's Hippodrome, Buffalo, has been appointed Goldwyn road representative.

Grand Theater Scene of Big Benefit.

Westfield, N. Y.—The Grand theater, Westfield, was filled with a patriotic audience on the evening of January 24. The proceeds of the show went to the local Red Cross auxiliary through the courtesy of William F. Hopper, who bought the entire house for the night.

Felix Mendelsohn Comes to Buffalo.

Buffalo.—Felix Mendelsohn, road representative, has been transferred from the World's Chicago office to the Buffalo exchange. He was formerly a road man for the World in this territory. There is a demand for the World's new picture, "The Cross Bearer."

Imported Pure Water from States.

Niagara Falls, Ont.—The moving picture theaters of Niagara Falls, Ont., are having their troubles because the water supply of that city has been frozen up with the intense cold. The exhibitors and other business men asked for a temporary supply of water from the American side of the cataract. One thousand feet of fire hose was therefore stretched across the lower suspension bridge to convey a supply of pure water to the suffering Canadians. Thus the boilers of the Canadian theaters escaped going waterless. The international courtesy was appreciated.

Thomas Bandes Getting Along.

Buffalo, N. Y.—Thomas Bandes has been appointed booker and assistant manager of the Select Pictures of Buffalo. He was formerly connected with his father, A. Sonin, one of Brooklyn's leading exhibitors, operating the Lincoln theater there. In October, 1916, Mr. Bandes took a position with the Rogson Film, Buffalo, and was with that firm until it retired from business. This live-wire young man is now a member of the Selznick staff in this city. He is a top-notch booster of Select pictures.

MORE PHILADELPHIA NEWS.

Notes from Eastern Pennsylvania.

Philadelphia.—J. Hesser Walraven, director of publicity of the Paralto productions, was a visitor here last week and held a consultation regarding future advertising with Mr. Samuels, manager of the General Film. Charles Clang has signed up the Liberty and the Fairmount theaters for the first showing of Paralta plays.

Philadelphia.—Oscar Morgan, sales manager of the Paramount-Artcraft local exchange, has just returned from a ten days' visit to the Washington exchange branch, where he installed some new systems. While down there he was the guest of the Washington Press Club.

The Stanley Advertising Co., of Philadelphia, took motion pictures of the Adams Chapter of The American Red Cross, who make their headquarters at Gimbel Stores, and are exhibiting the pictures throughout the city and state. The members are shown doing their bit, knitting sweaters and many other things.

Palmerton.—C. La Barre, of the Park theater, was a visitor to Quaker City last week and reports favorable business conditions. There is a big opportunity awaiting some live builder who will put up some 500 homes or more to take care of the overflowing population.

am wanders forth with his pack, promising his sweetheart he will bring her a present from the nearby town. He sees an attempted murder and the theft of some valuable papers; he interrupts a crooked gambling game; he saves the life of Tom Flynn and later that of his sweetheart, Hilda. All of these events are staged in a graphic and convincing manner.

Ruth Clifford is cast in the role of Hilda, which she fills attractively; Rupert Julian plays Tom Flynn acceptably, and others in less conspicuous roles are W. H. Bainbridge, Reta Pickering and Al Filson.

"HER BOY."

Powerful Metro Picture Gives New Angle to Slacker Question.

Reviewed by Hanford C. Judson.

FOR the first few months following America's entry into the great war many high-strung people suffered from a passing hysteria, a disease in which the emotions, like Bolsheviki, take control away from reason and make their human victim act out of character and often in a most contemptible way. The story in "Her Boy," the recent Metro picture in five reels, brings before us one of these unfortunates, a mother, played with beautifully restrained art by Effie Shannon. She cannot let her only child, a youth, just turned twenty-one, go to war. Her experience is told with remarkable truth and pictured most convincingly. Her tragedy begins with the small matter of her persuading the boy not to enlist, but step by step she has walked her path till in the time of the draft, she is willing to commit perjury as to his age. She never realized that in doing so she branded herself and made him seem the son of someone not his father. To save him she sticks to it and tastes the whole bitterness, including the boy's contempt and repulsion and his leaving her to enlist under an assumed name.

The boy, played with sincerity and effectiveness by Niles Welch, has been anxious to go from the very first. He is a natural leader, is owner of a big factory in the South and has made a speech to his employees asking them to enlist with him. His mother makes him back down from this, but he hopes for the draft. Then the mother swears that he is not twenty-one, but was born in 1897, forgetting that this was eighteen months after his father died. The growing situation as pictured by these two players is effective to a degree not reached in every picture; but the picture is not wholly without jarring notes. The playing of several of the cast is not up to that of the leaders and the director or scenario admitted several theatrical things that harmed the impression somewhat. One rough character irritated the spectator and added nothing thereby. The doctor's roughness also spoiled a chance subtlely to illumine the situation from a new angle. The way the climax scene in the church was put on was more theatrical and less convincing than anything else in the picture.

George Irving directed the subject and A. S. LeVino made the script from the story by H. C. Wonderly. The continuity is good. It is a big picture truly.

"THE FORBIDDEN PATH."

Melodrama with Theda Bara—Should Make Good Entertainment for the Majority.

Reviewed by Hanford C. Judson.

THERE is an unexpected and a more than usually vigorous twist for a melodrama to the story of "The Forbidden Path," a recent Fox Standard picture in six reels. Theda Bara plays the heroine, betrayed, forsaken and outcast, who finds interestingly melodramatic means of getting revenge on the villain. She forces him to come to the church where, that same day, he was to have married a rich girl and before the fashionable guests invited to the other wedding, now broken off, she makes him say, "I will take this woman," but in her turn she spurns him as unfit to wed any woman, even her, the disreputable outcast. He had hoped to save his yellow back from wearing the stripes; but when she is through with him the detective leads him off to the prison.

The picture is a melodrama and uses all the privileges of such that it needs, and it has, by way of return, all the forceful effectiveness of its straight and unhampered path to justice. It has been staged and photographed beautifully. This kind of story gives Theda Bara a fine chance and she appears to good advantage. Her large following will take especial pleasure in it. The villain, Hugh Thompson, is a handsome devil and the artist who paints the heroine as the Madonna when she is still innocent and later when he finds her the worst slattern in a dive, the lowest circle of the Tenderloin's hell, paints her as the "End of the Forbidden Path," is no less pleasing in appearance. The picture will be liked by the women. The villain meets the heroine in the Madonna days in the artist's studio and again he comes with his fiancee and she is there in rags. Then she hounds him, makes him steal from his bank, makes him confess that he has stolen and at the church waves the money he took to give her to keep her from betraying him and tells the authorities all.

"THE HIDDEN PEARLS."

Sessue Hayakawa Plays Strong Role in Good Story of Hawaiian Islands.

Reviewed by George Blaisdell.

A STRONG role is that of Tom Garvin, played by Sessue Hayakawa in "The Hidden Pearls," released by Famous Players-Lasky on February 18. It is a part something out of the usual Hayakawa line. In the first place, it is not as a Japanese, but as a half American, half native islander, that we see the player from the Flowery Kingdom. The production is stern drama, with an intermingling of the tragic. There is hardly a light note in the five reels. It holds, nevertheless.

A bit of a love story there is in "The Hidden Pearls," but it does not dominate. What does stand out is the power of conscience, the remorse of the islander-American chief over his betrayal of his people. Hayakawa's interpretation of this phase of the action is of his best; seemingly he steps out of the native reserve, he shows more of the tumult raging within the breast of the pearl-stealing Garvin than he is accustomed to do in his characterizations of the Japanese.

The picture has notable value on the scenic side alone. The views of the islands—and there is a satisfaction in knowing they really are Hawaiian—and of the volcano with its vapors and flames, have deep interest. The scenes about and in the volcano are all too short. Then there are rare views of surf boats in action—crude craft that ride the high waves in smashing style.

Supporting Hayakawa are Theodore Roberts as the cold-blooded trading uncle of Garvin; Margaret Loomis as Tahona, the daughter of a chief, who falls in love with Garvin, for him procures the secret pearls, and when that misled young man fails to return is in punishment led to sacrifice; James Cruze, Noah Beery, John Burton, Florence Vidor and Jack Holt, as well as a host of islanders.

The story is from the pen of Beulah Marie Dix. George Melford directed.

"WATCH YOUR NEIGHBOR."

Comedy May Not Reach the Sennett High Water Mark, but Contains Amazing Comedy Nevertheless.

Reviewed by George Blaisdell.

CHARLES MURRAY has a serious job in "Watch Your Neighbor," the Paramount-Mack Sennett release for February 3. That is, of course, it would be a serious job for the average male individual, but Charlie, as an undertaker, provides mirth for others. He has an associate in business—a next door neighbor—and partner in crime, as it were, in a doctor, played by Wayland Trask. Mary Thurman is the wife of the doctor and the object of admiration on the part of the undertaker.

The picture may lack the 100 per cent. touch of the Sennett craftsmanship, but, nevertheless, it contains its share of stunts of the hair-raising sort and a good bunch of laughs at that.

It is the over-anxiety on the part of the undertaker to enroll the doctor among his "uncomplaining" former customers and thereby make clearer his path to the heart of the wife that starts things toward the real finish. Here it is that the Innocent Stranger, called in by the wife to eject the persistent undertaker, makes the mistake of his life and slugs the returning husband. And the wife, as in "One Round O'Brien," from behind the curtains swings the big mallet on the head of the doctor instead of on that of the undertaker. Mix-up there is in large chunks. Of course, the police get in on the party, and parachuting, automobile chases follow.

"Watch Your Neighbor" is pretty good comedy.

"THE NAULAHKA."

Pathe Releases Strong Six-Reel Version of Famous Story by Rudyard Kipling and Wolcott Balestier.

Reviewed by Robert C. McElravy.

"For East is East and West is West,
And never the twain shall meet!"

ATMOSPHERE is perhaps the strongest of several enjoyable features of "The Naulahka," a Pathe play adapted from the original story by George Fitzmaurice. It has an abundance of plot material, so many threads of genuine interest in fact that it contains little of suspense. But it is a rich, colorful production and has a human quality that holds the attention firmly.

Antonio Moreno and Helene Chadwick carry the love interest and are both well suited to their roles. Doraldina, who has recently been appearing in this country in Hawaiian dances, has the part of Sitahbai, the gypsy girl who has won the love of the Maharajah. Her's is a vampire role and she brings to its performance a wealth of native fascination and temperament. Warner Oland appears as the Maharajah and other parts are assumed by Mary Alden, Edna Hunted and J. H. Gilmour.

The general presentation is lavish in the way of settings and well-worded subtitles with artistic embellishments. The story interest flows quite naturally, beginning with scenes taken in two rival Colorado towns, which are both angling to capture a new railroad line. These scenes have a refreshing flavor of real life about them and the observer catches the spirit of the hero's desire to obtain the jeweled girdle known as "The Naulahka," for the wife of the railroad president, in order to win the railroad for his native town. The quest for this girdle takes him to India, where his sweetheart, Kate, has already preceded him. She is a young woman doctor and has ambitions to help the suffering natives of India.

The adventures of the lovers in weird, mysterious India are packed with a continual threat of tragic consequences, and not the least enjoyable part of the story is that both survive and eventually return happily to their Colorado town, which they find has captured the railroad.

The story as a whole, while not intense in character, has an agreeable charm and leaves the observer with a sense of satisfaction at having seen it.

"THE WIFE HE BOUGHT."

Bluebird Number, in Five Reels, Features Carmel Myers and Kenneth Harlan—Story Has Bright Situations.

Reviewed by Robert C. McElravy.

ONE of the pleasing features of this story of an unusual love is the way in which it skims over the obvious and brings out fresh and amusing situations. It relates the experiences of

a young man who returns from the Northwest and finds his father dying, after being ruined by a Wall street rival. The young man, named Steele Valiant, swears to have the usual revenge, but he does not occupy several reels in getting it.

Instead he goes without delay to Brieson, the man who crushed his father in a financial deal, and tells him what he can expect. Within a very short time young Valiant corners a certain stock and Brieson faces a prison term as the result, having embezzled a large sum to cover his margins. The young man then goes directly to Brieson and says he must have the hand of Brieson's daughter in marriage or the prison sentence will follow. Brieson is unwilling to make the sacrifice, but the daughter, Janice, offers herself to save her sire from punishment.

The situations which grow out of this strange marriage are very diverting. Valiant loves Janice, almost without realizing it, but he will not give up the idea that he is still having his revenge. Not until another man appears, whose life he is forced to save unwillingly, does he awaken to the truth. The rescue scene, the sprained ankle and later the saving of the girl after an explosion on the yacht are all good incidents.

The story was adapted by Harvey Gates from a tale by Larry Evans and directed by Harry Solter. Carmel Myers and Kenneth Harlan do exceptional work in the leads and Howard Crampton and Sydney Dean are strong as the rival financiers.

"THE MARIONETTES."

Clara Kimball Young in Screen Version of Pierre Wolff's Stage Play of Social Life—On Select Pictures Program.

Review by Edward Weitzel.

AN EXCELLENT subtitle for "The Marionettes" would be "He Fell In Love with His Wife." This five-part screen version of Pierre Wolff's stage play, in which Clara Kimball Young and her company are now appearing, is simple in theme and shows the advantages and also the disadvantages of the French custom of having the parents arrange the marriages for their children. Fernande de Monclars, the part taken by the star, is a young girl brought up in a convent who is married to a man she loves devotedly, but her husband has consented to the union for the sole reason that it will relieve him of his debts. Fernande's childlike innocence is typical of the French stage ingenue, and she begins her married life by wearing the simplest frocks and making no effort to fill her position as the mistress of a fine establishment.

One night, after becoming sensible of her husband's neglect, she goes to a private marionette performance and sees a forcible example of the consequences of a wife's dressing unbecomingly and not trying to keep her husband at his own fireside. The marionette heroine is left to mope at home, while hubby goes gallivanting off with another charmer. Fernande starts in the next day to profit by the lesson. She orders all sorts of gay feathers and starts a number of flirtations, in imitation of the most experienced woman of the French social world. Her husband begins by having his jealousy aroused and ends by falling madly in love with Fernande. She keeps him at a distance for a time, then capitulates. Contrary to the usual construction of such a story, no mention is made of a dual.

Taken on its own grounds, "The Marionettes" is good screen material. The plot is not at all complicated and is free from any suggestion of the darker side of life. It introduces a number of well-bred persons in pleasing surroundings and has been produced under the direction of Emile Chautard with understanding and liberality. The society scenes are especially well done and the French atmosphere is maintained with skill.

Clara Kimball Young is a trifle mature looking for Fernande in the earlier scenes, but acts the part convincingly and makes a series of stunning pictures in the elaborate toilets worn in the latter half of the picture. Negel Barrie is excellent as the husband, and important roles are competently filled by Mrs. Ethel Winthrop as Marquise de Monclars, Carey Hastings as Julie, Corliss Giles as Pierre Vareine, Edward Kimball as Ferney and Alec B. Francis as Zizerolles.

TRIANGLE PRIZE PLAY.

"Real Folks," Winner of Recent Contest, and "The Captain of His Soul," a Murder Mystery Story—Both Five Reelers.

Reviewed by Edward Weitzel.

"Real Folks."

MRS. KATE CORALEY, who wrote the story of "Real Folks" and walked off with the $1,000 prize in the recent Triangle contest, can claim one great merit for her work—it has a straightforward plot that is never in the least involved. It is full of homely humor and is a pleasant reminder of the kind of drama made popular by a long line of Irish comedians of the spoken stage. Not the slightest pretense is shown to anything of the highbrow order, but it will supply a lot of good, honest folk with the kind of entertainment best suited to their taste.

The Dugan family become millionaires when oil is found on their farm in California. The elder Dugan at once buys a high hat and goes in for society without discarding his old clay pipe. This method does not advance him rapidly in the social scale, but he is determined that his son Jimmie shall be among the elect. To this end he fits him out in the most expensive fashion and sends him off to an eastern college. Jimmie stays only one day. Three of the students undertake to chaff him and he thrashes the trio and leaves for good. After he disappears his parents come east and start a search for him. Mrs. Dugan, who does not take kindly to the new life and prefers to putter around in her garden, is greatly pleased when Jimmie is found in partnership with a florist on Long Island. The boy comes to deliver an order next door to where the Dugans are stopping and meets his mother.

He also meets Joyce Clifton, a pretty young girl who has only her face as her fortune, but Jimmie promptly falls in love with her. Joyce has a friend in Lady Blessington, the mistress of the estate, but Mrs. Dugan takes her ladyship for the housekeeper. The elder Dugan is still strong for a match with some social leader's daughter, and picks out a wife for Jimmie. He threatens to disinherit the boy when young Dugan objects, but becomes reconciled when Jimmie and Joyce are married and he finds that his new daughter-in-law is a thoroughbred.

Nothing at all novel in the story, but plenty of kindly humor and honest people. "Real Folks" is cleverly acted. J. Barney Sherry gives an unctious performance of the elder Dugan, and Alberta Lee is natural and amusing as his wife. Francis MacDonald is likable and real as Jimmie and Fritzi Ridgeway is attractive as Joyce. Marion Skinner as Lady Blessington, Betty Pearce as Margaret Van Arsden and George Pearce as Van Arsden complete the cast.

The picture was admirably directed by Walter Edwards. The scenario is by Jack Cunningham. Photographer, C. G. Peterson.

"The Captain of His Soul."

The opening scenes of "The Captain of His Soul," a five-part Triangle photoplay story by Eleanor T. Kinkade, scenario by Lillian Ducey, gives promise of an unusually strong plot, but the promise is not realized. One thing that works against the picture is the manner in which it is constructed. There are too many complications, and the author's sense of proportion is defective. The greatest stumbling block in its path to success is the turning of the theme into a mysterious murder case and keeping the spectator guessing as to the identity of the assassin. Such a motive has its good points, but it is constantly being used and brings the picture down to a commonplace melodrama.

The murdered man attempts to cheat Ebenezer Boyce, the President of Boyce Automatic Pistol Works, and the aged man dies from the shock. His two sons swear to avenge their father's death, and when the schemer, Martin, is found with a bullet through his heart both boys think the other fired the shot. Two more characters are implicated and the air is full of suspicion until it turns out that Martin accidentally shot himself.

Most of the cast is satisfactory. Charles Gunn is not well suited to the part of Henry Boyce, but Walt Whitman, William Desmond, Jack Richardson, Mitzi Gould, Eugene Burr and Claire McDowell meet all requirements. The picture was directed by G. P. Hamilton and photographed by Tom Buckingham.

"LEST WE FORGET."

Eight-Part Feature, Starring Rita Jolivet, Finely Produced and Has Strong Patriotic Appeal.

Reviewed by Edward Weitzel.

THERE is much that is excellent in "Lest We Forget." This eight-part feature, in which Rita Jolivet, the French actress, who survived the sinking of the Lusitania, is the central figure, has been produced at a lavish expenditure of money. The result is generally artistic and justifies the outlay. The story was written and directed by Leonce Perret. As in most attempts to weave historical facts with an equal proportion of fiction and take full advantage of dramatic license, the construction is rather complicated at times.

The scenes following the sinking of the Lusitania are not as interesting as the preceding ones. They come down to ordinary melodrama and the spectacle of the heroine strangling the German diplomat with a cord seems a poor revenge on one of the men who plotted the destruction of the ill-fated liner. The situations leading up to the sinking are much more in keeping with this never to be forgotten event.

Rita Heriot, the part played by the star, is a French opera singer who becomes engaged to Harry Winslow, a wealthy American. The singer is also loved by Baron von Bergen, a German diplomat, who is supposed to be a friend of Winslow's but is far less honorable in his intentions toward Rita. Returning to France with her mother to spend the summer at the little village where she was born, Rita is drawn into the vortex of the great war. She is caught by German troops sending messages to help her native land and is sentenced to be shot. Word is brought to Winslow that the order has been carried out. He hurries to France and enlists in the French service that he may do all in his power to avenge the murder of his sweetheart.

Rita escapes execution by a miracle and succeeds in getting back to the United States. Here she meets the Baron again. When she tells him of an offer she has to sing in England he begs her not to sail on the Lusitania and assures her he knows it will never reach the other side. The sinking of the ship is lead up to with absorbing detail and the great horror is shown with realism. At the finish the lovers are united, after Winslow has displayed an entirely unexpected lack of confidence in the woman he is supposed to trust.

Rita Jolivet's performance of the heroine could hardly be improved upon. She is natural and forceful and her physical qualifications are equally in her favor. Hamilton Revelle as Harry Winslow, and

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE:

Behind the Mask (Sterling).
The Birth of Democracy (Export and Import Co.).
Blue Blazes Rawden (Artcraft).
Broadway Bill (Metro).
The Crucible of Life (General Enterprises).
Lest We Forget (Metro).
The Liar (General Enterprises).
The Light Within (First National).
The Moral Law (Fox).
Mother (General Enterprises).
The Other Woman (Pathe).
The Phantom Riders (Universal).
The Thing We Love (Paramount).
Treasure Island (Fox).
The Warrior (General Enterprises).
When You and I Were Young (Sterling).
The Whims of Society (World).
Who Loved Him Best? (Mutual).
The Woman Between Friends (Vitagraph).
The Wooing of Princess Pat (Vitagraph).

BEHIND THE MASK.

Sterling Pictures Corporation Presents Catherine Calvert in Charles T. Dazey's Masterly Melodrama of Love Behind the Screen of Blindness.

Cast.

Margaret Stanton.....Catherine Calvert
Lord Strathmore.....Richard Tucker
Mark Harrold.....Kirke Brown
Stanton.....Charles Dungan
Helen Harrold.....Flora Nason
Larrabee.....Charles Halton

Directed by Mme. Alice Blache.

The Story: Margaret Stanton's father has been ruined by Mark Harrold, and Margaret determines to avenge her father's wrongs by wrecking the happiness of Harrold's daughter, Helen. Helen is engaged to Lord Strathmore, and Margaret deliberately plans to compromise herself with Strathmore that he may feel it his duty to marry her. He does so, but she leaves him after the wedding night, explaining the deception. She goes away, and supports herself by teaching school, later losing her eyesight. Strathmore, who really loves her, locates her, but fearing the effect of shock, passes himself off as an old friend of her father's. An operation is performed, and for the first time Margaret finds that she has learned to love the man whose life she sought to wreck, and a revulsion of feeling comes. In the end this strange situation finds satisfactory solution.

For the Program: An original story by the author of "In Old Kentucky."

Wife of famous playwright stars in stirring drama.

Advertising Phrases: An unusually strong combination of star, dramatist and producer.

Love may fool you, but you cannot fool love.

Feature These Players: Catherine Calvert, widow of the late Paul Armstrong.

Richard Tucker as her titled sweetheart.

Stunt Suggestions: For the lobby use the mask suggestions contained in the press book. For window work cut out large masks of black paper, and back of the enlarged eyeholes place advertisements for the play, or a card back of one eye and a still behind the other. Letter, "What's behind the mask?" on the front to attract attention. Offer tickets to the person or persons correctly guessing the identity of the person behind the mask used in street work, on the lines of Raffles' idea.

Advertising Aids: Posters, 2 ones, 1 three, 1 six. Heralds (rotogravure). Lobby display photographs 11x14, twelve subjects; 18x22, twelve subjects (hand colored); 22x28, one subject (hand colored). Single and double-column coarse screen newspaper cuts. Slides. Press matter.

THE CRUCIBLE OF LIFE.

General Enterprises Presents in Vivid Action Bartley Campbell's Drama, Fairfax, a Story of the Present War, in Seven Stirring Acts.

Cast.

Gladys Dale.....Grace D'Armond
Edwin Fairfax.....Frank O'Connor
Robert Dorset.....Jack Sherrill
Mrs. Dorset.....Winifred Harris
Fritz von Hoffbert.....Edwin Forsberg

Produced by Capt. Harry Lambert.

The Story: Gladys Dale is engaged as the companion to Diana, the daughter of Mrs. Dorset, a prominent society woman. Her refinement and charm quickly gain for her an honored place in the household, but Robert, the graceless son, makes her position difficult through his advances. She is strongly attracted to Edwin Fairfax, younger brother of her employer. Robert becomes involved with von Hoffbert, a German spy, and becomes a common thief, stealing his mother's necklace and throwing the blame upon Gladys, who takes the burden of the crime rather than tell the mother her son is the thief. She enlists in the Red Cross, and both she and Fairfax are wounded, but not until Fairfax has killed von Hoffbert. A war-time wedding follows.

For the Program: Bartley Campbell's famous drama, Fairfax.

Love finds its mate 'neath bursting shells.

Advertising Phrases: Society thief implicates innocent girl.

Took burden of crime to save a mother's tears.

Feature These Players: Grace D'Armond as Gladys.

Frank O'Connor as Fairfax.

Jack Sherrill as Robert.

Stunt Suggestions: This story does not lend itself to easy stunting. If some store in your town stocks Red-Cross uniforms, you can hook up with a display with stills and a card: "Gladys Dale went to France with the first Red Cross contingent and there found the love she feared was forever to be denied her. See The Crucible of Love. (House and date.)" The ticket seller may wear a Red-Cross headdress or you can open your lobby to a Red Cross solicitor.

Advertising Aids: Not stated.

State rights.

THE BIRTH OF DEMOCRACY.

Franco-American Films Presents Lyda Borelli and a Sterling Cast in a Dramatic Story of the Momentous Events of 1872 in France.

Cast.

Mme. Fontani.....Lyda Borelli
Tallien.....M. Novelli
Robespierre.....Md. Fabiani
Jean Guery.....M. Barni

The Story: Today the struggle is for the democracy of the world. In 1872 the fighting was in France, but the citizens fought the aristocrats for true democracy as the poilu today battles against the power of the junkers of Prussia. And from another angle history repeats itself, for the upheavals in Russia originated in apparently unimportant love-intrigues just as the loves of Mme. Fontani altered the political complexion of France. It is an always interesting historical romance, now made doubly interesting through the close duplication of events in the present war.

For the Program: The story that was three years in the making.

A century-old forecast of today.

Advertising Phrases: Romance, realism and revolution.

A production that will stand the test of the ages.

Feature These Players: Lyda Borelli is the featured star. There are so many other players of importance that it would be better not to particularize, but to dwell upon the fact that more than ten thousand persons were used in this production, many of them well-drilled companies of players.

Stunt Suggestions: Get the newspapers interested. Point out that events of history now find their duplicate in the present war. Make a wide appeal to schools of all grammar and higher grades, and, if possible, arrange special performances. Lay special stress upon the fact that this is not a war play of today, but a drama of France's internal struggle for democracy. Play up the press criticisms in your advertising and in the lobby. If there are any French societies or a large French population, make appeal to them direct. Emphasize the fact that it is in France, the birthplace of democracy in Europe, that the present struggle for democracy is being waged. Arrange for the electrical displays to be rented from the exchanges. If you cannot use them in your lobby, try to obtain window space elsewhere. Use plenty of pasted paper away from the house.

Advertising Aids: One, three, six and 24-sheets. Three-color window cards. Lobby displays, 8x10, 11x14 and 22x28, all hand-colored. One, two and three-column cuts. Heralds. Press sheets. Press clippings and criticisms. Specially built lobby displays, electrically lighted, 12x20 feet, on rental. Two special figures.

State rights.

BLUE BLAZES RAWDEN.

Thomas H. Ince Presents William S. Hart in the Story of a Logging Boss, a Dance Hall Girl, a Remittance Man and His Mother.

Cast.

Blue Blazes.....Wm. S. Hart
Babette.....Maud George
The Mother.....Gertrude Claire
Joe La Barge.....Hart Hoxie
Ladyfingers.....Robert McKim
Eric Hilgard.....Robert Gordon

The Story: "Ladyfingers" Hilgard is the black sheep of a fine English family. He runs a dance hall at Lumber Cove and Babette is his favorite. But Babette turns her affections to Blue Blazes Rawden when he leads his men into the Cove for a spree, and Hilgard taunts him into a duel, the winner to take the money, the resort and the girl. Hilgard is killed, but Babette finds Rawden's gun has not been discharged and fires one shot, persuading Rawden that he shot in self-defense. Hilgard's mother and younger brother come to camp and the old lady shows a motherly affection for the man she believes to have been her boy's pal, but Babette, scorned, tells the brother

Rawden killed "Ladyfingers" and, unable to deny, Blue Blazes again hits the trail—alone, in spite of Babette's frenzied entreaties.

For the Program: The wilderness claims him for its own.

Hart pays the penalty of another's crime.

Advertising Phrases: See Bill Hart run a dance hall.

A night of pleasure and years of misery.

Feature These Players: Hart in the title role.

Maud George as Babette.

Stunt Suggestions: Use boughs or logs or the outside slabs from a saw mill, if you can get them, to create the suggestion of a log hut, or merely build around the box office, if this is exposed to the street. Display a card reading, "Bill Hart's dance hall. Admission (prices). Check your guns." Have the ticket seller heavily rouged and flashily dressed, but not in evening dress. For a street wagon use the sign, "Bill Hart runs a dance hall in Blue Blazes Rawden, tonight. House)."

Advertising Aids: Two designs each, one, three and six-sheets. One 24-sheet rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Advertising layout mats. Slides. Press book.

Released Feb. 18.

BROADWAY BILL.

The Yorke Film Corporation Presents Harold Lockwood in the Five-Act Metro Wonder Play of Love and Regeneration. By Fred J. Balshofer.

Cast.

Broadway Bill.....Harold Lockwood
Muriel Latham.....Martha Mansfield
Jack Latham.....Cornish Beck
Godfrey St. Cleve.....Raymond C. Hadley
Buck Hardigan.....Stanton Heck
Creed .....Bert Starkey
John Underwood.....W. W. Black
"Irish" Fallon.....Tom Blake
"Daddy" Dunningan.....William Clifford
Wabishke .....Art Ortego

Directed by Fred J. Balshofer.

The Story: Bill Clayton is known as Broadway Bill because he is the most prominent Bill in the night life of the white way. Muriel loves Bill, but loathes his mode of life, and for her sake he goes to Underwood's lumber camp to work the alcohol out of his system. Hardigan, the foreman, thinks he is sent to spy upon his actions and makes several efforts to get rid of him, but in the end Bill thrashes the foreman, takes his place and wins the girl, though not before a curious chain of cross purposes.

For the Program: Winter life in the heart of the forest.

The story of a man whom love made over.

Advertising Phrases: Licked John Barleycorn, then cleaned up the foreman.

Broadway missed Bill, but Bill didn't miss Broadway.

Feature These Players: Harold Lockwood as the man who found himself.

Martha Mansfield as the girl. She was formerly in support of Max Linder under the name of Martha Early.

Stanton Heck as the foreman.

Stunt Suggestions: Letter a tack-card to be used on all thermometers publicly displayed along the business section. "Perhaps you think it is hot, or cold. When the Metro players were making Broadway Bill the warmest day was 10 below and the coldest 48 below zero. You should see those winter scenes in the woods. They're great. You can get it at the house and date)." The same idea can be used for the lobby, but here an ornamental thermometer may be used instead of the large display instruments. For street work get the huskiest six-footer you can hire. Dress him as a woodsman and on his chest use a sign, "Can you lick this man?" On his back have another, "Bill Clayton did, in Broadway Bill. See it at (house and date). It's the fight worth while."

Advertising Aids: Two designs each, one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x29. Cuts.

Released Feb. 11.

THE LIAR.

General Enterprises Presents Jane Gail and Stanley Walpole in a Six-Act Romance of a Girl Who Won Back from the Easier Way.

Cast.

Not stated.

The Story: Lucille, ambitious for better things than her sordid life knows, falls a ready victim to James Lambert and the appeal of the Broadway night life. She resigns herself to the world of gayety with no thought of the morrow, but the morrow comes when Lambert announces his engagement to Irene Wallace. Lucille is not a girl to sink, as did Lambert's last victim. She denounces him before his people and goes again to her own family, where the repentant Lambert follows and atones for the wrong he has done.

For the Program: The story of a girl whom Broadway burned, but did not brand.

Those who play must pay.

Advertising Phrases: Denounces Lothario at the altar.

Don't die for love—fight for it.

Feature These Players: Jane Gail as Lucille.

Stanley Walpole as Lambert.

Stunt Suggestions: Use the 22x28 enlargements for window work. Get out throwaway pocket cards printed up, "Are You a Liar?" in heavy type, and below, in six-point, "Whether you are or not, you cannot afford to miss seeing The Liar at (house and date)."

Advertising Aids: Lobby displays, 8x10 and 22x28. Slides. Newspaper cuts. Heralds.

State rights.

THE LIGHT WITHIN.

First National Presents Mme. Olga Petrova in the Story of a Beautiful Girl's Escape from a Mistaken Marriage.

Cast.

Laurel Carlisle, M.D.....Madame Petrova
Clinton Durand.....Lumsden Hare
Doctor Leslie.....Thomas Holding
George Raines.....Clarence Heritage
Donald Durand.....Freddie Verdi
Rosa .....Evelyn Dumo
Joe .....Fred C. Jones
Doctor Green.....Frank McDonald
Trained Nurse.....Matilda Brundage

Directed by Larry Trimble.

The Story: Marrying a millionaire instead of the man she loves that she may carry on the research work begun by her father, Laurel Carlisle lavishes her love upon the little son who comes to them and Durand becomes jealous of her love for the boy. Staying in the city to help combat a plague of scarlet fever with a serum she has discovered, Laurel pays a hurried visit to the little Donald, and when he later dies of pneumonia Durand declares that it is scarlet fever and she has killed the child by bringing infection to him. He goes on a riotous cruise and the yacht is reported lost, but Durand turns up just as Laurel is about to demonstrate a new serum for anthrax. Doctor Leslie, her old sweetheart, insists that he be inoculated with the virus, and Durand, knowing the supply of serum cannot be duplicated, steals the remedy, but inoculates himself. A serum is obtained, but while Leslie recovers, Durand's constitution cannot pull him through, and Laurel is free to find happiness.

For the Program: Mme. Petrova's second big role.

A play with power—plus plot.

Advertising Phrases: Can save either husband or the man she loves. Which did she choose?

Woman scientist faces terrible ordeal.

Feature These Players: Centre the interest upon Mme. Petrova.

Lumsden Hare as the husband.

Thomas Holding as the man she loves.

Stunt Suggestions: There are some capital catch phrases and ready-sets in the press book. Play these up. If you have not yet used the Petrova souvenir portraits, use them now. Display them about town in frames and arrange with local picture-framers, or some of them, to make a special price on frames for these. Feature the fact in your lobby display in return for a splurge in the window of the framer. Get a choice of two or three styles, if possible, or at least one plain and one ornamental moulding. Display framed portraits in store windows with, "These portraits will be given all who attend the showing of Mme. Petrova in The Light Within at (house and date). Special prices on frames at (mention framer)."

Advertising Aids: Two designs in one-sheets. One each in three, six and 24-sheets. Window cards. Heralds. Lobby displays, 8x10, 11x14 and 22x28. One three-column cut. Three each, one and two-column cuts. Thumbnail cut. Slides in three designs. Heralds. Press sheet.

Released about Feb. 1.

LEST WE FORGET.

Metro Presents Rita Jolivet in Leonce Perret's Eight-Act Story of the War—A Patriotic Production de Luxe.

Cast.

Rita Heriot.....Rita Jolivet
Harry Winslow.....Hamilton Revelle
Baron von Bergen.....L. Rogers Lytton
Mme. Heriot.....Kate Blancke
Mayor Le Roux.....Emil Roe
Fritz Muller.....Clifford Saum
Gen. Joffre.....Henry Smith

Directed by Leonce Perret.

The Story: Rita Heriot, a favorite opera singer, is betrothed to Henry Winslow, a young American millionaire. Belgium is invaded and her home is in the path of the Huns. A telegraph operator before her voice developed, Rita replaces the operator at the little village and is captured by the Germans. She escapes after many perils and makes her way to America to find that Henry has enlisted with the Army of France to avenge her supposed death. Baron von Bergen, a German conspirator, renews his unwelcome attentions, and when he learns that she is about to go abroad on the Lusitania, seeks to dissuade her, thereby revealing his own connection with the plot. She is a passenger aboard the ill-fated vessel, but is saved, and when von Bergen seeks to kill her to hide his connection with the plot, she strangles him. Seeking solace from her memories in hospital work she comes again to her fiance.

For the Program: An intimate story of the greatest event in history.

The Lusitania disaster staged by one of the actual victims.

Advertising Phrases: Why are we at war? Find the answer in Lest We Forget.

See what war is really like.

Feature These Players: Rita Jolivet, one of the Lusitania survivors.

Hamilton Revelle, Mary Garden's leading man in Thais.

L. Rogers Lytton as the German spy.

Stunt Suggestions: You might get the local paper to print you up a fake extra with startling headlines concerning the attack upon a liner with the loss of hundreds of lives. Frame the display so the fact that it is the Lusitania is concealed until the small type is reached. Watch the distribution carefully to see that the boys do not try to sell the paper or the stunt will boomerang. It might be safer to use emergency bulletins running into a small letter announcement of the play and playing date. With comparatively little trouble you can get up a show-window display of the sinking of the ship, with or without motion. Use a generous lobby display of stills with the flags

of the Allies. Much can be done with the newspaper with such an ample supply of photographs of vivid interest.

Advertising Aids: One-sheets in four designs, three designs in three-sheets, two designs each, six and 24-sheets. Half-sheets in three colors. Window cards. Special art program. Special folders. Press sheet. Filler sheet. Poem by Capt. Stanley Hunt Lewis. Lobby displays, 8x 10, 11x14 and 22x28, in addition to about 150 photographs of various sizes and styles.

Special release.

THE MORAL LAW.

William Fox Presents Gladys Brockwell in E. Lloyd Sheldon's Story of the Girls of Two Americas.

Cast.

Isobel de Costa, Anita de Costa, Gladys Brockwell
Maruja de Costa.....Rosita Marstini
Chinta .....Cora Rankin Drew
Robert Grant.....Colin Chase
Don Pedro.....Bertram Grassby
Umberto .....Joseph Singleton

Directed by Bertram Bracken.

The Story: The two girls were half-sisters and much alike in face and form, but the soul of one was pure and white and that of the other black with the dregs of sin. Isobel, in New York, is carefully guarded until her father's death from the knowledge of her father's divorced wife and a daughter by that marriage. She seeks to aid them and meets only treachery and deceit, nearly perishing in a South American prison.

For the Program: Gladys Brockwell in vividly contrasting roles.

The girl of sin and the girl of the snows.

Advertising Phrases: Thrown in jail for her sister's crime.

Beautiful girl sounds depths of sordid sin.

Feature These Players: Gladys Brockwell in a powerful dual role.

Colin Chase as Grant.

Rosita Marstini as the divorced wife, known as Jezebel.

Stunt Suggestions: For window work, get the local paper to set up a news announcement of the wedding of Isobel de Costa and Robert Grant. Make it brief. Mount on an ordinary sheet of paper and below write "The girl in prison will explain." Attach this to a card lettered "If you cannot find the girl in prison, look for her at the (house and date). A thrilling tale of the two Americas." For the lobby make up about a dozen half-ounce bottles of differently colored waters. Attach them to a frame card and letter: "There is enough poison here to kill 500 men." In smaller letters below, add "But skilled as she was in the use of poisons, Anita could not get rid of her inconvenient husband in The Moral Law, and found death only for herself (date)."

Advertising Aids: Two each, one, three and six-sheets. Lobby displays, 8x10, 11x 14 and 22x28. Slide. Mats. Press sheet.

Released Feb. 17.

THE OTHER WOMAN.

Pathe Presents Peggy Hyland in Frederick Arnold Kummer's Story of the Woman Who Realized Her Position in Time.

Cast.

Eleanor Gates.....Peggy Hyland
Mr. Harrington.....Milton Sills
Mrs. Harrington.....Anna Lehr

Directed by Albert Parker.

The Story: Eleanor Gates comes to the city to complete her art education. On the train she meets Harrington, a broker, who is about to be married. A year later success has come and she turns to the friend of the train for advice on investments. She finds him more charming than ever and Harrington is attracted by the bohemian life of the studios. As the friendship becomes more apparent to Mrs. Harrington, husband and wife drift further apart. Eleanor realizes, before it is too late, that she is becoming "the other woman" and goes back to her sweetheart who is waiting in the little country town.

For the Program: The story of a woman who wouldn't.

The pitfalls of society, and the snares of the studio.

Advertising Phrases: Plato meant well, but he didn't know much. Friendships cannot stay platonic.

The society man and the studio girl.

Feature These Players: Peggy Hyland as Eleanor.

Milton Sills as the broker.

Stunt Suggestions: Here is a chance for some good newspaper work in a contest on the question of just how far a platonic friendship goes. Print the synopsis and offer a prize for the best letter telling just when Eleanor should have dropped out. For snipes and liner teasers use "Are you his wife or the 'other woman?'" or "Does your husband know The Other Woman?" For the lobby use a portrait frame with a light cloth curtain lettered: "Do not lift the curtain. It conceals the portrait of The Other Woman. You can see her (date)." The frame contains a white card lettered "Rubber!"

Advertising Aids: One one-sheet, two designs in three-sheets. One each six and 24-sheets. Lobby displays, 11x14 and 22x 28. Slide. Campaign book. Two one-column cuts.

Released Feb. 3.

MOTHER.

General Enterprises Presents Elizabeth Risdon in George Loane Tucker's Masterly Production of the Novel by Eden Philpott in Six Acts.

Cast.

Not given.

The Story: The story of mother-love that endured all things and finally brought her boy into the right paths, through memory of her loving care. Avisa Pommeroy is wrapped up in her wild and headstrong son, Ives. Ives is jilted by Jill Wickett, who marries for money, and this accelerates his speed along the downward path. His own mother deliberately gives him over to the constable when he is discovered poaching, in the hope that the lesson may prove salutary. He curses her action, but in the end he comes to realize all this gentle, sacrificing, adoring mother has meant to him and her sacrifices are not in vain.

For the Program: A story of the mother-love that passeth understanding.

Mother love is the truest love of all.

Advertising Phrases: Sent son to jail that he might be saved.

The love that lasts past life itself.

Feature This Player: Elizabeth Risdon in the title role.

Stunt Suggestions: Get at the ten-cent store the motto verses on Mother. Mount these as the centre of an announcement of the play. Use a coming slide while your vocalist sings the musical setting of Mother o' Mine, or use the McCormick phonograph record. If you have the production for a run offer free admission one night to any young man who brings his mother, or give a special morning performance for mothers only, requiring the son or daughter to obtain the admission card from the box office. Have a flash made of the audience and use in the local paper if it will take cuts. Dress your ticket seller as an old lady for a lobby attractor. If she is well known, any change in her appearance will attract attention.

Advertising Aids: One and three-sheets in several designs. One six-sheet.

State rights.

TREASURE ISLAND.

William Fox Presents a Spectacular Production of the Famous Stevenson Story with the All-Kiddie Cast That Made Aladdin Famous.

Cast.

In the Prologue.

Jim Hawkins.....Francis Carpenter
His Mother.....Eleanor Washington
Louise Trelawney.....Virginia Corbin
Bill Bones.....Herschel Mayall
Long John Silver.....Elmo Lincoln
Black Dog.....C. Gorman
Blind Pew.....Ed Harley

In the Story.

Jim Hawkins.....Francis Carpenter
Louise Trelawney.....Virginia Corbin
Long John Silver.....Violet Radcliffe
Black Dog.....Lloyd Perl
Ben Gunn.....Lew Sargent
Captain Smollett.....Buddie Messinger

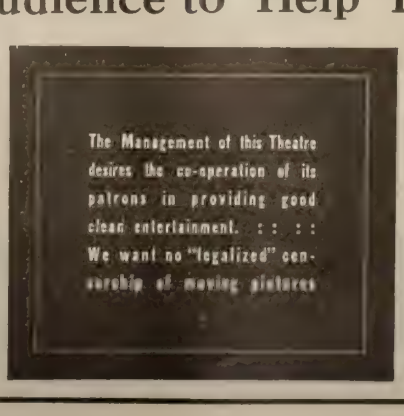
Directed by C. M. and S. A. Franklin.

The Story: Treasure Island is by no means the best of Robert Louis Stevenson's work, but it is his most enduring monument and will live as long as Robinson Crusoe and Swiss Family Robinson. William Fox has

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
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We want no "legalized" cen-
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We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

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For the Program: A romance that will live as long as English literature exists.

Like a page from a fairy volume.

Advertising Phrases: Direct from an extended New York run.

One of the plays you will never be able to forget.

Feature These Players: Francis Carpenter as Jim.

Virginia Corbin as Louise.

Stunt Suggestions: Get up a run on the book stores with the Stevenson works. The ten-cent and novelty stores have many mottos and post cards with Stevenson sentiments, and will hook up with you by means of stills. Use a street wagon with lithographs. For a big clean-up arrange a free costume party for Saturday morning, whether you play the film Saturday or not, all guests to be in costume as one of the characters in the play. If you cannot show Treasure Island give them a couple of comedies. This will have an after-effect for weeks if you work it right, and should not cost much. For a more direct money-making scheme offer a small prize for the best costume and parade the contestants. Appoint disinterested judges. Announce such features well in advance and display the stills for costume suggestions.

Advertising Aids: Two designs each, one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Special release for Jan. 27.

THE PHANTOM RIDERS.

Universal Presents Harry Carey in a Stirring Story of Strenuous Western Life by Henry McRae.

Cast.

Dave Bland.....Bill Gettinger
"Pebble" Grant.....Buck Connor
Molly .....Molly Malone
"Cheyenne" Harry.....Harry Carey
"The Unknown".....Vester Pegg

Directed by Jack Ford.

The Story: Theoretically all Government land is open for grazing purposes, but through terrorism Dave Bland reserved Paradise Creek for himself, and swift was the vengeance of his "Unknown" upon anybody who dared question his rights. Then came "Cheyenne" Harry with his little band of cattle, and the reign of the self-crowned king was over. He fought him to a finish with the aid of the Forest Rangers.

For the Program: A self-crowned king and self-elected conquerer.

A well-known magazine story brought to the screen.

Advertising Phrases: Lynching was not a punishment, it was just a threat of the phantom rider.

Cowman fights all-day battle for the freedom of the range.

Feature These Players: Harry Carey as Cheyenne.

Molly Malone as Molly.

Buck Connor is a well-known author of Western stories.

Stunt Suggestions: Use a rider in a white domino and a black mask for street work. For the first day or two use no sign, then blanket with "I am The Unknown. Find out who I am in The Phantom Riders (house and date)." For the lobby work get a boy scout to signal across the street, apparently to some companion. When he has attracted sufficient attention he places on an easel a card reading: "Cheyenne Harry taught Molly to signal with a heliograph. Later it saved his life when he was attacked by The Phantom Riders and he could signal her to go for help. Now showing."

Advertising Aids: One style each, one, three and six-sheets. One-sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

Released Jan. 28.

THE THING WE LOVE.

Paramount Presents Wallace Reid in H. G. and M. B. Daniel's Story of the Man in Whom Love of Country Could Not Be Killed by Injustice.

Cast.

Rodney Sheridan.....Wallace Reid
Margaret Kenwood....Kathlyn Williams
H. D. Kenwood.....Tully Marshall
Mrs. Kenwood.....May Kelso
Adolph Weimer.....Charles Ogle
Kenwood's Agent.....Billy Elmer

The Story: Rodney Sheridan serves seven years in prison for a crime of which he is innocent and comes forth embittered against the country which has so unjustly treated him. But the war revives the inherent patriotism his ancestors have given him, and when it comes to a choice between self and the country that has wronged him, he places country before self and wins his manhood and happiness.

For the Program: The story of a man in whom patriotism could not die.

You cannot put your country out of your heart from puny motives of self.

Advertising Phrases: The red of the flag was the blood of his ancestors.

Stood by the nation in time of crisis.

Feature These Players: Wallace Reid as the man.

Kathlyn Williams as the girl.

Stunt Suggestions: For a window display use an American flag kept fluttering by a concealed fan. On a card letter: "There is something about the flag that is bigger than sense of wrong. Rodney Sheridan found this out in The Thing We Love (house and date)." Use a similar display for the lobby.

Advertising Aids: Two styles each, one, three and six-sheets. Rotagravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each for star and production, one to three columns wide. Slide. Advertising layout mats. Press book.

Released Feb. 11.

WHEN YOU AND I WERE YOUNG.

Sterling Pictures Corporation Presents Alma Hanlon in a Comedy-Drama of Youthful Hopes and Aspirations, by Frederick Rath.

Cast.

Dorothy Miller.....Alma Hanlon
Spitfire .....Florence Short
Mrs. Miller.....Mrs. Tansey
Frank .....Harry Benham
Lucius .....Robert Mantell, Jr.
Randall .....Louis Sterns
Miller .....Louis Thiel

The Story: Dorothy Miller's parents wanted her to marry a young farmer and settle down, but she wanted to be a writer. Frank's father wanted him to be a publisher, and he wanted to be an artist. Naturally the two exiles from family are drawn together when they meet in the famous Greenwich Village section of New York. Frank paints a magazine cover of Dorothy and sells it anonymously to his father. Dorothy sells him the story of

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her own life and aspirations in fiction form, and it is given to Frank to illustrate. In after years they read with interest the story of When You and I Were Young.

For the Program: The story of a girl who would write and a man who would paint.
The fires of genius burn brighter for parental opposition.

Advertising Phrases: Love and literature in "The Village."
Though their parents said they couldn't, they did.

Feature These Players: Alma Hanlon, daughter of the famous pantomimist.
Harry Benham as Frank.

Stunt Suggestions: If you can get hold of copies of the old song, "When You and I Were Young, Maggie," you can use these for window work, or use the palette frame suggestion for stills offered in the press book. For the lobby it would be effective to use a phonograph with this record, which is to be had in several combinations of voices.

Advertising Aids: Posters, two ones, one three, one six; lobby display, photographs, 8x10; twelve subjects, 11x14; twelve subjects (hand-colored), 22x28; one subject (hand-colored); slides. Single and double-column coarse screen newspaper cuts. Heralds (rotogravure). Press matter.
State rights.

THE WHIMS OF SOCIETY.

William A. Brady Presents Ethel Clayton in William Addison Lathrop's Intensely Interesting Story of New England Factory Life.

Cast.

Nora Carey.....Ethel Clayton
Marlinoff.....Frank Beamish
John Travers.....Jack Drumier
Hugh Travers.....Frank Mayo
Katherine Carey.....Katherine Johnson
Mrs. Van Schuyler.....Zadee Burbank
Eleanor Van Schuyler.....Pinna Nesbit

Directed by Travers Vale.

The Story: A vivid and authentic picture of life in the New England mill towns where modern slave-drivers grow affluent on the fruits of the toil of suffering women and leave them victims to their overseers. Nora Carey slaves to save her sister from the streets, but it might have been the same old story had not the son of the proprietor seen the beauty of her nature and saved her from herself and others.

For the Program: The merciless grind of mill-town life.
The story of a girl who fought to save herself.

Advertising Phrases: Lincoln only freed the negro slaves.
Bursting bomb saves hero his inheritance.

Feature These Players: Miss Clayton as the mill girl.
Frank Mayo as Hugh.
Frank Beamish as the foreman.

Stunt Suggestions: As the scenes of this picture are laid in a ribbon mill, get the dry goods stores to make special runs on ribbon displays in their windows with stills showing the factory scenes and a card: "Ever see how ribbon is made? The Whims of Society shows some wonderful scenes in a ribbon mill in the course of its gripping story (house and date)." Follow the press-sheet suggestion for a newspaper contest. You can get some surprising material if you will arrange to guard the identity of the writers. Mount nine dirty one-dollar bills on a card lettered: "Could you support yourself and young sister on this? Yet, in The Whims of Society, a welfare worker asked Nora Carey how much she saved out of this munificent sum. See what the answer was (house and date)." Decorate the lobby frames with streamers of bright ribbon.

Advertising Aids: Two designs each, one and three-sheets. One six-sheet. Free advance poster. One and two-column cuts. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. Slide. Press sheet.
Released Feb. 11.

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SINGLE COLUMN CUTS of every prominent player, 50c. each.
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THE WARRIOR.

General Enterprises Presents Maciste, the Giant of Cabiria, in an Even More Thrilling Display of His Marvelous Strength and Acting Ability.

Cast.

Not stated.

The Story: During the first advance against Italy by the Austrian troops, Maciste, with many others, is surprised and captured. Maciste, with his wonderful strength, effects the rescue of the prisoners, who take refuge in the castle of an Italian Count. Later Maciste learns that the Count is a prisoner in his own castle and is about to pay the penalty for his patriotic deed. Maciste rallies the Alpine troops and rescues the Count and his family just in time to save the aged nobleman's daughter from the advances of an Austrian officer. The play abounds in displays of strength that seem to verge upon the supernatural.

For the Program: The giant of Cabiria in a gigantic production.
Marvelous Maciste more wonderful than ever.

Advertising Phrases: See Maciste carry a 500-pound gun carriage upon his back.
Uses living man as a club with which to fell his enemies.

Feature This Player: The cast is an Italian one, and the players, with the exception of the star, are not known to America. Centre the publicity upon him. Dwell upon the wonderful feats of strength that made him the real star of Cabiria and tell of his even greater achievements in a play specially designed to exploit his prowess.

Stunt Suggestions: Nothing in the way of the ordinary stunts can equal in value the enlargements of scenes from the play showing Maciste's marvelous feats. There are nine of these in a set. Get them all and use them for window work at least a week in advance of showing, if possible.

Advertising Aids: Several styles of one and three-sheets. One each, six and 24-sheets. Lobby displays, 8x10, 11x14 and 22x28. Nine different frames with scenes and enlargements. One and two-column cuts. Press books.
State rights.

WHO LOVED HIM BEST?

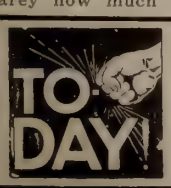
Mutual Presents Edna Goodrich in the Five-Act Drama of Art and Art Life.

Cast.

Doria Dane.....Edna Goodrich
George Steele.....Herbert Evans
Harry North.....Frank Otto
Gilbert Jaspar.....Charles Martin
Mrs. Schuyler.....Mirial Folger

Directed by Dell Henderson.

The Story: Doria Dane, a motion picture star, is attracted by the genius of George Steele, a sculptor, and becomes his model. She abandons her own career to advance his interests, but Steele tires of her and turns his attentions to Mrs. Schuyler, a wealthy dabbler in art. Doria realizes that her hold on him is lost. A few days



DEVELOPING and PRINTING allow of no variation in film work—it must be the very best.
EVANS' SERVICE is the logical choice for you if quality, responsibility and promptness are the qualifications you demand.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

HAVE YOU
AND
HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

later all are aghast when she enters his studio, where a group of friends are admiring his masterpiece, and shatters it with the remark that as he has broken her heart so she destroys his statue, but she shows the repentant Steele his own statue in the apartments of a neighbor and explains that the statue she destroyed was one the envious artist had copied. Steele realizes at last that her love is far deeper than the whim of the society woman.

For the Program: Hearts and hopes in Greenwich Village.
A vivid picture of America's only Bohemia.

Advertising Phrases: Artist's model shatters his masterpiece to regain his love.
Motion picture star sacrifices career for man she loves.

Feature These Players: Edna Goodrich as Doria.
Herbert Evans as Steele.

Stunt Suggestions: For window work get plaster statues in pairs, stain them with dye to suggest clay. Smash one and place it beside the other with a card: "To win back the love of the sculptor, Doria apparently destroyed his masterpiece, but she really smashed the replica made by an envious fellow artist. A thrilling story of art life in New York in Who Loved Him Best? with Edna Goodrich (house and date)." For a street wagon use, "Attend the Greenwich Village Bazaar at (house) tonight. America's Most Bohemian Celebration." Decorate the lobby with lanterns and streamers and repeat the advertisement for the festival.

Advertising Aids: One design each, one, three and six-sheets. Unmounted banner. Half-column cut. One to three-column cuts and mats. Program cut, 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.
Released Feb. 4.

THE WOOING OF PRINCESS PAT.

Vitagraph Presents Gladys Leslie and an Unusual Cast in a Blue Ribbon Romance of Royalty. By William Addison Lathrop.

Cast.

The Princess Pat.....Gladys Leslie
Eric .....J. Frank Glendon
Gen. Marask.....Bigelow Cooper
Count Ladislaus.....William Dunn
Grand Duke of Paxstadt.....Charles Kent
His three sons.....Carlton King, Templar Saxe, J. Albert Hall

Directed by William P. S. Earle.

The Story: Princess Pat is the daughter of the Grand Duke of Paxstadt, whose kingdom is threatened by Eric, the Iron Duke of Warburg. Geieral Marask adviser of Eric and a close friend of the Grand Duke, sees in a marriage between Pat and Eric the only means of averting the war, but Pat is not willing to be married for policy until she realizes the great need for sacrifice. She treats Eric with disdain and disregards his overtures until her three brothers come to rescue her from her supposedly tyrannical husband, when she suddenly realizes the worth of the man she has married and proves that it is never too late for a woman to change her mind.

For the Program: Kings are just ordinary people with crowns instead of hats.
The Princess Pat was every inch a queen and every inch a woman.

Advertising Phrases: Married to save a kingdom, she loves to save her king.
Shielded royal husband from brothers' swords.

Feature These Players: Gladys Leslie as Pat.
J. Frank Glendon as Eric.
Bigelow Cooper as the General.
Charles Kent as the Grand Duke.

Stunt Suggestions: Place a gilt paper crown in a window display of millinery with the card: "The Princess Pat, of Paxstadt, wore a crown instead of a hat, but she was just as much a woman as any who will wear these dainty confections (house and date)." The display of any commodity can be hooked up through the use of stills and a card lettered "The Princess Pat (you can see her at house and date) might have been a queen, but she never had your chance to enjoy our 39c chocolates. That's where you have the advantage of Royalty." Any item may be used in place of the chocolates. For a lobby attractor put large gilt paper crowns on your ticket seller and doorman with a sign, "Come in and visit the Princess Pat."

Advertising Aids: One design each, one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Slide. Heralds. Plan book. Press sheet.
Released Feb. 11.

THE WOMAN BETWEEN FRIENDS.

Vitagraph Presents, as a Blue Ribbon Feature Alice Joyce and Marc McDermott in a Screen Adaptation of Robert W. Chambers' Novel, Between Friends.

Cast.

Cecelie, the flower girl.....Alice Joyce
Herbert Drene.....Marc MacDermott
Jack Gaylord.....Robert Walker
Cecelie's father.....Bernard Seigel
Herbert Drene's wife.....Edith Speare
Cecelie's sister.....Florence McCafferty

The Story: Drene is a sculptor who is completing his masterpiece with his wife for his model. Gaylord, his friend, has won and discarded the wife, and he now turns to Cecelie, the flower girl, who loves Drene. Cecilie has seen Gaylord and Mrs. Drene together and supposed from their actions that they are man and wife. Mrs. Drene's dress catches fire at a street fete and Drene's grief reveals their relationship to Cecelie, whose knowledge of the unworthiness of the wife is discovered by Drene. He vows to be avenged by Gaylord's death, but Cecelie averts a tragedy and brings peace to both.

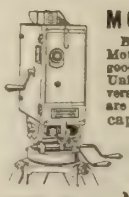
For the Program: Robert Chambers' vivid picture of Paris art life.
Lost wife to find more worthy love.

Advertising Phrases: Reads guilty wife's secret in eyes of woman who loves him.
The vivid life of the Latin Quarter.

POWER'S MACHINES
SUPPLIES AND PARTS
CARBONS TICKETS
LEONARD'S MOTOR GREASE
Quick Service Repairing by Experts
MOVING PICTURE MACHINE COMPANY
Binghamton, N. Y.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

The Automatic Ticket Selling and Cash Register Co.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY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BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

SPECIAL Roll Tickets
PRICES
Five Thousand..... $1.25
Ten Thousand 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.. 10.00
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
National Ticket Co., Shamokin, Pa.

Simplex

Looking at Things from the Right Angle

The grocer who magnifies the importance of quality of merchandise to the extent of neglecting courtesy, appearance of store and neatness of clerks is bound to fail. And so is the one who installs mahogany fixtures and employs a Beau Brummel to sell flour with weevils in, rotten potatoes and rancid butter. All this applies equally to the Motion Picture business. A House with dirt floors, grocery boxes for seats and mouth-organ music would be a financial failure with the best of projection. On the other hand, it is folly to magnify the trimmings at the expense of the main thing—projection. Take a hint from the Master Exhibitor, of Rialto and Rivoli fame. After going the limit in beauty, music and appointments he didn't say: "Now it doesn't matter much what kind of projection I give the people." Not on your life he didn't! He looks at things from the right angle. His success is due to that. Therefore, Simplex projection for him. Now the beauty of all this is that you can have projection exactly as good as these Motion Picture Palaces, and it will cost you less in the long run. For the Simplex is so built as to be almost repairless. That's one of the reasons for the permanence of its perfect projection. (When the better costs less, is there any excuse left for choosing that which is less good?)

A proposition as good as the SIMPLEX looks good from any angle

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Feature These Players: Alice Joyce as the flower girl.

Marc MacDermott as the sculptor.

Stunt Suggestions: Get the libraries to advertise the coming of the story and offer window cards to book sellers as an attractor to copies of the book. Work the literary list, if you have one, with special cards. You might arrange with a local florist to have a girl in fanciful costume sell flowers in the lobby for the benefit of the Red Cross or other charity, sharing the publicity with the florist. The papers will always give space to a benefit feature and you can letter your lobby cards to fit.

Advertising Aids: One style each, one, three and six-sheets. Window card. Herald. Lobby displays, 11x14 and 22x28. Slide. Plan book. Press sheet.

Released Feb. 11.

Synopses of News Reels

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 56 (Feb. 2).

If civilians even do not know how to rescue wounded or injured or unconscious persons in the least painful manner, this issue of Screen Magazine explains in detail all of the holds taught by the Red Cross to its thousands of men and women who go into the battlefield of Europe to rescue the wounded and bring them to base hospitals. Under the heading of Science, the Screen Magazine shows the food models which Hoover is using to show the country what to eat and how best to cook it. The Screen Magazine goes behind the model and shows the manner in which it is made, prepared and decorated. The Screen Magazine also takes one behind the scenes in the Punch & Judy theater in Greenwich Village, and shows how the strings are pulled in this puppet show. The entire science of shipbuilding as it relates to the building up of an immense American merchant marine is another interesting subject in this magazine, which closes with a "Miracle in Mud," produced by Willie Hopkins, entitled "Joan of Arc."

ISSUE NO. 57 (Feb. 9).

Education—Making blind kiddies see. These children were almost blind; if they had been left at regular school work they would soon have gone totally blind. Work at the Museum of Natural History enables them to keep up with other children without injuring their eyes.

Engineering—Coal economy. It is proposed to build a great dam and power plant at Niagara Falls for the purpose of transmitting electricity to cities within a 500-mile radius. Millions of tons of coal can be saved every year. The Niagara River flows from Lake Erie to Lake Ontario and is 30 miles long. New York City lies within the 300-mile belt. The 400-mile belt includes Cincinnati and other large cities.

What We Eat—Shrimps for "Milady's Salad." Those delicious little fish that you eat in salad are caught down off the coast of North Carolina. They are chiefly found on muddy bottoms—generally three miles from shore in about 30 feet of water.

Industry—Cutting ships in two for the great U-Boat drive. Great Lakes steamers—too large to go through locks of canals—are being cut in two and taken to the Coast to relieve the shipping shortage.

Art—"Miracles in Mud," produced by Willie Hopkins, noted sculptor. "Sad but True."

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 8 (Jan. 23).

Everywhere in the East—Factories close and millions of people stop work as all industry east of the Mississippi halts for five days by order of Fuel Administrator Garfield. Subtitles: Business districts in all cities are deserted. Broadway, New York, on the first of the ten "workless" Mondays ordered. As it appears on the ordinary business day. The effect in Park Row. Meanwhile long lines of coal cars are rushed to needy places. Barges carrying coal to ships that have been delayed for weeks on account of the lack of fuel.

San Francisco, Cal.—Everybody everywhere is knitting something for the Boys; even bellhops spend leisure moments weaving new yarns. Subtitles: The Chinese cook also tries his skill with milady's knitting needles. This outfit comes in handy these wintry days.

Crawford Notch, N. H.—Two are killed and thirty cars are smashed to pieces when a freight train jumps the track while going 60 miles an hour. Subtitle: The wreck catches fire from burning cinders.

With the Stars and Stripes "Over There" (Official U. S. War Films. Released by the Committee on Public Information through the American Red Cross). Subtitles: French aviators demonstrate to American troops in France the use of an observation balloon, attaching the basket for ascent. The big gas bag is controlled from land by means of a cable. This balloon is especially designed for observation work and must be dragged from location to location. Official war pictures of the activities of the U. S. army in France will be shown regularly in the Hearst-Pathe News.

Chicago, Ill.—One of the severest blizzards in history sweeps the Central States, stalling trains and paralyzing the transportation of coal and other necessities. Subtitles: The streets of the Windy City are buried under several feet of snow. Powerful snow-plows bore a path through the heavy drifts.

San Francisco, Cal.—What! Mechanics all enlisted! So the blithe debutantes get right on the job to study the whys and hows of their autos. Subtitles: And when they balk in the middle of the road. A "smart" class.

Turin, Italy.—Once more the legions of France sweep through Sunny Italy, but this time on a mission of help—rushing to the aid of Italy's resolute forces. Subtitles: First pictures of the arrival of Allied troops in Italy after the Teuton invasion. A company of chasseurs marching through the city of Brescia. Huge throngs acclaim the warriors of Italy's noble ally. 'Neath the shadow of the historic Cathedral of Milan. Off for the front where, side by side with Italy's forces, they will turn the tide against the Huns.

MUTUAL WEEKLY.

ISSUE NO. 5 (Jan. 28).

New York City.—Fireman Dies in $150,000 Scenery Fire. Stage settings are destroyed in big warehouse blaze.

Salisbury, Mass. — Longest wooden Bridge in the World Swept Away by Tide and Ice. It was one of the main arteries between New England and Canada.

Wilmington, Cal.—Heavy Fog Causes Trolley Collision. Passengers escape with slight injury to seven only.

Squantum, Mass.—Zero Weather Freezes Harbor. Dynamite is used to blast a passage through two feet of ice to Government shipbuilding plant.

Paris, France.—The Famous Sculptor, Rodin, Who Died Recently.

Somewhere in Italy.—The Allies are Throwing Reinforcements Along the Piave Front. The German advance was halted by quick co-operation.

Somewhere in America.—Aeroplanes for Our Flyers in France.

Paris, France.—The Zeppelin L-49, Captured at Bourbonne-Les-Bains, is Exhibited at the Invalides.

Chicago, Ill.—Citizens Mobilize to Dig City Out of Record Snow Fall. Food supply halted—trains tied up three days.

Bemis, N. H.—Freight Wreck on Mountain Division Blocks Traffic for Days. Failure of brakes to work piles up 35 cars in famous Crawford Notch.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

EVERY CAMERA MAN
CAN AVOID SCENE MIX-UPS
and [illegible] by using the [illegible] send you, postage prepaid, if you will send us 15c. in stamps.
ROTHACKER FILM MFG. COMPANY
1339 Diversey Parkway, Chicago

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!
YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.
"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by
The Secretary of War — Lyman Abbott
The Secretary of the Navy — Rabbi Wise
The American Red Cross — Gertrude Atherton
Cardinal Gibbons — Theodore Roosevelt
Alton B. Parker
And the Entire Nation
"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME.....
ADDRESS.....

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908.
THE FILM EXCHANGE
125 West 46th St., New York City

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

RELIABLE young man that can do everything from manager to musical director for picture house. Thorough knowledge in booking, advertising, orchestra leader. Will go anywhere. Write me; I will give full particulars. I. F., care M. P. World, N. Y. City.

ORGANIST, reliable, efficient, thoroughly experienced; open for theater engagement. Good organ and salary essential. Address Organist, care M. P. World, N. Y. City.

HELP WANTED.

SALESMAN wanted to represent a well known lobby display frame firm amongst moving picture exhibitors on the road. Good proposition to right man. High-class man with extensive acquaintance only need apply. W., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.

PROSPECTIVE moving picture theater owners, do you realize that billions have been invested in the moving picture industry? Twenty-five million people see the movies in United States daily. These figures were given at the sixth annual convention of the Motion Picture Exhibitors' League of America, held at Chicago, last July. Lewis, the leading moving picture broker in U. S. A., offers the leading photoplay and vaudeville house in a town of forty-five thousand inhabitants, sixty miles from Buffalo, now playing road shows and stock and high-class vaudeville. Admission, ten, twenty-five, thirty-five and fifty cents. Seating capacity over fifteen-hundred, crowded every afternoon and evening; investigate. Long lease; fully equipped; price, Seven thousand. Good reason for selling. Lewis, 580 Ellicott St., Buffalo, N. Y.

FOR RENT by the day or month Colonial theater, 1125 and 1127 8th Ave., Altoona, Pa. Fully equipped for moving pictures, including stage, picture machines, and player piano. Can accommodate small vaudeville or stock companies.

EQUIPMENT FOR SALE.

FOR SALE, moving picture equipment, 150 opera chairs, sections of five, Power's 6A machine, Power's transformer, Transite asbestos booth, with wiring and switches; all in excellent condition; used about one year; bargain to quick buyer. Wm. H. Reichenbacker, Honesdale, Pa.

FOR SALE—Mirror screen, 9' x 12', two Power's 6 machines, chairs, etc. Expiration of lease, must vacate building. Penn Theater, Lancaster, Pa.

CONTENTS of moving picture supply house for sale, including features and single reels. S. H., care M. P. World, N. Y. City.

HINNER'S PIPE organ, two-motor drive Power's machines, one piano and 300 seats. Good condition. No reasonable offer refused. H. F. Archibald, 30 No. La Salle St., Chicago, Ill.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

MOVING picture machines, frames, motors, spot lamps, oil paintings, and other theater supplies, both new and second hand, at bargain prices. We need room for new stock, and therefore are offering some goods at extremely low prices. Send for bargain list. Erker Bros., 608 Olive St., St. Louis, Mo.

PAPER for sale on all United, Warners and World subjects, also of miscellaneous subjects, unmounted 8c per sheet, mounted on paper 10c, cloth 12c. Don't write for our list, just tell us what paper and amount you want. United Film Service, 17 No. Wabash Ave., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

GET READY NOW————LATE MODEL UNIVERSAL, GOOD AS NEW CONDITION, WITH UNIVERSAL TRIPOD, PANORAMIC AND TILTING HEAD, CASE FOR CAMERA, WITH 2 EXTRA MAGAZINES, COMPLETE OUTFIT $245————ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE ————WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES. DAVID STERN CO., 1027 R Madison St., Chicago, Ill.

GET IN TOUCH WITH BASS CAMERA COMPANY. America's most reliable center for REAL BARGAINS in MOTION PICTURE CAMERAS. We practice and preach QUALITY—VALUE—SERVICE. Special list of unusual bargains NOW READY shows best offers in guaranteed and tested new and used apparatus. Don't wait, but write for it today. Mr. Merl Lavoy, world-renowned war cameraman, now in Europe, writes, "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You, too, will be pleased with our honest, conscientious service. Distributors for Universal cameras; AMERICAN PROJECTOSCOPE, $175, and VICTOR PORTABLE PROJECTOR, $165. The world's best portable projectors. Catalogue free. BASS SERVICE IS WORTH MONEY TO YOU. BASS CAMERA COMPANY, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

BARGAIN for cameraman, Schustek camera; perfect condition; low price for cash; inspection invited. Address Expert, care M. P. World, N. Y. City.

FILMS WANTED.

SEVERAL GOOD second-hand motion picture machines to exchange for good comedies and feature films. St. Paul Film Rental Agency, 50 W. 7th St., St. Paul, Minn.

FILMS FOR SALE.

FOR SALE—Helen Garden in Cleopatra, 6 reels and advertising matter. Will be sent to the first one remitting $150. S. R. Thompson, 50 W. 7th St., St. Paul, Minn.

FILM for sale. All subjects released by the Unicorn Film Company, consisting of one and two reelers starring Mary Pickford, Mack Sennett, Blanche Sweet, Billy West, Owen Moore, Francis Ford, Dot Farley, etc., all in splendid condition; also single reel Keystones. Chicago Film Trading Co., 4th Floor, Shops Bldg., Chicago, Ill.

FOR SALE—Practically brand new print Uncle Tom's Cabin, five reels, with reasonable amount of paper; also clever children's picture, Snow White, four reels. Write, making best offer. Chicago Film Trading Co., 4th Floor, Shops Bldg., Chicago, Ill.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8119.

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).
Tad's Swimming Hole (Two Parts—Comedy-Drama).
Marrying Off Dad (Two Parts—Comedy-Drama).
The Preacher's Son (Two Parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfeit Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel — Educational — International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 3, "The Catspaw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rolin).
Picturesque Brittany, Huelgoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rolin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon-Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rolin).
The Junk Man (Two Parts—Comedy—Rolin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

An Open Letter from OSCAR M. SHECK, General Organizer of the I. A. T. S. E., to the Moving Picture Machine Operators of America

International Alliance Theatrical Stage Employees

Of the United States and Canada

107 West 46th Street

New York City, January 19, 1918

Dear Brothers:-

So many members of our order have written me for information concerning the SHECK UNIVERSAL ADAPTER for utilizing MAZDA lamps in motion picture projection, that I have thought best to make a public acknowledgment of these letters and a public reply to them.

Through the courtesy of the MAZDA engineers, I was invited to be present at the first semi-public demonstration of MAZDA lamps in the projection of motion pictures. I realized at that time that I was witnessing an epoch-making event in the motion picture industry, and the thought occurred to me that the fruits of this wonderful invention would be more quickly available if some one were to perfect an appliance by which any existing make of motion picture projection machine could be adapted to the use of these MAZDA lamps immediately, instead of waiting for the machine manufacturers gradually to awaken to the importance of the discovery. Then the thought came to me: Why not design such an appliance myself? This idea was the inception of the SHECK UNIVERSAL ADAPTER. Its development is too long a story to tell here. Suffice to say the adapter, passing through various stages of experimental evolution, is now standardized and is operating satisfactorily in many theaters in this country. And the demand for the adapter is far in excess of our present factory capacity! So much for that; now a word as to the lamps.

Like every new thing, incandescent projection has encountered the usual number of scoffers. Many fellows who watched Robert Fulton's steamboat on its first trip up the Hudson laughed at the "hair-brained inventor who imagined that any such fool contrivance would ever work!"

I have even heard of operators who have opposed MAZDA projection on the theory that it would make projection so simple that experienced men would not be needed in the booths. To this objection I reply that it is sheerest nonsense. I take it as a trite proposition of industrial ethics that any invention which improves the conditions under which a man works, automatically raises the standard of his craft and tends to increase remuneration for his services. The linotype machine, at first bitterly opposed by the printers of this country, is one of many proofs of this axiom.

Successfully to project pictures with MAZDA lamps requires as complete a knowledge of the art as under the old arc-lamp regime, while the steady quality of the incandescent light gives an operator more time to watch his picture on the screen and to keep his films clean and in first class running condition.

But the big advantage of MAZDA Projection from the operator's standpoint is the matter of health! No more fumes in the booth--no more tuberculosis! That's the thing which should recommend these lamps to all of us who are familiar with the disastrous inroads of this terrible disease in our brotherhood.

And finally, the saving of operating costs! In the great majority of installations, my adapters and MAZDA lamps save the theaters 75% of the cost of current, so our grateful friend, Mr. Exhibitor, is not likely to commit himself to a policy of further retrenchment.

It is my firm conviction, therefore, that incandescent projection stands for better working conditions, improved health, an elevated industrial standard, and in the long run, a higher wage scale.

Yours fraternally,

Oscar M Sheck

General Organizer I. A. T. S. E.

OMS-B

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).

L-KO.

Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).

NESTOR.

Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).

SPECIAL PRODUCTION.

Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).

UNIVERSAL SCREEN MAGAZINE.

Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).

UNIVERSAL SPECIAL FEATURE.

Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode—"Virginia's Triumph"—Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).
Feb. 9—The Mystery Ship (Episode No. 11, "The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).
Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).

STRAND.

Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama)

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama)
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew)
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew)
Feb. 25—His Generosity (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 17—From Two to Six (Five Parts—Dr.).

TRIANGLE KOMEDY.

Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.

KEYSTONE COMEDY.

Dec. 9—The Grave Undertaking (Two parts)
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts)
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).

BIG V COMEDIES.

Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.

VITAGRAPH COMEDIES.

Jan. 7—A Little Outlaw Work.
Jan. 14—Seeking an Overseul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Jan. 7—Episode No. 3—"The Unsealed Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).
Feb. 4—Episode No. 8—"The Mountain of Devastation" (Two parts—Dr.).

FAVORITE FILM FEATURES.

Jan. 14—Under the Daisies (Two parts—Dr.) and A Model Young man (One Reel Comedy).
Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy.
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).

Feature Releases

ARTCRAFT PICTURES CORP.

Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).
Feb. 25—Headin' South (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 782 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Rangles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES CORP.

Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.
February—The House of Glass.
February—The Knife.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile)

WORLD PICTURES.

Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).

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The Belgian (Sidney Olcott Players, Inc.).

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My Father (Two parts).
The Call to Arms (Two parts).

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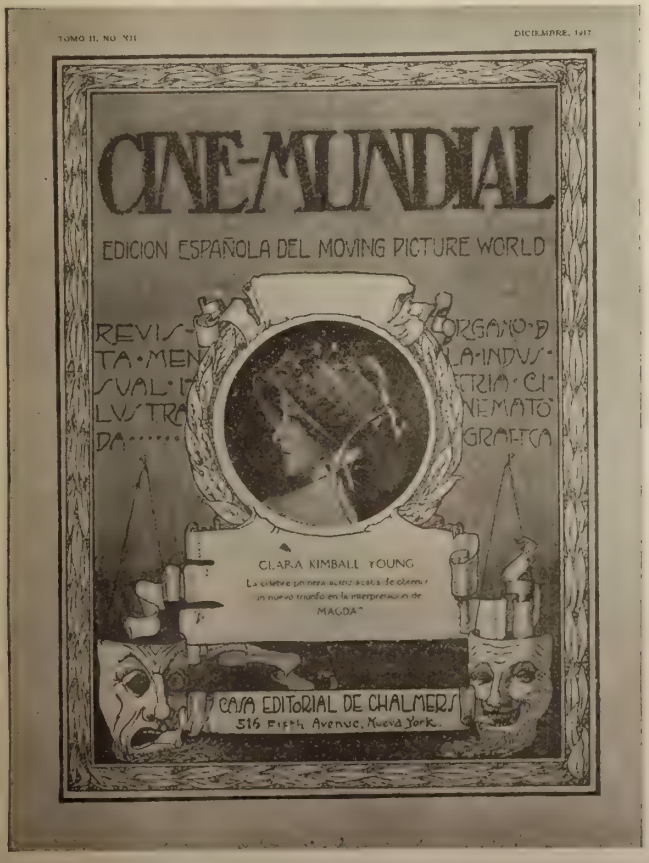

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CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
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The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
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FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

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Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

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Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
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Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

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March 15—His Golden Romance (Two parts).
April 15—All "Fur" Her (Two parts).
May 15—In and Out (Two parts).

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Dec. 15—The Bandmaster (Two Parts—Com.).
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Feb. 15—The Rogue (Two Parts—Comedy).

JOSEPH H. LEE.
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Love and Lunch (Two Parts).
Beach Birds (Two Parts).
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Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
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The Mystic Hour (Six Parts—Drama).
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Slick and Tricky.
Doctor Bunny's Zoo.
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Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

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Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

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The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(*The Following Are Two-Reel Hart Productions. Released in Order Listed.*)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
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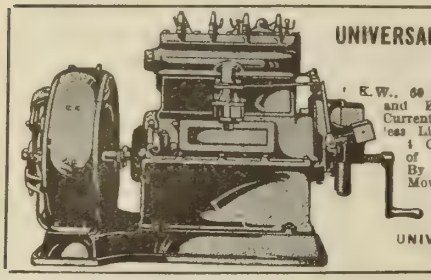

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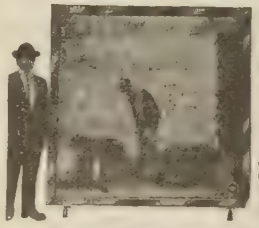

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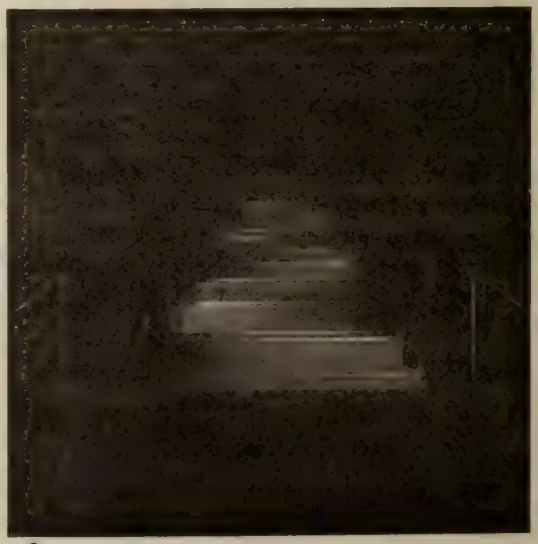

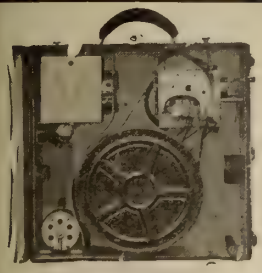

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New York

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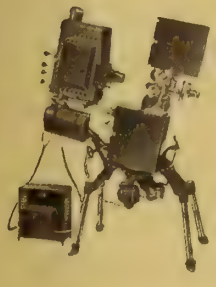

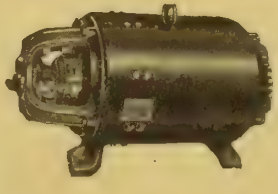

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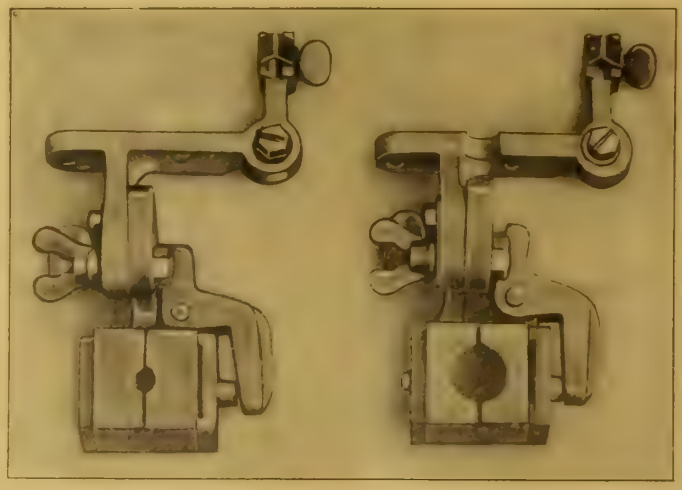
United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

"GRIP-O"



"GRIP-O" is the name of our New Carbon Holder. The clamping member consists of two heavy inserts held fast between two walls by means of a screw. Each insert is grooved to fit half the circumference of a carbon. When the carbon is placed between the inserts and the screw tightened, the result is a perfect contact extending almost around the entire circumference of the carbon. The inserts are grooved in a number of sizes to fit any carbon.

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